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VOLUME 2

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APPENDIX 1. QUESTIONNAIRE A.

UFPR -- SCHLA -- DELEM -- LINGUA INGLESA -- EXTENSAO UNIVERSITARIA
CURSO PARA PROFESSORES DE LINGUA INGLESA NO 1o E 2o GRAUS

Esta nao e uma prova; nao e necessario se identificar. Portanto nao inclua seu nome. Suas respostas serao tratadas com o maior sigilo. Por favor preencha o questionario a seguir que afetara a escolha dos componentes deste curso de reciclagem. Por favor especifique em ordem de sua preferencia, a,b,c ...

1. QUAIS SAO SEUS PROPOSITOS/ESPECTATIVAS AO FREQUENTAR ESTE CURSO?

_____
_____
_____
_____
_____

2. QUAIS SAO SUA(S) PRIORIDADE(S) PARA DESENVOLVER SUAS PROPRIAS HABILIDADES EM LINGUA INGLESA NESTE CURSO DE RECICLAGEM ?

_____
_____
_____
_____
_____

3. QUAIS OS COMPONENTES SOBRE LINGUISTICA QUE DEVEM SER INCLUIDOS NESTE CURSO DE RECICLAGEM ?

_____
_____
_____
_____
_____

4. QUAIS OS COMPONENTES SOBRE O ENSINO DE INGLES NO 1o E 2o GRAUS QUE DEVEM SER INCLUIDOS NESTE CURSO DE RECICLAGEM?

_____
_____
_____
_____
_____

MUITO OBRIGADO POR TER COLABORADO CONOSCO.

UNIV DUNDEE

APPENDIX 2. QUESTIONNAIRE B. TRANSLATION OF PORTUGUESE QU. 'A'.

FEDERAL UNIVERSITY OF PARANA. EXTRA-MURAL STUDIES. INSED-TEFL.

This is not a test so please do not include your name. We would be grateful if you could complete the following questionnaire. Your answers will influence the choice of components for the present and future INSED-TEFL courses at the UFPR. For each answer please list alphabetically according to your preferences or priorities.

1. WHAT ARE YOUR PURPOSES/ HOPES IN ATTENDING THIS INSED-TEFL COURSE?

_____
_____
_____
_____

2. PLEASE STATE IN ORDER OF PREFERENCE WHICH EFL SKILLS YOU WOULD LIKE TO IMPROVE AS AN INDIVIDUAL EFL LEARNER ON THIS INSED COURSE.

_____
_____
_____
_____

3. WHICH LINGUISTIC COMPONENTS WOULD YOU LIKE TO SEE INCLUDED ON AN INSED-TEFL COURSE?

_____
_____
_____
_____
_____

4. WHICH ASPECTS OF TEACHING EFL IN THE PUBLIC SECTOR WOULD YOU LIKE TO SEE INCLUDED ON AN INSED-TEFL COURSE?

_____
_____
_____
_____
_____

THANK YOU VERY MUCH FOR YOUR COOPERATION.

APPENDIX 3. QUESTIONNAIRE C.

UFPR -- SCHLA -- DELEM -- LINGUA INGLESA -- EXTENSAO UNIVERSITARIA
CURSO PARA PROFESSORES DE LINGUA INGLESA NO 1o E 2o GRAUS

Esta nao e uma prova; nao e necessario se identificar. Portanto nao inclua seu nome. Suas respostas serao tratadas com o maior sigilo. Mas, por gentileza, colabore conosco, completando o questionario a seguir o mais fiel possivel. Por favor de respostas que visem a atender suas necessidades e realidades de professor(a) de ingles.

A. DADOS PESSOAIS

1. SEXO: _____ 2. IDADE _____

3. QUALIFICACOES QUE POSSUI:

_____

_____

4. NIVEIS NOS QUAIS ESTA ENSINANDO A LINGUA INGLESA:

_____

_____

5. ONDE VOCE APRENDEU A LINGUA INGLESA?

_____

_____

_____

B. DADOS PROFISSIONAIS

6. LIVRO(S)-TEXTO QUE ESTA USANDO NO ENSINO DA LINGUA INGLESA:

_____

_____

_____

7. FATORES QUE LHE DESAGRADAM SOBRE O ENSINO DA LINGUA INGLESA

_____

_____

_____

_____

8. FATORES QUE LHE AGRADAM COMO PROFESSOR(A) DE LINGUA INGLESA

_____

_____

_____

_____

9. POR QUANTOS ANOS ESTA LECIONANDO A LINGUA INGLESA? _____

10. QUE METODO(S) VOCE USA NO ENSINO DE INGLES?
(Por favor especifique)

_____

_____

_____

11. VOCE GOSTARIA DE FREQUENTAR OUTROS CURSOS DE RECICLAGEM? _____

12. SE VOCE RESPONDEU 'SIM', VOCE GOSTARIA DE RECICLAR-SE EM QUE ?
(por favor, liste de acordo com a sua ordem de preferencia a,b,c..)

_____
_____
_____

13. QUAIS OS OBJETIVOS EM TERMOS DE HABILIDADES VOCE ACHA MAIS IMPORTANTES E RELEVANTES PARA O ENSINO DE INGLES?
(por favor, liste de acordo com a sua ordem de preferencia a,b,c..)

_____
_____
_____

14. QUAIS ATIVIDADES PROFISSIONAIS VOCE CONSIDERA IMPORTANTE PARA MELHORAR O ENSINO DE INGLES NO BRASIL?

_____
_____
_____
_____

15. DE INFORMACAO SOBRE SEU CONTATO COM A LINGUA INGLESA FORA DO AMBIENTE DE TRABALHO. (Por favor especifique com detalhes e inclua o numero de horas por semana para cada habilidade)

ouvindo _____
_____

lendo _____
_____

falando _____
_____

escrevendo_____
_____

outros _____

16. QUAL O NUMERO MEDIO DE ALUNOS NAS SUAS TURMAS DE INGLES NO 1o E 2o GRAUS? _____

17. QUANTO MINUTOS OU HORAS/AULAS VOCE ENCONTRA COM CADA TURMA DE INGLES NO 1o E 2o GRAUS, SEMANALMENTE?

_____
_____

C. INFORMACOES RELEVANTES AO CURSO DE RECICLAGEM

Por favor preencha esta parte do questionario que afetara a escolha dos componentes neste curso de reciclagem.

18. QUAIS SAO SEUS PROPOSITOS/ESPECTATIVAS EM FREQUENTAR ESTE CURSO?
(Por favor numere as alternativas de acordo com a sua ordem de preferencia e/ou prioridade; comece com 'a' para a prioritaria.

____
a___ estudo de lingua inglesa visando a sua melhora como professor de lingua inglesa.

____
b___ adquirir um conhecimento mais solido da linguistica e da lingua inglesa em relacao ao aprendizado de linguas.

____
c___ estudo da lingua inglesa visando a melhoria de sua capacidade como individuo e nao como professor.

____ d___ discutir/ler/pensar sobre o papel/conteudo/metodos/enfoques de ensinar ingles no 1o e 2o Graus.

____ e___ familiarizar-se com uma maior variedade de materiais didaticos e tecnicas de sala de aula para o ensino de EFL.

____ f___ melhorar seu manejo de classe (isto e, planejamento de aula, controle, participacao dos alunos).

____ g___ desenvolver seus conhecimentos sobre as ideias educacionais/ psicologicas/sociais por tras do aprendizado e TEFL.

____ h___ outros, por favor, especifique _____

_____

_____

19. QUAIS SAO SUA(S) PRIORIDADE(S) PARA DESENVOLVER SUAS PROPRIAS HABILIDADES EM LINGUA INGLESA NESTE CURSO DE RECICLAGEM ?
(por favor numere as alternativas de acordo com a sua ordem de preferencia/prioridade; comece com 'a' para a prioritaria)

____ a___ compreensao oral ____ b___ conversacao (fluencia)

____ c___ producao escrita ____ d___ gramatica

____ e___ producao oral (fala) ____ f___ leitura e compreensao

____ g___ extensao do vocabulario ____ h___ outras, especifique:

_____

_____

_____

20. QUAIS OS COMPONENTES SOBRE LINGUISTICA QUE DEVEM SER INCLUIDOS NESTE CURSO DE RECICLAGEM ?
(por favor numere as alternativas de acordo com a sua ordem de preferencia/prioridade; comece com '1' para sua prioridade)

____ a___ sintaxe/ gramatica ____ b___ aquisicao de uma LE

____ c___ funcoes da lingua (pragmatica) ____ d___ fonologia/fonetica

____ e___ semantica/ estudos lexicais ____ f___ outros; especifique:

_____

_____

MUITO OBRIGADO POR TER COLABORADO CONOSCO.

APPENDIX 4. PILOT QUESTIONNAIRE D. TRANSLATION OF PORTUGUESE QU. 'C'.

FEDERAL UNIVERSITY OF PARANA. EXTRA-MURAL STUDIES. INSED-TEFL COURSE.

This is not a test. Please do not include your name. Your replies will be treat with the strictest confidentiality. Please complete the following questionnaire providing answers which genuinely relate to your needs and interests as a teacher of English in the public sector.

A. PERSONAL INFORMATION

1. SEX _____ 2. AGE _____

3. WHAT ARE YOUR QUALIFICATIONS ?

_____

_____

4. AT WHAT LEVELS ARE YOU TEACHING ENGLISH ?

_____

_____

5. WHERE DID YOU LEARN/STUDY ENGLISH ?

_____

_____

B. PEDAGOGIC INFORMATION.

6. WHICH TEXTBOOK(S) ARE YOU USING IN YOUR EFL TEACHING ?

_____

_____

_____

_____

7. WHAT DO YOU CONSIDER TO BE THE POSITIVE AND AGREEABLE FACTORS RELATING TO YOUR WORK AS AN EFL TEACHER ?

_____

_____

_____

_____

_____

_____

8. WHAT FACTORS DO YOU CONSIDER DIFFICULT OR UNSATISFACTORY IN YOUR WORK AS A TEACHER OF EFL ?

_____

_____

_____

_____

_____

_____

9. HOW LONG HAVE YOU BEEN TEACHING EFL ?

_____

IO. WHICH METHOD(S) DO YOU USE IN YOUR EFL CLASSROOMS?

_____

_____

_____

_____

11. WOULD YOU LIKE TO ATTEND MORE PUBLIC SECTOR INSED-TEFL COURSES?

_____

12. IF 'YES' WHAT COMPONENTS WOULD YOU LIKE TO STUDY ON THE COURSES? Please list your preferences alphabetically.

_____
_____
_____
_____
_____

13. WHICH LANGUAGE SKILLS DO YOU CONSIDER TO BE RELEVANT/FEASIBLE AS LEARNING/TEACHING AIMS FOR TEFL IN THE PUBLIC SECTOR IN BRAZIL? Please list the skills alphabetically in order of preference.

_____
_____
_____

14. WHICH PROFESSIONAL ACTIVITIES DO YOU CONSIDER IMPORTANT FOR EFL TEACHERS IN BRAZIL?

_____
_____
_____
_____
_____
_____

15. HOW MUCH CONTACT DO YOU HAVE WITH ENGLISH OUTSIDE YOUR CLASSROOMS? Please state the activity (e.g. listening or reading) with details including the number of hours spent in an average week.

LISTENING_____
_____
READING_____
_____
WRITING_____
_____
SPEAKING_____
_____

16. HOW MANY STUDENTS ARE THERE IN YOUR AVERAGE EFL CLASS ?

_____

17. HOW MANY WEEKLY CONTACT HOURS DO YOU HAVE WITH YOUR AVERAGE EFL CLASS ? _____

C. INFORMATION RELATED TO INSED-TEFL COURSES.
Please complete the remaining parts of the questionnaire.
Your answers will influence the choice of components on this and future INSED-TEFL courses offered by the UFPR.

18. WHAT ARE YOUR PURPOSES/HOPES IN ATTENDING THE INSED-TEFL COURSE? Please list alphabetically the alternatives according to your priority/purpose; i.e. 'a' will be your first priority/purpose.

a. to study English language in order to improve your teaching( )
b. to acquire a firmer understanding of linguistics as well as descriptions of the English language ( )

c. to study English with a view to improving your ability to communicate as an individual rather than an EFL teacher ( )
d. to discuss/read about/contemplate the role/contents/aims/ methods of TEFL in the Brazilian public sector ( )
e. to become acquainted with a wider range of EFL teaching materials and classroom techniques ( )
f. to improve your classroom management abilities (i.e. lesson planning; participation; questioning; organisation) ( )
g. to learn more about educational/psychological/social ideas influencing EFL learning and instruction ( )
h. Other purposes. Please state _____

_____

_____

19. PLEASE MARK IN ORDER OF PREFERENCE WHICH EFL SKILLS YOU WOULD LIKE TO IMPROVE AS AN INDIVIDUAL ON THE INSED COURSE. (Please mark 1 for your first preference)

a. listening ( )
b. conversation (fluency) ( )
c. writing ( )
d. grammar ( )
e. speaking (accuracy) ( )
f. reading ( )
g. vocabulary ( )
h. others; please state _____

_____ ( )

20. WHICH LINGUISTIC COMPONENTS WOULD YOU LIKE TO SEE INCLUDED ON AN INSED-TEFL COURSE? (Please mark 1 as your first preference)

a. syntax/grammar ( )
b. second language acquisition ( )
c. language functions (pragmatics) ( )
d. phonology/phonetics ( )
e. semantics/lexical studies ( )
f. Others. Please state _____

_____ ( )

THANK YOU VERY MUCH FOR YOUR COOPERATION

APPENDIX 5. QUESTIONNAIRE E.

UFPR -- SCHLA -- DELEM -- LINGUA INGLESA -- EXTENSAO UNIVERSITARIA
CURSO PARA PROFESSORES DE LINGUA INGLESA NO 1o E 2o GRAUS

Esta nao e uma prova; nao e necessario se identificar. Portanto nao inclua seu nome. Suas respostas serao tratadas com o maior sigilo. Mas, por gentileza, colabore conosco, completando o questionario a seguir o mais fiel possivel. Nao tenha pressa em responder; leve o tempo que julgar necessario. O importante e dar respostas que visem atender suas necessidades e realidades de professor(a) de ingles no 1o e 2o Graus.

A. DADOS PESSOAIS E PROFISSIONAIS.

1. SEXO: MASC.___ FEM.___

2. IDADE.

____ a___ 20 a 30 anos ____ b___ 30 a 40 anos ____ c___ mais de 40 anos

3. NIVEIS NOS QUAIS ESTA ENSINANDO A LINGUA INGLESA:

____ a___ 1o Grau ____ b___ 2o Grau ____ c___ 3o Grau

____ d___ curso particular ____ e___ uma combinacao de a, b, c, d.

Por favor especifique _____

_____

4. HA QUANTOS ANOS VOCE ESTA ENSINANDO A LINGUA INGLESA NO 1o e 2o GRAUS?

____ a___ ate 2 anos ____ b___ 2 a 5 anos

____ c___ 5 a 10 anos ____ d___ mais a 10 anos

5. GRAU DE FORMACAO (EM LINGUA INGLESA)

____ a___ nao tem grau superior em ingles.

____ b___ Cambridge ou Michigan com complementacao pedagogica.

____ c___ licenciatura curta em ingles.

____ d___ licenciatura plena em ingles.

____ e___ pos-graduacao em ingles.

6. A SUA APRENDIZAGEM EM LINGUA INGLESA.
(assinale mais de um item se for o caso)

____ a___ curso secundario ____ b___ na faculdade

____ c___ em curso particular ____ d___ no exterior

7. QUAL(S) LIVRO(S)-TEXTO QUE ESTA USANDO NO ENSINO DE LINGUA INGLESA?

(Por favor especifique)

_____

_____

_____

8. QUAIS OS TRES FATORES QUE MAIS LHE AGRADAM SOBRE O ENSINO DE LINGUA NO 1o E 2o GRAUS? (por favor numere as alternativas de acordo com a sua ordem de preferencia 1, 2, 3)

____ a___ satisfacao pessoal

____ b___ ingles e um instrumento de comunicacao mundial entre os povos

____ c___ uma boa maneira de sobreviver/de ganhar a vida

____ d___ ingles e uma lingua de comercio internacional

____ e___ o interesse mostrado por parte de alunos

____ f___ uma forma de praticar a propria lingua inglesa

____ g___ ingles e uma lingua atual/pratica/falada

____ h___ a necessidade de entender as letras da musica/trilhas sonora

____ i___ uma maneirsa de se comuicar com as pessoas e os alunos

____ j___ Outros. Por favor especifique _____

_____

_____

_____

9. QUAIS OS CINCO FATORES QUE MAIS LHE DESAGRADAM COMO PROFESSOR(A) DE LINGUA INGLESA NO 1o E 2o GRAUS? (por favor, numere as alternativas de acordo com a sua ordem de preferencia 1, 2, 3, 4, 5)

____ a___ problemas disciplinares

____ b___ falta de tempo para preparacao de aula

____ c___ falta de conhecimento de metodologias

____ d___ problemas administrativos

____ e___ falta de cursos de reciclagem especificos para ingles

____ f___ numero insuficiente de horas-aula de ingles

____ g___ falta de dominio da lingua inglesa

____ h___ numero excessivo de alunos em sala de aula

____ i___ falta de valorizacao pelos professores de outras disciplinas

____ j___ cargo horaria excessiva como docente

____ k___ heterogeneidade de conhecimento dos alunos

____

l___ pouco estimulo por parte das autoridades governamentais

m___ falta de tempo/condicoes para estudar a lingua inglesa

n___ falta de recursos/materiais/apoio pedagogicos

o___ Outros. Por favor, especifique _____

_____

_____

_____

10. QUE METODO(S) VOCE USA NO ENSINO DE INGLES NO 1o E 2o GRAUS? (Por favor especifique)

a___ metodo direto b___ nocional/funcional c___ audio-lingual

d___ gramatica/traducao e___ leitura f___ comunicativo

g___ audio-visual h___ outros/combinacao especifique

11. VOCE GOSTARIA DE FREQUENTAR OUTROS CURSOS DE RECICLAGEM?

a___ nao sei b___ sim c___ nao

12. SE VOCE RESPONDEU 'SIM' VOCE GOSTARIA DE RECICLAR-SE EM QUE ?

a___ metodos e enfoques de ensino de linguas estrangeiras (LE)

b___ preparacao e utilizacao de materiais didaticos no ensino de LE

c___ nocoes linguisticas e a aquisicao de lingua

d___ identificacao e elaboracao dos objetivos e conteudo de LE

e___ literatura de lingua inglesa e/ou cultura anglo-americana

f___ o ensino de producao oral (lingua falada)

g___ o ensino de compreensao oral (ouvindo)

h___ a sua propria producao oral (lingua falada)

i___ a preparacao e utilizacao de recursos audio-visuais

j___ a sua propria compreensao oral escrita

k___ pratica de ensino (mini-aulas; preparacao; organizacao)

l___ analise de textos gravados e escritos em ingles

m___ a sua propria producao escrita

n___ as bases educacionais, sociais, psicologicas por tras de LE

o___ preparacao e utilizacao de provas, testes e avaliacao

p___ variacao em lingua inglesa (textos escritos e gravados)

q___ conhecimento gramatical e lexical

r___ o ensino de producao escrita (escrever)

s___ outros; especifique _____

_____

_____

13. QUAIS OS OBJETIVOS EM TERMOS DE HABILIDADES VOCE ACHA MAIS IMPORTANTES E RELEVANTES PARA O ENSINO DE INGLES NO 1o E 2o GRAUS?

a___ producao escrita b___ entender a lingua falada(compreensao)

c___ producao oral(fala) d___ entender a lingua escrita (ler)

e___ outros ou uma combinacao. Por favor especifique:

_____

_____

14. QUAIS OS SEGUINTES ATIVIDADES PROFISSIONAIS VOCE CONSIDERA IMPORTANTE PARA MELHORAR O ENSINO DE INGLES NO 1o E 2o GRAUS?
(por favor marque 0, 1, 2, ou 3 : 0 = nao sei
1 = menos importante 2 = muito importante 3 = importante (media)

a___ ler artigos sobre os metodos e tecnicas de ensino de ingles

b___ trocar ideias com colegas professores (as) de ingles

c___ ir a conferencias/seminarios sobre o ensino de ingles

d___ observar colegas dando aulas de ingles

e___ ser observado(a) enquanto da aula de ingles

f___ frequentar cursos de reciclagem especificos para ingles

g___ estudar uma outra lingua estrangeira

h___ viajar a um pais de lingua inglesa

i___ estudar lingua inglesa como aluno

j___ Outros. Por favor, especifique _____

_____

_____

_____

15. DE INFORMACOES SOBRE SEU CONTATO COM A LINGUA INGLESA FORA DO AMBIENTE DE TRABALHO.

A. OUVINDO	SIM	NAO	NO. DE HORAS POR SEMANA
a. musica pop gravada			
b. entrevistas, noticiarios			
c. pronuncia (aulas formais)			
d. pessoas no trabalho			
e. pessaos socialmente			

B. LENDO (por passatempo)
f. romances/ contos
g. quadrinhos
h. revistas

C. FALANDO
i. com colegas professores
j. com falantes nativos
k. com pessoas de outra nacionalidade
l. com outros brasileiros

D. ESCREVENDO
m. relatorios (profissionais)
n. cartas (profissionais)
o. cartas (pessoais)
p. traducoes
q. composicoes/exercicios

E. ASSISTINDO
r. filmes no cinema
s. videos em casa

F. LENDO (com objetivos profissionais)
t. livros-texto
u. livros sobre metodologia
v. jornais especializados (especifique o titulo)

16. QUAL O NUMERO MEDIO DE ALUNOS NAS SUAS TURMAS DE INGLES NO 1o E 2o GRAUS?

____ a___ 20 a 30 ____ b___ 30 a 40 ____ c___ 40 a 50 ____ d___ mais de que 50

17. QUANTOS MINUTOS OU HORAS/AULAS VOCE ENCONTRA COM CADA TURMA DE INGLES NO 1o E 2o GRAUS, SEMANALMENTE?

____ a___ menos de 75 minutos ____ b___ aproximadamente 75 minutos

____ b___ aproximadamente 100 minutos ____ d___ mais do que 100 minutos

B. INFORMACOES RELEVANTES AO CURSO DE RECICLAGEM

18. QUAIS SAO SEUS PROPOSITOS/ESPECTATIVAS AO FREQUENTAR ESTE CURSO? (Por favor numere as alternativas de acordo com a sea ordem de preferencia e/ou prioridade; comece com '1' para a prioritaria)

____ a___ estudo de lingua inglesa visando a sua melhora com professor de lingua inglesa.

____ b___ adquirir um conhecimento mais solido de linguistica e da lingua inglesa em relacao ao aprendizado de linguas.

____ c___ melhorar suas chances de aumentar seu salario

____ d___ estudo de lingua inglesa visando a melhoria de sua capacidade como individuo e nao como professor.

____

e___ discutir/ler/pensar sobre o papel/conteudo/metodos/enfoques de ensinar ingles no 1o e 2o Graus.

f___ familiarizar-se com uma maior variedade de materiais didaticos e tecnicas de sala de aula para o ensino de EFL.

____
g___ melhorar seu manejo de classe (isto e, planejamento de aula controle, participacao dos alunos).

____
h___ desenvolver seus conhecimento sobre as ideias educacionais/ psicologicas/sociais por tras do aprendizado e TEFL.

____
i___ melhorar seu status e valorizacao profissional

____
j___ outros, por favor, especifique _____

_____

_____

19. QUAIS SAO SUA(S) PRIORIDADE(S) PARA DESENVOLVER SUAS PROPRIAS HABILIDADES EM LINGUA INGLESA NESTE CURSO DE RECICLAGEM ?
(por favor numere as alternativas de acordo com a sua ordem de preferencia/prioridade; comece com '1' para a prioritaria)

____ a___ compreensao oral ____ b___ conversacao (fluencia)

____ c___ producao escrita ____ d___ gramatica

____ e___ producao oral (fala) ____ f___ leitura e compreensao

____ g___ pronuncia correta ____ h___ extensao do vocabulario

____ i___ outras, especifique: _____

_____

_____

20. QUAIS OS COMPONENTES SOBRE LINGUISTICA QUE DEVEM SER INCLUIDOS NESTE CURSO DE RECICLAGEM ?
(por favor numere as alternativas de acordo com a sua ordem de preferencia/prioridade; escolha de '1' ate '5')

____ a___ sintaxe/ gramatica ____ b___ aquisicao de uma LE

____ c___ funcoes da lingua (pragmatica) ____ d___ fonologia/fonetica

____ e___ semantica/ estudos lexicais ____ f___ outros; especifique:

_____

_____

MUITO OBRIGADO POR TER COLABORADO CONOSCO.

APPENDIX 6. QUESTIONNAIRE F. ENGLISH TRANSLATION OF ORIGINAL ('E')

FEDERAL UNIVERSITY OF PARANA. EXTRA-MURAL STUDIES. INSED-TEFL COURSE.

This is not a test, it is a questionnaire. The information which you provide will be considered strictly confidential; your name should not be included. Your answers will be the bases of the planning of both the present and future INSED-TEFL courses at the UFPR. Thus you will benefit from the detail and veracity of your answers. Please take as long as you wish in answering. There is no hurry; what is important is that your answers should genuinely reflect your needs and interests as a teacher of English in the public sector.

A. PERSONAL AND PEDAGOGIC INFORMATION

1. SEX a. Fem: 83. 91%. b. Masc: 8. 9%
2. AGE a. 20-30 years: 17. 18.5% b. 30-40 years: 42. 46%
   c. more than 40 years: 32. 35%

3. WHAT ARE YOUR TERTIARY QUALIFICATIONS AS AN ENGLISH TEACHER?
   a. No tertiary qualification: 8. 9% b. B.A. in English 42. 46%
   c. CPE or Michigan + Cert.Ed.: 5. 5% **
   d. B.A. in English + Cert.Ed.: 35. 37% e. Postgrad Dip/M.A. 1. 1%

4. AT WHAT LEVELS ARE YOU TEACHING ENGLISH IN THE PUBLIC SECTOR?
   a. primary: 27. 29.5% b. secondary 59. 66%
   c. tertiary: 4. 4.5% d. private language school: 26. 28%
   e. a combination of different schools. Please give details:
   teaching at two schools: 35. 37% at three schools: 22. 23.5%

5. WHERE DID YOU LEARN/STUDY ENGLISH ?
   a. secondary school: 24. 26% b. undergraduate: 51. 56%
   c. private language school: 22. 24% d. abroad: 4. 4%

6. WHICH TEXTBOOK(S) ARE YOU USING IN YOUR TEFL IN THE PUBLIC SECTOR?
   RESULTS:

BOOK	CITINGS	PERCENTAGE
"Patchwork"	1	1%
"Do it"	2	2%
"Turning Point"	2	2%
"Essential English"	3	3%
"English Point"	4	4.5%
"Improve Your English"	6	5.5%
"Progressive English"	10	12%
"Fundamental English"	17	20%
"You can learn English"	20	23%
"Dynamic English"	25	27.5%

7. OF THE FOLLOWING FACTORS CHOOSE THE THREE WHICH YOU CONSIDER TO BE THE MOST POSITIVE RELATED TO WORK AS AN EFL PUBLIC SECTOR TEACHER. (please mark 1,2,3, according to your priorities)
   a. personal satisfaction ( )
   b. English is an instrument of world communication ( )
   c. a pleasant way of surviving/earning a living ( )
   d. English is a language of international commerce ( )
   e. interest on the part of the pupils ( )
   f. as a means of practicing one's own English ( )
   g. English is a modern/practical/spoken language ( )
   h. the need to understand pop lyrics/movies ( )

i. a means of communicating with people/pupils ( )
j. others. Please give details _____
_____ ( )

7. STATISTICAL RESULTS.

THREE PREFERENCES -> ALTERNATIVES !	1	2	3	TOTALS
a	4	3	7	14
b	7	8	6	21
c	9	6	10	25
d	6	9	11	26
e	8	7	12	27
f	7	5	11	23
g	14	12	16	42
h	2	4	7	13
i	6	3	8	17
j	1	3	0	4

8. CHOOSE FIVE OF THE FOLLOWING AS MAJOR DIFFICULTIES OR FACTORS YOU FIND UNSATISFACTORY AS A PUBLIC SECTOR EFL TEACHER.
(Mark '1' as the most difficult/unsatisfactory, down to 5)
a. discipline problems ( )
b. lack of time for lesson preparation ( )
c. lack of methodological knowledge/experience ( )
d. administrative problems ( )
e. lack of specific INSET-TEFL courses ( )
f. insufficient number of classroom contact hours ( )
g. lack of personal knowledge of the English Language ( )
h. excessive numbers of pupils in the classroom ( )
i. lack of prestige/respect from non-EFL teachers ( )
j. excessive number of teaching hours as a teacher ( )
k. heterogeneous groups in terms of EFL ability ( )
l. lack of encouragement by government authorities ( )
m. lack of time and energy to study English ( )
n. lack of materials/resources/pedagogic support ( )
o. others, please specify _____

8. STATISTICAL RESULTS.

FIVE PRIORITIES -> ALTERNATIVES !	1	2	3	4	5	TOTALS
a.	1	0	1	2	3	6
b.	3	3	2	4	6	18
c.	1	2	1	2	3	9
d.	0	1	2	0	1	5
e.	5	3	7	6	5	21
f.	6	9	8	10	12	45
g.	10	6	7	9	8	40
h.	13	12	15	9	11	60
i.	1	3	1	0	2	7
j.	6	10	12	9	13	50
k.	2	3	4	2	3	14
l.	3	2	4	5	6	20
m.	5	4	8	9	6	32
n.	7	6	9	10	11	41
o. (various)	3	2	4	4	3	16

9. HOW LONG HAVE YOU BEEN TEACHING EFL IN THE PUBLIC SECTOR?
a. up to 2 years: 9. 10% b. 2 to 5 years: 18. 20%

c. 5 to 10 years: 33. 36% d. more than 10 years: 31. 34%

10. WHICH METHOD(S) DO YOU USE IN YOUR PUBLIC SECTOR EFL CLASSROOMS ?
a. direct method: 6. 6.5% b. notional/functional: 2. 2%
c. grammar/translation: 11. 12% d. audio-visual: 9. 10%
e. reading: 8. 9% f. audio-lingual: 34. 37%
f. communicative: 8. 9% g. combination and/or others:
direct method + others: 14. 15% audio-lingual + others: 26. 28.5%

11. WOULD YOU LIKE TO ATTEND MORE INSED-TEFL PUBLIC SECTOR COURSES?
a. don't know: 8. 9% b. yes : 78. 85% c. no: 4. 5%

12. IF 'YES' WHICH OF THE FOLLOWING COMPONENTS WOULD YOU PREFER?
(Please tick the five items which correspond to your personal and professional interests, marking number 1 as you first preference)

a. ELT methods and methodological approaches ( )
b. the preparation and exploitation of ELT materials ( )
c. linguistics and the acquisition of language ( )
d. identification and development of EFL syllabus aims/contents ( )
e. literature in English and culture of English-speaking societies ( )
f. the teaching of oral production (speaking) skills ( )
g. the teaching of written comprehension (reading) ( )
h. developing your own oral production (speaking) skills ( )
i. the preparation and exploitation of audio-visual resources ( )
j. developing your own reading abilities ( )
k. practical classroom management (including micro-teaching) ( )
l. the teaching of aural comprehension (listening) skills ( )
m. developing your own written production (writing) abilities ( )
n. educational/psychological/social ideas relating to TEFL ( )
o. testing and evaluation: objectives, preparation, analysis ( )
p. varieties of English (analysis of written and spoken text) ( )
q. grammar and lexis in English (descriptive and pedagogical) ( )
r. the teaching of written production (writing) skills ( )
s. others. Please give details:_____

QUESTION 12. STATISTICAL RESULTS:

PRIORITIES -> CHOICES !	1	2	3	4	5	TOTALS
a.	2	1	2	2	2	9
b.	9	5	5	4	18	33
c.	1	2	1	2	3	9
d.	2	0	1	1	1	5
e.	3	2	2	2	4	13
f.	9	6	7	7	8	37
g.	13	9	6	5	7	40
h.	14	16	14	9	10	63
i.	4	3	4	5	6	22
j.	9	7	8	8	10	42
k.	2	1	2	0	2	7
l.	3	3	2	1	2	11
m.	7	8	7	12	15	49
n.	1	3	2	2	1	9
o.	6	4	7	6	9	32
p.	3	2	3	1	4	13
q.	9	8	10	13	10	50
r.	2	4	2	0	1	7

s.**	1	0	6	5	0	12

(** the development of individual listening abilities)

13. WHICH ONE OF THE FOLLOWING LANGUAGE SKILLS DO YOU CONSIDER TO BE MOST IMPORTANT AND RELEVANT FOR PUBLIC SECTOR TEFL?

a. writing: 9. 10% b. listening: 14. 14.5% c. speaking: 18. 19%
d. reading: 13. 13.5% e. others or combinations. Please give details.
translation: 9. 10%; listening/speaking: 21. 22%; speaking/
/reading: 8. 8.5%; listening/reading: 7. 7.5%

14. WHICH OF THE FOLLOWING ACTIVITIES DO YOU CONSIDER IMPORTANT FOR EFL TEACHERS FROM THE PUBLIC SECTOR IN BRAZIL ?
(Please mark using these options:
0 = no opinion 1 = less important
2 = very important 3 = important (average)

a. reading articles about TEFL methods ( )
b. exchanging ideas with fellow EFL teachers ( )
c. attending specialist TEFL seminars/conferences ( )
d. observing fellow EFL teachers in the classroom ( )
e. having you own EFL classroom teaching observed ( )
f. following INSED-TEFL courses ( )
g. studying another FL as a pupil ( )
h. travelling to an English-speaking country ( )
i. studying EFL as a private individual ( )
j. others. Please provide details _____

14. RESULTS.

ALTERNATIVES !	0	1	2	3	TOTALS
a.	17	22	20	36	
b.	6	13	25	42	
c.	0	10	19	32	
d.	24	8	11	13	
e.	24	6	8	10	
f.	0	0	14	9	
g.	1	9	12	16	
h.	4	10	13	8	
i.	3	0	12	69	

15. PLEASE PROVIDE THE FOLLOWING INFORMATION ABOUT YOUR OWN CONTACT WITH THE ENGLISH LANGUAGE OUTSIDE YOUR CLASSROOM TEACHING:

	YES	NO	NO. OF HOURS WEEKLY
A. LISTENING.			
a. pop music	29		10
b. recorded speech	4		6
c. pronunciation/formal EFL	6		4
d. people speaking at work	3		15
e. people speaking socially	2		30
B. READING FOR PLEASURE			
f. novels; short stories	39		3-6
g. comics	3		2
h. magazines	23		2
C. SPEAKING			
i. with EFL colleagues	17		2
j. with English natives	6		8

k. with other nationalities	3	10
l. with other Brazilians	2	2
D. WRITING		
m. reports (professional)	7	2
n. letters (professional)	11	3
o. letters (personal)	2	2
p. translations	19	4
q. essays/compositions (ELT)	5	2
E. MOVIES IN ENGLISH		
r. cinema	47	2
s. videos (private)	11	4
F. PROFESSIONAL READING		
t. textbooks/coursebooks	82	12
u. books on methodology	9	1
w. journal articles	31	1
(please give titles:	27 'English Teaching Forum'	
	4 others	

16. HOW MANY PUPILS ARE THERE IN YOUR AVERAGE PUBLIC SECTOR EFL CLASS ?

a. 20-30: 7.8% b. 30-40: 21.23%
c 40-50: 39. 42% d. more than 50: 24. 26.5%

17. HOW MUCH WEEKLY CLASSROOM CONTACT DO YOU HAVE WITH YOUR PUBLIC SECTOR EFL CLASSES ON AVERAGE ?

a. less than 75 mins.: 14. 15% b. 75 minutes: 26. 29%
c. 100 minutes: 58. 61% d. more than 100 mins.: 8. 8.5%

B. INFORMATION RELATED TO INSED-TEFL COURSES.

18. WHAT ARE YOUR PURPOSES/HOPES IN ATTENDING THE INSED-TEFL COURSE? Please number the alternatives according to your preference or priority. Please use 1 for your first priority or main purpose.

a. to study English language in order to improve your teaching ( )
b. to acquire a firmer understanding of linguistics as well as descriptions of the English language ( )
c. to improve your chances of increasing your salary/prospects ( )
d. to study English with a view to improving your ability to communicate as an individual rather than an EFL teacher ( )
e. to discuss/read about/contemplate the role/contents/aims/ methods of TEFL in the Brazilian public sector ( )
f. to become acquainted with a wider range of EFL teaching materials and classroom techniques ( )
g. to improve your classroom management abilities (i.e. lesson planning; participation; questioning; organisation) ( )
h. to learn more about educational/psychological/social ideas influencing EFL learning and instruction ( )
i. to improve your prestige/respect among non-TEFL teachers ( )
j. Other purposes. Please state _____
_____
_____ ( )

18. STATISTICAL RESULTS

PREFERENCES->	1	2	3	4	5	6	7	8
ALTERNATIVES!								
a	7	20	12	11	10	6	8	3
b	5	6	8	10	7	6	21	25

c	13	10	17	16	5	4	4	6
d	22	20	10	12	7	5	4	5
e	11	7	6	6	13	13	12	14
f	14	8	11	10	12	20	7	6
g	7	6	10	8	13	21	13	6
h	3	5	8	7	8	10	19	21
i	8	8	14	13	6	4	2	4
j	0	1	0	2	1	0	0	2

19. PLEASE MARK IN ORDER OF PREFERENCE WHICH EFL SKILLS YOU WOULD LIKE TO IMPROVE AS AN INDIVIDUAL ON THE INSED COURSE. (Please mark 1 for your first preference)

a. listening ( )
b. conversation (fluency) ( )
c. writing ( )
d. grammar ( )
e. speaking (accuracy) ( )
f. reading ( )
g. pronunciation ( )
h. vocabulary ( )
i. others; please state _____
_____ ( )

19. STATISTICAL RESULTS.

PREFERENCES-> / ALTERNATIVES !	1	2	3	4	5	6	7	8
a	8	9	14	10	17	11	6	3
b	21	18	16	11	11	5	7	2
c	4	3	9	8	14	13	18	24
d	15	16	13	14	8	10	6	5
e	14	14	8	9	6	7	5	4
f	9	10	9	19	13	9	7	13
g	5	7	7	11	14	13	11	13
h	6	7	4	2	4	18	20	21
i	2	0	1	0	0	2	1	3

20. WHICH LINGUISTIC COMPONENTS WOULD YOU LIKE TO SEE INCLUDED ON AN INSED-TEFL COURSE? (Please mark in order of preference 1 to 5 where 1 is your first preference)

a. syntax/grammar ( )
b. second language acquisition ( )
c. language functions (pragmatics) ( )
d. phonology/phonetics ( )
e. semantics/lexical studies ( )
f. Others. Please state _____
_____ ( )

20. STATISTICAL RESULTS

PREFERENCES -> / ALTERNATIVES !	1	2	3	4	5
a	34	27	12	9	7
b	8	6	13	28	30
c	11	14	11	12	9
d	9	7	19	24	29
e	17	21	18	8	10
f	2	3	0	0	0

THANK YOU VERY MUCH FOR YOUR COOPERATION

**1. Alternative 3.c. reflects the fact that it is possible under Brazilian federal law to be given an official certification as a teacher of English Language by taking a short, part-time 'pedagogic complementation' course at a university following success at either the Cambridge (CPE) or Michigan proficiency examinations in English. The term 'tertiary' in Question 4 includes teaching at technical colleges ('escolas tecnicas') which are at the equivalent level of 5th and 6th Forms within the British system, and which have high prestige in Brazil.

APPENDIX 7. AN EXPERIMENT IN PARAGRAPHING USING A 'FORUM' ARTICLE.

1. INSTRUCTIONS AND DATA.

The following brief instruction and the October, 1987 Forum article, by Bernhaus, doctored as one continous prose passage, without the author's original paragraphs, were distributed to two groups of teachers attending the M.A in 'English Language and TEFL' at the University of Durham in August, 1989, and October, 1989:

Please mark with a red pen the places in the following text where you think paragraphs might occur, together with a justification for for your decisions. Thank you for your cooperation. David Shepherd.

Mercedes Bernhaus. "English Teaching Forum", January, 1987. (Text 14)
Title: "Activities that motivate

"Motivation," says Jeremy Harmer, "is some kind of internal drive that encourages somebody to pursue a course of action. If we perceive a goal and that goal is sufficiently attractive, we will be strongly motivated to do whatever is necessary to reach that goal" (Harmer 1984:3). Teachers who want to be successful in teaching should have this quotation in mind when planning lessons to encourage themselves and their students. I teach English in a secondary school in Spain, and when I start my new school year with my new students, the first thing I do is to find out what their interests are and what motivated them to choose English as a second language to study. The answer is usually the same. They believe that if they master the English language they can get a better job, because English is an international language. Their parents usually agree with them, and this positive attitude on the part of the parents strengthens their purpose. Also, it is fashionable to study English; it has prestige appeal. All of these factors favorably dispose the children toward studying English. Nevertheless, sometimes the children's previous failures in their studies leave them completely demotivated. In such cases I believe we can still encourage them to learn English if we offer them attractive goals and if they are aware that they are improving their English. The teacher must provide the proper conditions for learning and must stimulate the students' interest in learning. It is important that the students know from the very beginning what the teacher wants them to achieve by the end of the course. Teacher and students together must have the same goal and work toward its accomplishment. How can we motivate our students? First of all, we must be highly motivated ourselves. I like teaching adolescents and I like to improve my teaching and meet new challenges. Therefore, I thought that it might be useful to write about some of the approaches I developed during this last school year to motivate and facilitate my students' study of English. This year I had only beginners and false beginners (14- and 15-year-olds). The first day of class, I gave them a questionnaire that asked about their background, their interests, and their reasons for choosing English. Seventy-five percent of the false beginners had chosen English because in their schools they had no other option, and I realized that at least half of them didn't like studying English. At the end of the year I gave them another questionnaire to find out whether their motivations had changed, and why or why not. The results surprised me, because even those who hadn't passed their exams were positvely motivated and they were all interested in learning English. Only 25

percent failed the exams, but I suggested that 11 of them should do some reading and exercises in English during their summer holidays, and they agreed with me. This certainly indicated to me that they were highly motivated, because it is difficult to study during the holidays. I will now attempt to summarize the activities we engaged in during the year that I think significantly influenced the end-of-year results and the answers to the questionnaires. During the first term we worked very hard on the textbooks in order to give the students a foundation of basic structures and the mechanics of learning a language. Also, I gave them a lot of extra structural exercises that I made up. One of the things I had them do was to make their own identity cards, which we then used, working in groups, to introduce each of the students to the other members of the group. A little later, when they were able to give more information in English about themselves, they wrote letters to pen friends in another local school, and subsequently received replies. Since it was December when they received the letters, I suggested that they make Christmas cards for their pen friends. They wrote an English poem or song on the card and illustrated it by an appropriate drawing. Most of them were inspired by peace, love, or some similar sentiment. During the second term the students made stickers and pictures showing all the structures that we had studied; whenever I introduced a new structure they made a sticker or picture for it. The classroom walls were covered with a display of English structures, and even if the students didn't specifically look at them, they could see them and so unconscioulsy reviewed these structures. There were at least 10 examples of each structure arranged in classified groups, so the students could easily find the structure they needed by just looking at the proper wall. During the second term I also asked them to read at least two elementary, level 1 graded readers as homework, and then tested them on this reading. In the third term I let them choose the title they wanted to read, but it had to be level 2. This time they had to be careful in choosing, because after reading the book they had to write a play script based on it, which was then to be performed. The students voted on the performances, and the two best ones in each group then performed for all the students in the school theater. The students made the scenery and acted the parts. In my opinion the most important thing was that they did it all by themselves; I didn't supervise anything. This activity was a great success. The students enjoyed doing it, and they learned quite a lot of English. To go back to the second term once more, in addition to the reading I handed out lots of authentic material related to the subjects we were dealing with. For example, when we dealt with shopping activities, I gave them brochures from department stores, banks, etc., and, working in groups, they made their own brochures giving information about their own bank or department store. The brochures for the banks were particularly difficult for them to understand, but, working in groups, they grasped the information they needed and were able to create something new, choosing appropriate language from the store of language available. I think this type of output is vital in increasing communicative competence. If no such output is required, students may learn the language but not be able to use it. This kind of practice was done during the second and third terms both in class and outside of it; they also had to prepare a comic book (at least 20 pages) for the end of the course. They were to make up the story, but I told them to use in it all the structures we had studied during the year. I wish you could see their stories, because they were very well done, but all I can do here is give you some of the titles, which may

give you an idea of their creativity: "The Thief of Time," "A Love Story in Prehistory," "Tom and Pear," "Zantar, the Man of the Jungle," etc. This kind of work provides good reviews of the structures studied during the course, and it is a good way to evaluate our students' communicative proficiency. It is a difficult task for the teacher to correct all this material, but I think it is worthwhile. Another activity that proved highly motivating was an interview that the students themselves prepared in class, with questions to be answered by English-speaking people interviewed on the streets of Barcelona. The students tape-recorded the conversations, which provided authentic oral material to work with in class. I had them take photographs of the people interviewed and then describe them in order to practice their oral and written English. In conclusion, I would again like to quote Jeremy Harmer on the methodological approach that he calls "a balanced activites approach": "The balanced activities approach sees the methodology as being a balance between the components of input and output" (Harmer 1984:39). This is what I try to do in my classes and what I have attempted to describe in this article. I am convinced that the results thus obtained are good and practical, especially in improving the students' output and motivations.

2. STATISTICAL RESULTS.

A total of 35 teachers/M.A. students provided responses as follows:

PLACE IN TEXT	TOTAL	REASON FOR CHOICE	
After quotation	17	break between quotation/argument	(17)
After 1st sentence	14	switch from general to examples	(6)
		switch to specific situation	(8)
At 'nevertheless'	27	switch from positive to negative	(13)
		marker of change of opinion	(6)
		signals contrast	(8)
At question 'How can I motivate...?'	33	Introducing new ideas/new topic	(9)
		Question signals justification	(8)
		Question signals explanation	(6)
		marks beginning of details	(5)
		marks move to specifics	(3)
		implementation of motivation	(2)
'This year I had'	8	beginning of details	(3)
		starts justification	(4)
		switch to specifics	(1)
'At the end of year'	11	change in time	(11)
'I will now attempt'	5	end of time sequence	(2)
		announces summary	(3)
'During the first term'	26	time break	(9)
		separate from previous	(5)
		new phase in sequence	(4)
		move to achievement/result	(8)
'A little later...'	6	time change	(6)
'During the second term'	28	change of time	(10)
		match first term	(11)
		new time	(4)
		new topic	(3)
'In the third term...'	31	change to previous time	(10)
		link to earlier phase	(11)
		new time	(6)

		new topic	(4)
'To go back to'	30	detached in time	(6)
		move to different time	(9)
		develop previous topic	(5)
		switch in temporal sequence	(10)
'I think...'	7	change to evaluate	(5)
		end of neutral topic description	(2)
'This kind of practice'	6	evaluate experience	(4)
		change of writer role	(2)
'Another way...'	32	'another'= one of a series	(6)
		marks new activity/ topic	(13)
		a new way	(4)
		predicts new topic	(9)
'In conclusion'	34	final paragraph/ ending	(9)
		concluding statement	(15)
		evaluating comment	(6)
		'wrapping it up'	(4)

3. CONCLUSIONS AND IMPLICATIONS.

There is undoubtedly unaninimity regarding the places where the paragraph breaks are perceived as taking place, and a general consensus that there is some form of unit above the sentence. Thus for 8 of the 11 hypothesized paragraph breaks more than 75% of the respondents were in agreement. Of the three exceptions, there were differences regarding the first break, i.e. after the quotation (21) or the first sentence (14), considerable divergence regarding the fourth break and two subdivisions given at the last-but-one break. Nevertheless, the paragraphing proved surprisingly homogeneous. This may be thought of as ammunition in favour of the paragraph as a suitable unit for analysis of the creation and interpretation of written monologue. A closer investigation of the respondent choices reveals that of a total of 319 respondent choices, 245, were based on some form of 'change of topic', but, more significantly, 307 were seen as denoting a change which was external in relation to previous text information. This final point is seen as crucial in terms of the study of the organization of information in written discourse; for if this is the perceived reader criterion for chunking discourse then clearly the physical paragraph is not a relevant informational discourse unit.

APPENDIX 8. TADROS' SIX CATEGORIES OF PREDICTION. 8.1. 'ENUMERATION'

The head of the predictive ('V') member of the first category, 'Enumeration' commits the writer to enumerate, predicting more than one predicted ('D') member; it also reflects a writer commitment to exactness. Tadros describes three types of 'Enumeration'. The first is where a structure has "...a plural subject followed by a verb which demands a complement, followed by a colon." (Tadros,1985:15) (e.g.from the source text, Text A3, line 45: '...several ideas...should be emphasized: '). The second type of Enumeration includes reference items (e.g. 'as follows') in association with a plural noun.(e.g. Appendix I, line 41: '...a dictionary may contain the following: ') An enumerable must be included in the third type, "...provided the information is presented as new..." (Tadros,1985:15) Colons are not essential. However, an exact numeral, (e.g.'two') or an inexact numeral (e.g. 'several') must be present together with a plural enumerable, i.e. either a sub-technical noun (e.g.'reasons') or a discourse self-reference noun (e.g.'examples). The example below is taken from Appendix 8 , line 16: ' There are two reasons for this.'.

APPENDIX 8.2. TADROS' CATEGORY OF 'ADVANCE LABELLING'.

The second category of prediction is 'Advance Labelling' which signals a writer commitment to carry out a prospective discourse act, "...the realization of which is by a linear text." (Tadros,1984:25) For Tadros there are three variations. In the first a verb phrase (for example, 'compare'; 'discuss'; 'mention') is the signal included in the predictive (V) member, and the act is carried out in the predicted (D) member.(e.g Appendix 8, line 76, 'discuss the significance of the questions').In the second type the "V" member predicts that the D member will be realized by a non-linear text (e.g. Appendix 1, line 83, '... are compared by filling in a table...'). Finally, the third type of Avance Labelling is identical to the second but the V member must have as a signal the verb 'consider' in the imperative.

APPENDIX 8.3. TADROS' CATEGORY OF 'RECAPITULATION'.

Tadros' third predictive category is that of 'Recapitulation',which predicts by recalling information from a previous place in the same texts,using a past tense morpheme, and signalling, by contrast, that the information will be new and that the actor will be the author. The following data is from Appendix 1, lines 85-86: '...At this point the students are invited to reconsider their original questions...But attention is also drawn to the fact that the answers to these questions may be different. ' This example clearly refers to a previous point in the same text and includes a contrast signal of new information ('but'); it also conforms to Tadros' final criterion as it contains the labelling of a discourse act, i.e. 'reconsider'. However there is no past tense morpheme in the clause predicator (a phrase such as 'as mentioned earlier' would be required), nor does it predict the writer as actor. The text example does not, therefore, conform to the category in question. Tadros sees the three remaining categories, Question, Reporting, Hypotheticality as signalling writer detachment from text propositions. This detachment, in her view, predicts writer involvement by assuming attitudes towards, or by providing orientation to the reader regarding these same propositions.

APPENDIX 8.4. TADROS' CATEGORY OF 'QUESTION'.

The fourth category of prediction is that of 'Question' For Tadros this signals writer detachment from the resolution, an evaluation of the statement similar to Socratic questioning. Thus the D member is an evaluation which in a sense anticipates disagreements or doubts of the imaginary audience of readers. It is not, therefore, a request for information, (i.e. an elicitation) but a tactic for overcoming possible reader difficulties to successful interpretation of a reader's message. The criteria are few. The V member must be interrogative in syntax but must not be part of a list of more than two, nor be included under the heading of 'Questions'. This example from the article by de Lopez, line 20: 'What, then, should the reader do before turning to the 'last resort'?' qualifies under this category, the answer being immediately forthcoming in the succeding sentence. By the act of asking a question writers are felt to distance themselves from the resolution of the propositions.

APPENDIX 8.5. TADROS' CATEGORY OF 'REPORTING'.

According to Tadros the fifth category, 'Reporting' signals (in common with that of 'Question' and 'Hypotheticality') that writers wish to detach themselves from the embedded propositions which have been expressed in the text. For Tadros the reporting devices include direct speech, indirect speech and 'report adjuncts'. The latter type may be exemplified from Text A2, there being no examples of either 'Reporting' or 'Hypotheticality' found in source Text A1. The following are all examples from page 4, Text A2, by Benson: '... for which Munby has been criticized (Widdowson,1983)...' ; '...the view that inspires the model...' ; '...the dichotomy expressed by Widdowson (1983) between...'. The criteria for "V" membership of reporting are that the sentence must not fall at the end of a discourse; that it must contain propositional content attributed to others by means of one of the three report structures which, in this way, detach the author from the same propositional content.Reporting will include a heterogeneous set of verbs.(e.g. 'argue', 'assert', 'believe', 'claim','contend' 'propose', 'prove', 'show', 'point out') They are heterogeneous syntactically, in that the verbs can take a 'that' or nominal complement; or semantically, in that they can be either non-factive or factive. Reporting statements can also be seen as rebuttal or denial when they contain an adjunct of past time reference. (e.g. 'in the 1960's' ; 'starting mainly in the 1970's'. Appendix 2, page 2.) This category would appear to be identical in type and parameter to that of "Reference" posited by Winter (1977:91).

APPENDIX 8.6. TADROS' CATEGORY OF 'HYPOTHETICALITY'.

The final category is that of 'Hypotheticality', where readers are warned that the 'situation' becomes hypothetical. For Winter,(1982:196-197) "...the evaluation of likely reality for this hypothetical member is abbreviated to real member. ... Linguistically the hypothetical means neither true nor false but a candidate for the truth; the real means evaluating what is true." Writers can avoid committing themselves to the propositions, creating distance by the use of the hypothetical device. In this way the writer is also seen as clarifying the situation for readers who are gently led through the discourse. Thus for Tadros (1984:61) this category illustrates that "...the writer is aware of the gap between

his conceptual world and that of the reader. The reader is assumed not to be able to understand the target concept without a hypothetical excursion." The conditions for a V member of hypotheticality include a lexical verb which signals hypothesis in the imperative; the verb may also be preceded by 'let us', or may be a conditional, "If + NP + VP (past verb) + NP + VP (past modal and either the perfect or non-perfect aspect)". By predicting through generalization a return to the real world with the D member the writer's involvement is forcast. These D members are retrospectively related to their corresponding V by a less specific noun phrase, or by grammatical correlations (e.g. 'a' to 'all'), or the move from a common noun to a proper noun.

APPENDIX 9. TEXT A3. ENGLISH TEACHING FORUM. APRIL, 1987. DE LOPEZ

"The Dictionary: Which, When, and How in Advanced Reading"

The main objective of most of the English courses taught at the university where I work is to help the students improve their reading skills, particularly those related to the reading of scientific and technical texts. Some of the questions that continually arise in these courses concern the use of the dictionary: Should students be allowed to use dictionaries on exams? Should we teach dictionary skills, or assume that by this time students have already acquired these skills? Should we recommend that students buy a particular dictionary? Should students be restricted to using only monolingual dictionaries, or allowed to use bilingual ones as well? After many prolonged (and sometimes heated) discussions and numerous years of teaching, I have reached the following conclusions.

When to use the dictionary

I feel that in advanced reading classes, students should not only be allowed to use dictionaries in class and on exams, they should be required to do so. At this point in the students' learning, we should be interested not in whether they have memorized the definition of a particular word, but in whether they are able to comprehend the main and subordinate ideas presented in the text. If the significance of a specific word in the reading impedes this overall comprehension, then by all means a dictionary should be used. We should also keep in mind that this may be the last English course many students will be exposed to. After completing this course they will probably be required to read English-language books and journals for their science courses, and in doing this they will have access to dictionaries. The final English course should therefore prepare the students by simulating their future situation as closely as possible, i.e., by using reading texts similar to those they will be expected to read and by permitting the use of dictionaries in class and on exams.

However, the most important question about when to use the dictionary concerns not the external classroom conditions but rather the internal characteristics of the reading itself: At what point in the reading of a particular text should a reader refer to the dictionary? Most EFL teachers will have observed a widespread tendency among their students to attack a new text by reading word by word from the first sentence, stopping only to reach in desperation for a dictionary (bilingual if they have a choice) at the first word they do not understand. I would propose just the opposite: While I believe in the importance of proper dictionary use as an aid in reading, the dictionary should be used only as a last resort. There are two reasons for this. First, it takes time- time that might better be employed in an overall understanding of the text. Efficient reading implies obtaining the greatest amount of information from a text in the smallest amount of time. Second, overuse of the dictionary tends to focus the reader's attention on words, when what he should be concentrating on are ideas, concepts.

What, then, should the reader do before turning to the "last resort"? The first thing is to continue reading: Frequently, the meaning of a word can be deduced from the context in which it is used. The text may actually give a definition, or cite examples, present analogies or

synonyms, or describe the circumstances surrounding the use of the word sufficiently for the reader to know what the word means in the particular context. Or, after reading the complete text, the reader may realize that he has understood the important concepts presented without comprehending the exact meaning of every word. In either case, the reader's purpose will have been fulfilled without wasting time with a dictionary.

But suppose that after reading the entire text, the reader is unable to deduce the meaning from context and unable to comprehend the text without the meaning of this particular word. What then? He should study the structure of the specific word. The word may have a cognate in the reader's native language, or it may be a compound word which, when broken down into its component parts, is easily comprehensible (for example, ashtray, underground, raincoat, oversee, output, etc.). Or the word may be composed of the root plus several affixes. Students should be helped to recognize roots and decipher the meaning of the entire word by isolating and interpreting the influence each affix has on the root. Does it change the meaning (legal vs. illegal), the part of speech (slow vs. slowly), the verb tense (walk vs. walked)?

If after exhausting these possibilities the student still does not understand the meaning of a word AND if the word is vital to the comprehension of the text, then, and only then, should he refer to the dictionary. But how should he use this dictionary, and which one should he select?

How to use the dictionary

By the time they have reached an advanced-reading course, most students have used a dictionary of some sort, generally to find the meaning of a word in their native language or a translation of a word in a foreign language. But few have used a monolingual English dictionary, and few are aware that dictionaries contain a great deal of information other then definitions. Some time should therefore be spent in helping students discover what kinds of information different dictionaries contain and how they can find what they are looking for.

I usually begin my advanced-reading class with a brainstorming session in which I ask students what types of information they think can be found in a monolingual English dictionary. Their answers are listed on the board. Then I distribute several different monolingual English dictionaries and have them work in groups to verify the list on the board and add to it. In this way, students discover that in addition to definitions of words, a dictionary may contain the following:

. pronunciation rules
. division of words into syllables
. the accepted spelling (or spellings) of a word
. the ways in which a word may function in a sentence (as a noun, verb, etc.
. synonyms and antonyms
. the etymology or history of a word
. the meanings of idiomatic phrases in which the word is used
. the usage of a word (slang, formal, archaic, poetic, etc.)
. irregular forms of the word (past tense, plural, etc.)
. information about persons and places (either in the main part of the dictionary or in special sections at the back)

. pictures, maps, and tables
. abbreviations
. rules for spelling, punctuation, and capitalization

Also, in comparing the lists produced by the different groups, students begin to realize that dictionaries are not all alike. This discovery will be expanded later through exercises in dictionary evaluation and selection.

At this point, several ideas regarding efficient dictionary use should be emphasized:

1. If you cannot find a word listed in the main seciton, it may be listed elsewhere. Abbreviations are frequently found in a separate section at the begininning of the dictionary, place names in a gazetteer at the end, and persons in a separate section for biographies.

2. The word you are looking for may be an irregular form or have a prefix. Look for the ROOT. For example, ate would be listed under the infinitive form eat; retrain, under the root train. (The dictionary may have a separate table listing irregular verb froms to help the reader identify the infinitive.)

3. When trying to decide which definition is appropriate, remember the way the word is used in the sentence. For example, set can be used as a noun, a verb, or an adjective. Do not waste time reading the verb definitions if the word functions in the sentence as a noun.(1)

4. Be careful to choose the definition that fits the way the word is used in the reading text. Do not select the slang definition of cool if what you are reading is a physics text.

5. Idiomatic phrases usually appear at the end of the entry for the main word of the phrase. For example, the phrase under one's thumb would probably not have an independent listing, but rather be found at the end of the listing for thumb.

How to select a dictionary

At this point in the class, as the differences among dictionaries become apparent, students always ask, "Which one is best?" "Which one should I buy?" I answer these questions by having them do an exercise. Each group works with a different dictionary and tries to answer as many of the questions as possible. The exercise begins by asking the name of the dictionary, place and date of publication, size, and price. It continues with specific questions about different information that may or may not be contained in their dictionaries. For example:

1. When was Geoffrey Chaucer born? (This is to test whether persons are listed in the main section of the dictionary, in a biographical section, or not at all.)

2. Divide the word reconcile into syllables.

3. What is the plural of the word antenna?

4. What is the origin of the word electric?

5. Explain the phrase over my head.

6. What countries have common borders with Poland? (this is to test whether the dictionary has maps.)

7. Give a definition of boot that is used only in Britain.

8. Which has a larger population, Nagasaki or New Orleans? (This is to test for the presence of a g. etteer.)

9. Give a synonym for the word flare.

10. What is the atomic weight of actinium? (This is to test for the presence of a table of elements.)(2)

When the students have answered as many of the questions as they can with their dictionaries, we review the exercise, not to check the correctness of the answers but rather to discuss the significance of the questions. The place of publication is important not because British dictionaries are superior to American ones or vice versa, but simply because of the difference in spelling and usage of certain words. When using a British dictionary, the reader should look up labour, for example, not labor. Therefore, if the student will be reading mainly British textbooks and journals, a British dictionary might be better for him to use than an American one. The date is also important, because of the rapid changes in language usage. The dictionary should have been pulbished or a least revised no more than 10 or 15 years ago. Each of the other questions is analyzed for the type of information it is looking for (etymology, word usage, idioms, etc.), and finally the dictionaries are compared by filling in a table on the board.

At this point, the students are invited to reconsider their original questions: "Which one is best?" "Which one should I buy?" But attention is also drawn to the fact that the answers to these questions may be different. The "best" dictionary is probably the most recent and most complete-but also the largest and most expensive. Here the students should begin to realize that the selection of their dictionary depends on two important factors: the characteristics of the dictionary and their personal needs and limitations. At this point they might ask themselves: "Can I afford to spend that much money on a dictionary?" "Do I want to carry such a large book to class every day?" Students should learn to balance these factors and will probably reach the conclusion that a good, medium-sized pocket dictionary will be sufficient for everday classroom needs, but that a more complete one might be better for use at home and on exams.

At this point, I would like to mention briefly another type of book sometimes confused with the dictionary the thesaurus. I have found a number of students coming to class with what they thought to be a dictionary but which was, in fact, a thesaurus. To prevent this, the teacher should point out that the thesaurus is simply a book containing words and their synonyms. While the thesaurus is useful for some purposes, it certainly cannot replace a dictionary.

Another book that should be mentioned is the bilingual dictionary. Like the thesaurus, the bilingual dictionary is a useful tool when used correctly and under the right circumstances. As an aid in advanced reading, however, I find that it frequently acts as a hindrance. First, it encourages the reader to be constantly switching back and forth between languages, when at this stage he should be understanding concepts in the foreign language with as little native-language interference as possible. Second, it promotes the belief that there is always a one-for-one correspondence between the words of different languages, when in fact this is often not the case. Many words can be understood only through understanding the cultural context in which they are used. For example, the Spanish word comadre has no English equivalent. The Larousse English-Spanish dictionary takes five lines to give a general explanation of what the word means. And third, bilingual dictionaries may contain blatant errors based on connotations words have in specific cultural settings. A good example of this is the word propaganda. Many English-Spanish dictionaries give the translation of the Spanish word propaganda as being the same in English. However, a definition from a monolingual Spanish dictionary will describe the word as meaning simply "publicity" or "advertising," not at all the connotation inherent in the word in English.

Conclusion

There are many different types of dictionaries, and a great deal of information can be gleaned from a good dictionary. Indeed, a dictionary can be a fascinating book to read and study. But when used as a reference book for advanced-reading students, several things should be kept in mind. First, unlike some other languages, in English there is no one dictionary that has been approved by an academy or government as the authority. The student should be aware of this, and should be able to evaluate the various dictionaries available and select the one that most closely meets his needs. Second, no two dictionaries are exactly alike. The student should thoroughly familiarize himself with his dictionary so that he can use it quickly and efficiently. Finally, the dictionary should be used only as a last resort. Remember, the main objective in reading a text is not to define specific words but to understand the concept put forth by the author. The dictionary should be used as a tool to help reach that goal.

(1). See Croft (1960) for detailed explanations and exercises on how to identify the way a word functions in a sentence.

(2). Many useful exercise of this type can be found in Yorkey (1970) and in Harris (1966).

APPENDIX 10. DETAILED ANALYSIS OF DE LOPEZ' USING TADROS' CATEGORIES.

The following discussion has not incorporated all the cases of predictive categories assigned to sentences in the previous section as several are felt to be self explanatory, given the categories and the text exemplifications.

Sentence 2 : This sentence contains an "inexact numeral", 'some of' and a "sub- technical noun",'questions'.It is therefore predictive,having (Tadros,1985:14) "..a plural subject which demands a complement, followed by a colon.." It thus confirms to Tadros' first category and criteria under 'Enumeration'.

Sentence 3 : This is not really a sentence but a series of questions.Their importance in the discourse is shown by italicization. In her sixth category, 'Question', Tadros claims that questions not only mark writer detachment, but that they predict involvement and evaluation at some future stage within the same discourse, by averring a possible answer, a position or understanding of the question. As a condition for membership Tadros (1985:49) states: "...there must not be more than two interrogative sentences in succession." According to Tadros, if the writer presents a series of questions, such as that found in the de Lopez text, they are a signal that while there may be some type of commitment to provide a general response, they also signal that there will be a delay in supplying an answer/response to the same questions. It is true that there is a delay in answering these interrogatives.(which do not fulfil Tadros' conditions) However the fact that they are italicized marks their importance for the entire text.For this reason they have been included within the predictive category 'Question' and are discussed in detail below, Section 6)

Sentence 4 : Both the sub-technical plural noun 'conclusions', proceded by the cataphoric textual place reference item 'following' comply with the criteria established by Tadros for 'Enumeration'. These provide clear signals of writer commitment that evaluation will not only be forthcoming but that satisfactory answers have been 'reached'.Indeed a quick skim of bold-type sub- headings will confirm their role as answers to the series of questions in sentence 3.

Sentence 5. This is a response to the first question in italics given in the previous paragraph.It is signalled by lexical repetition of the key verb form 'allowed',in different type, and the repetition of 'on exams'. It may, therefore, be hypothesized that Tadros' condition for membership to the 'Question' category will not apply in its entirety to TEFL methodology text.

Sentence 12 : This sentence matches the criteria for a 'Question' predictive member.(V 7).

Sentence 14 : This sentence has been deemed predictive within the category of 'Advance Labelling' because it labels a prospective act of discourse to be performed by the writer. However it does not conform to one of Tadros'(1985:22) critera, namely, that the sentence

"...labelling the act must not include its performance..."

Nevertheless, because it is followed by a colon this label has been

assigned.

Sentence 15 : This 'sentence', after the colon, provides the proposal and the answer to the first question of sentence 3 and for sentence 12. It is thus a predicted member for three predictives, i.e., including the D category for the 'Advance Labelling' (V 8).

Sentence 16 : This sentence contains a numeral and an enumerable, e.g."two reasons" and is an 'Enumeration' predictive first member of a pair.

Sentence 17 : This is the "first" predicted member of the previous sentence.

Sentences 28 : This sentence is seen to be included in a complex mixture of a "hypothesis" (to be discussed below) and a 'Question' category marked by the interrogative. The "D" members are realized by sentences 29 and 34.

Sentences 63-64 : These sentences have been given the category of 'Enumeration'. Although they demand a complement following a colon ("For example:") and contain an enumerable sub-technical plural noun ("questions")the "Enumeration structure" (Tadros(1985:15) is spread over two sentences.

Sentences 65-75 : On the other hand these sentences are numbered and correspond to the predicted member of a pair, linking to sentences 63-64.

Table 84 : This is seen as the predicted member of the previous sentence.However while the table is provided no comparison is carried out as it is provided as no more than the exemplification of an argument.

Sentence 91 : This sentence has been tentatively assigned to the 'Advance Labelling' category due to the presence of the phrase "might ask".

Sentences 93-95 : The first sentence has been labelled predictive because of the presence of the verb "mention", which is included in Tadros' list as denoting a discourse act within 'Advance Labelling', as well as the presence of the phrase "another type of" which has enumerative undertones. The action is performed by the writer while the discourse act denoted by "mention" is seen as signifying "classify" or "distinguish" (both cited by Tadros,1985:24) between dictionary and thesaurus.(sentence 95)

Sentences 97-98 : While the verb "mention" is also the signal for a parallel case of Advance Labelling it is seen as predicting the discourse act of defining (included by Tadros,1985:24) the "bilingual dictionary",which is done in considerable detail over sentences 97 to 108.

Sentence 111 : This is also an example of enumeration, yet it is difficult to define the type. It contains an inexact numeral, with a plural noun, followed by a verb which demands a coplement, but there is no colon: "...several things should be kept in mind. " Although it does not conform to any one category it's role as a predictive member

cannot be in doubt, given the clear markers of the "D" member, namely: "First," ; "Second," ; "Finally,",and given that the three sentences display grammatical parallelism, a further indication of their "D" membership, according to Tadros (1985:20):

"..The student	should be aware of this... "	(sentence 113)
".(the student)	should be able to evaluate "	(sentence 113)
"..The student	should thoroughly familiarize..."	(sentence 115)
"..The dictionary	should be used....."	(sentence 116)

APPENDIX 1I. OCCURRENCES OF TADROS' CATEGORIES FORUM 1987, 1988, 1990

January 1987 Edition

Page	EN	AL	REC	QU	REP	SUPPORT/REF	HYP
(2)	10	12	-	1	5	3	-
(17)	9	-	-	-	-	-	-
(21)	6	-	-	-	6	4	-
(25)	8	4	-	-	-	5	-
(36)	7	1	-	-	-	-	-
(37)	2	6	-	4	-	-	-
(38)	3	1	-	1	-	3	-
(40)	1	-	-	3	-	-	-
(43)	8	1	-	-	-	-	-
(44)	1	-	-	3	-	-	-
(45)	2	1	-	1	-	2	-
(46)	2	-	-	-	-	-	-
(47)	2	-	-	-	-	2	-
April, 1988 Edition							
(2)	7	4	-	-	-	1	-
(8)	5	-	-	2		7	
(12)	2	3	1*	-	-	2	-
(16)	3	1	-	-	4	2* (self)	-
(20)	2	-	-	3	-	9	-
(25)	1	1	-	-	-	-	-
(28)	3	2	-	12*	-	2	-
(32)	1	-	-	-	-	3	-
(39)	4	-	-	-	-	-	-
(40)	1	-	-	-	-	-	-
(42)	5	1	-	-	-	-	-
(43)	1	-	-	-	-	-	-

(44)	2	1	-	-	1	8	-
(46)	8	1	-	-	-	3	-
(48)	6	2	-	-	-	5	-
January, 1990 Edition							
(2)	2	5	-	4	-	-	1
(5)	5	6	-	1	-	6	-
(10)	3	1	-	-	-	-	-
(13)	5	3	-	4	-	5	-
(17)	8	3	-	-	-	-	-
(31)	5	2	-	-	-	-	-
(33)	4	-	-	-	-	5	-
(34)	2	-	-	-	-	-	-
(36)	4	1	-	1	-	-	-
(38)	5	2	-	-	-	-	-
(40)	1	-	-	-	1	3	-
(41)	1	-	-	-	-	-	-
(43)	2	-	-	-	-	3	-
(44)	1	-	-	2	-	-	-
(45)	5	1	-	-	-	-	-
(47)	3	3	-	3	-	5	-
(49)	4	1	-	-	-	1	-
(51)	6	-	-	-	-	-	-
(52)	-	-	-	-	-	-	-
TOTALS	169	71	1	45	16	90	1
SPREAD	46	27	1	15	5	23	1

APPENDIX 12. TEXT A5. "Dialogue and Dialogue Teaching". R.S. SHARMA.

Nearly every book on the teaching of English includes dialogue. Most of them present dialogue as a means of inculcating basic language skills and vocabulary, not as an end in itself, as a form of discourse employed in social interaction by the members of a speech community. Lado (1977:61-69) describes the value of memorizing dialogues as against isolated sentences; dialogues present sentences in context, and they can be dramatized. But Lado looks upon dialogue as a useful tool for teaching language-that is, pronunciation, grammar, and vocabulary. Although he mentions the need for cultural notes in a general way, he does not go into detail nor does he say anything about dialogue as discourse or about culturally determined behaviour patterns accompanying, sometime replacing, the verbal output. According to Bennett (1968:81), "the teacher's function in the 'conversation,' or as it is sometimes more honestly called, 'display,' session is to furnish visual or situational material which will allow the class to reproduce, in various combinations, already known units of the target language. Talking about material, Bennett (1968:133) says that a full-scale general course would feature among other things "familiarity with social aspects of the life of the speech community." Bright and McGregor (1978:191) include dialogue, along with debate, recitation, and playacting, as an item in the teaching of speech. They mention the practice of some teachers, who "begin with dialogue, home-made plays and play-reading and demand maximum comprehensibility and phonological behaviour that goes with it for the sake of the success of the play."

The focus in all the books I have referred to is on language, and the discoursal and other sociolinguistic aspects of dialogue are mentioned either in passing or not at all. The purpose of my comments is not to criticize the authors of these books, but rather to show the overwhelming trend in the treatment of dialogue in books on language teaching. After all, dialogue is a very useful means in language teaching, but it must be realized that teaching language skills with the help of dialogue is not dialogue teaching. Newmark and Diller (1978:98-101), in their article "Emphasizing the Audio in the Audiolingual Approach," discuss what they call the dialogue-pattern-drill approach. They are also working within the old framework of linguistic and learning theory, but in the steps they outline for the teacher, such as roleplaying and "free (but guided) conversation closely paralleling the situations in the dialogues," they show a wider awareness. This, however, cannot be regarded as a breakthrough.

My purpose is to bring new sociolinguistic insights to bear on the definition and teaching of dialogue. The insights themselves are not new, but they have not yet found a place in the theory and practice of language instruction. I became aware of the new dimensions of the subject while supervising a research project of Sahab Abdul Aziz Salkih (1983), who has explored the topic in some depth and presented a new method for the teaching of dialogue.(1) Discourse analysis is of special relevance to the study of dialogue, and I shall draw on the contributions of workers in that field, although, as will be seen, purely scientific descriptions cannot be adopted in pedagogy without modification and simplification to suit practical needs and limitations.

One major difficulty in discourse analysis is the terminology, which is far from standardized, so that terms are not always used to mean exactly the same thing. The word discourse itself has been variously used. Criper and Widdowson (1975:200), acknowledging the confusion, adopt "the relations between sentences and social meanings and actions" as their definition of discourse. I would, however, propose that when a piece of language is viewed as a pattern of "linguisitic behavior" based in social conventions, it is called discourse. Dialogue is a kind of discourse in which two persons talk facet to face, with a view to maintaining personal equation and social solidarity.

Culturally determined phenomena

I would like to elaborate some important implications of the above view of dialogue. As discourse, dialogue is patterned behavior, the pattern being determined culturally. When two persons meet, who is to make the first move in greeting? In our society, if the participants are from the same social stratum, the younger in age is expected to make the first move; if they have difference in status, then it is the one who occupies a lower place. In Iraq (and this, I guess, is true of the whole Arab culture), the one occupying a higher position begins first. In arab culture, after greeting a person, you inquire about his health; in India, about the well-being of his children. In England, apart from the formulaic "how are you?" you comment on the weather, While in Iraq, I was often confronted with the question, How's your health, doctor?" Some cultures are intolerant of interruptions; ours doesn;t take them so seriously. In some cultures the first move in greeting is frequently nonverbal-a smile, or some kind of gesture; in others it is a formulaic expression accompanied by some gesture or facial expression.

This brings us to the ethnography of dialogue. Of all forms of discourse, dialogue is most closely linked with the system of gestures each culture has, and audio-visual recordings of natural dialogue clearly indicate the significance of gestures. Quite often in dialogue the verbal behavior is punctuated with gesture signs that express assent, disapproval, negation, irritation, indifference, or centempt. A nod, a shake of the head, a shrugging of the shoulders, or a grimace may take the place of a verbal response, and the dialogue will proceed as if something has been said. Now, gestures are by no means universal. Within India itself a nod and a shake are differently gesticulted in the North and the South. A nod in the South is very similar to a shake of the head in the North, and this causes misunderstanding. Shrugging the shoulders is very common in England, and one must know the meaning of this signal. This aspect of dialogue is of considerable importance,particularly when one's aim is to prepare learners for natural dialogue beyond mere mimicry in the classroom. "If the language teacher wishes to develop in his pupils an ability to use the system of the language appropriately as a means of social interaction with native speakers, he will have to be aware of just how the system is used and how its use relates to other forms of communication (Criper and Widdowson 1975:162). To gestures may be added such other phenomena as facial expressions, eye contact, finger movements, and posture. These nonverbal signs form an integral part of natural conversation. A systematic discussion of this subject can be found in John Gosling's article "Kinesics in Discourse"

(1981:158-84). He has quoted an illuminating remark by Abercrombie: "We speak with our vocal organs, but we converse with our entire bodies; conversation consists of much more than a simple interchange of spoken words." Gosling's description is based on analyzed data, and he finds justification for the creation of a new level of kinesics in discourse analysis.

Other phenomena of natural dialogue

In addition to interjections, we have a class of vocal sounds that occur frequently in natural dialogue: mm, er, uhuh, and silences or zero responses of various kinds. These pehenomena used to be ignored and discouraged. But it can now be demonstrated that they are highly meaningful and represent a mode of adjustment to the social and psychological exigencies of conversation. Natural dialogue is not planned or prepared beforehand: you may be confronted with all kinds of questions or remarks-even embarrassing ones, and those that require quick reflection, or to which you wish to react with caution, circumspection, reservation, or hesitation. The phenomena mentioned above enable us to meet this situation successfully. But again, they are by no means universal: each culture has its own nonlinguistic vocal signs to express reservation and hesitation, etc. Such vocal sounds are often omitted in a transcription, causing much loss to the tissue of living speech.

A little above these in the linguistic structure are set expressions such as I think, you know, you see, you know what I mean, so to say, well, and O.K. These devices perform a variety of functions: they give us time to improvise a response, to implicate the co-participant in a delicate matter, to draw attention to something, to lay emphasis, etc. Thus, far from being superfluous, these forms have a practical utility and represent a significant part of linguistic behavior.

Lastly, we have a special use of grammatical structure in dialogue. In natural conversation, we take several liberties with grammar and logic: sentences may be left in incomplete, or the co-participant may be allowed to complete a sentence, parts of sentences may be repeated, single words and phrases are freely made to stand for sentences, speech acts are performed in a variety of sentence patterns or by nonlinguistic means. A question may be asked by means of a gesture, a single word, or statement pattern with, of course, the appropriate intonation.

Intonation itself as employed in dialogue is a highly complex phenomenon. In a dialogue, where single phrases or words are frequently used, intonation has an enhanced function of indicating the speech acts and the intentions of the speaker. It provides a key to the attitude and reaction of the participants. Its wider functions are invovled in the structure of discourse, and many structural distinctions are entirely dependent on intonation. The inevitable conclusion of this brief discussion is that intonation plays a far richer role in dialogue than in many other forms of discourse, e.g., prepared lectures, discussion, and even debate.

Analyzing discourse

We may not turn to the analysis of discourse. Discourse analysis took a wrong turn at its very inception. The first important model was

presented in 1975 by Sinclair and Coulthard (1975). The analytical categories created on the analogy of earlier Hallidayan framework represent a pioneering effort, not yet superseded by any better proposal. But the Sinclair-Coulthard model arose from a study of teacher-pupil interaction-that is, a specific situation. Subsequent work has faced considerable problems in fitting this model to general data, namely, natural conversation. Moreover, empirically, it was a wrong start: proceeding from a particular to a general theory. The evolution of modern liguistic theory took an opposite direction. The pioneers, Saussure and Bloomfield, built the framework on an examination of the common variety of language, and it was much later in the development of the theory that modified models for specific varieties of the language, such as technical language, came into being. The Sinclair-Coulthard model encouraged a great deal of work along the same lines. Studies were made of samples of doctor-patient interviews, mother-child talk, committee meetings, etc.

Burton (1981:61-81) has proposed modifications to the Sinclair-Coulthard model in order to make it suitable for analyzing conversation (see also Burton 1980). Burton finds the concepts of EXCHANGE and reclassifies MOVES. She deletes the follow-up MOVE, which occurs rarely in natural conversation, and gives two broad categories of MOVES; SUPPORTING and CHALLENGING. She also revises and reconsiders the list of ACTS, which come below MOVE on the rank scale in the Sinclair-Coulthard framework. I give below an example of Burton's (1981:79) analysis with my rearrangement in the usual dialogue form:

I agree that the categories of MOVE and ACT are most useful in discourse analysis, but I would begin my analysis at the level of EXCHANGE. We first divide a dialogue into exchanges of different kinds. In a complete dialogue, we can recognize the following types: greetings, formulaic inquiries, customary exchange, ineractive exchanges, closing, parting.(2)

The forms of greetings, formulaic inquiries, customary exchange, closing, and parting are governed by cultural conventions. Interactive exchanges are the ones in which real interaction takes place. In these exchanges information is sought and given, advice is offered, comments are made, decisions are communicated, matters are thrashed out, personal differences are voiced and resolved. There may be more than one interactive exchange in a dialogue. Interactive exchanges can be separated on the basis of semantic domain if not grammar and pronunciation. The vocabulary of what may be called "Common language" (common English, for example) is analyzable in terms of domains and fields, and it should not be difficult to assign an exchange to a certain domain. Some syntactic and phonetic differences may also be present.

Dialogue skills

Next we turn to what may be called dialogue skills; these are to be superposed to the usual language skills, and I leave the latter out of consideration. Salih (1983:20-23) has listed five skills under the main heading "Dialogue Communicative Competence." These five skills are appropriateness of response, itelligibility, ease and dialogue fluency, roleplaying, and turntaking. I assented to this classification at the time that I supervised his research. I now feel

that the first two skills are difficult to define and describe systematically; moreover, they are not specific to dialogue and are, indeed, taken care of elsewhere in language study.

I would like to begin with a new skill, namely, mastery of the nonverbal signs used in dialogue, the culturally determined systems of gestures, facial expressions, eye contact, hand and finger movement, and nonlinguistic vocal sounds-broadly defined, the kinesic system. Contrastive studies of such systems are rare, but there is a need to recognize the skill of using them. The second skill I would call "dialogue influency." We have seen how silence, hesitation, gestures, facial expressions, shrugging, nodding, shaking of the head all punctuate-or in another sense disrupt-the stream of linguisitic sounds in a dialogue. A dilogue that has the linguistic fluency of a sermon or lecture would sound unnatural. Role-playing and turn-taking are important dialogue skills. They can be defined in linguistic and behavioral terms, although the task is again not an easy one. Roles define the nature and extent of participation. The power of directing the dialogue may rest with one of the participants according to his role, or be apportioned between the participants according to the relative importance of their roles in a given situation. Each culture lays down the conventions governing different roles, and a child picks up roleplaying in the course of social interaction with guidance from the older members of the family and community. Turn-taking and turn-yielding are based on very complex behavioral and linguistic phenomena. The skills involve recognizing and learning the signals that indicate that the speaker has ended his turn. Similarly, nonlinguistic behavioral signals, and sometimes interruptions, or certin sounds, indicate that a participant is claiming his turn.

Three illustrations

Below are three short dialogues to illustrate the points made in the foregoing discussion. I have recast the conversation in the usual dialogue form without naming the characters. The material has been taken from Penelope Mortimer's story." I have suppressed the author's description and narration. It would be interesting to discover roles and study the structure of these dialogues. It may not be easy to recover the phonetic and kinesic dimensions of the dialogues, but an attempt can be made before consulting the source.

I

A: Hallow.
B: Hallow. Look what we got at the party.
A: Very nice. Was it a good party?
B: Quite. Rachel came too.
A: Jolly good. Where's Mummy?
B: Downstairs.
A: Well, good night then. Sleep well.

II

A: Hallow. How's it all going?
C: Oh, it's you.
A: I'm sorry about all that business this afternoon. Forget it.

C: Oh, that's all right. (some activity) I suppose you don't know anything about the Gulf Stream?
A: Nothing at all.

III

A: Hallow.
D: (silent)
A: I've been asleep.
D: (silent, engaged in work)
A: Funny thing. I went out like a light. How do you feel.
D: (silent, quiet activity)
A: What's happening? What's the plan?
D: (silent, turns head away)
A: I've made it up with Rachel and C. I suppose it's going to take a good deal longer with you. Well, I suppose we can just sit here.

Teaching dialogue

Our final concern is the teaching of dialogue. I have no intention of presenting a complete method. I wish to confine myself to certain aspects of dialogue teaching that arise out of our discussion. First of all, the teacher must know that his final aim is not to teach the pupils how to act out a dialogue but to prepare them for participation in a natural dialogue situation. He must take up dialogue as an end and not merely as a means to teaching grammar, usage, and pronunciation. Secondly, the teacher should familiarize himself with discourse analysis. It is a well-known principle in teaching that the material cannot be taught holistically. It must be broken down into small units and skills for presentation to the class. The units and skills must be identified according to some theoretical framework. In the third place, dialogue involves not only teaching linguistic forms but also the communicative behavior patterns that form an important dimension of natural conversation: shrugging the shoulders and various kinds of eye contact are as important as intonation and vocabulary, and their use and function must be presented to the pupils with proper contextualization. In the beginning of the course, the dialogue components can be taken up one by one. The teacher must systematically prepare the subject in this way before he approaches the class with a lesson.

The importance of audiovisual aids in dialogue teaching cannot be overemphasized; dialogue can never be taught properly without these aids. Television lessons and recorded dialogues on videotapes are very helpful. The role of the teacher himself and real participants, however, should not be overlooked. They themselves provide an excellent audiovisual aid. For this, however, the teacher should be well trained by specialists or native speakers. Unfortunately, this is not happening, so we have to fall back on mechanical and electronic aids. A good idea would be to prepare a course on dialogue for television broadcast to schools and colleges, with the time schedule announced well in advance.

At the presentation stage, the problem is how to begin most effectively. I suggest the teacher should begin with a metadialogue, or an introductory dialogue, greeting the pupils and then asking some carefully chosen questions about dialogue; or introducing the subject matter of the dialogue he is going to teach and asking some pertinent questions that draw attention to dialogue components and dialogue skills. The teacher must present a whole dialogue in the first lesson, but the dialogue, apart from the usual components, should contain only one interactive exchange. Thereafter, he can take up the

components and skills for separate treatnment and practice. Grant Taylor (1975) has done something along these lines in his English Conversation Practice. He has grouped the exercise dialogues under such headings as "Meeting" and "Parting" and has arranged typical interactive exchanges according to topics or domains.

Finally, the pupils must be encouraged to participate in-or rather cope with-real dialogue situations. They must be thrown, as it were, into conversation and allowed to fend for themselves. You can never predict what questions are going to be asked or what topics are going to come up. The student must prepare himself for this unique feature of natural dialogue, and he must be helped to achieve this goal, without which dialogue as discourse cannot be said to have been learned.

The need for further study

The study of dialogue as a form of discourse is in its infancy. The subject is complex and requires further study and research. And teaching dialogue involves a hundred things. It is not easy to master dialogue as a sociolinguistic phenomenon in a foreign language, and this article does no more than indicate the difficulties involved and point to a possible but partial solution. The full task requires a collaborative effort on the part of linguists, sociologists, psychologists, methodologists, and language teachers and pupils.

APPENDIX 13. 'GENERALIZATION-EXEMPLIFICATION' RELATIONS IN TEXT A3

"Generalization-Exemplification" relations are illustrated in the following:

(a) Sentence 32, 'Students should be helped to recognize roots and decipher the meaning by interpreting the influence each affix has on the root' is a generalization. The following sentence provides the exemplification and is realized by an interrogative containing a grammatical parallelism pattern which, in turn, contains ellipsis:

' Does it change	the meaning	('legal' v 'illegal'),
	the part of speech	('slow' v 'slowly'),
	the verb tense	('walk' v 'walked')? '

(b) In sentence 38 the following generalization is given: 'Some time should therefore be spent in helping students discover what kinds of information different dictionaries contain and how they can find out what they are looking for.' The exemplifications are provided by:

'I usually begin ...with a brainstorming session.'	(sent. 39)
'In this way, students discover a dictionary may contain...'	(sent. 41)
'Then I distribute...and have them work in groups.'	(sent. 42)
'Also in comparing...students begin to realize...'	(sent. 43)
'At this point, several ideas...should de emphasized:...'	(sent. 45)

(c) The generalization 'a word...may be listed elsewhere', in sentence 46, is followed by these exemplifications in sentence 47, again realized within grammatical parallelism which includes ellipsis:

'Abbreviations are frequently found	in a separate section	at the beginning
place names	in a gazeteer	at the end
and persons	in a separate section	for biographies'

(d)	'The word you are looking for...'	(Generalization	in sentence 48)
	'For example...'	(Exemplification	in sentence 50)
(e)	'When trying to decide...'	(Gen.	52)
	'For example...Do not ...Choose.	(Ex.	53-54)
	Do not select...'		55-56
(f)	'Idiomatic phrases usually appear...'	(Gen.	57)
	'For example...',	(Ex.	58)
(g)	'Questions'	(Generalization	60)
	'By asking the name of'	(Ex.	62)
	'continues with the specific question...'	(Ex.	63)
(h)	'continues with specific questions...'	(Gen.	63)
	'For example 1. ... 10.'	(Ex.	in sentences 64-74)
(i)	'The place of the publication is important'	(Gen.	77)
	'The date is also important...'	(Gen.	82)
	'the difference in spelling'	(Gen.	77)
	'the reader should look up 'labour', for example'	(Ex.	79)
(j)	'it promotes the belief that there is		

always a one-to-one correspondence between
the words of different languages, when
in fact this is often not the case'. (Gen. 101)
(Ex. in sentences 102-109)

APPENDIX 14. "PREVIEW-DETAIL" RELATIONS IN TEXT A3

"Preview-Detail" relations were equally in evidence in sentences 21-23; 29-31; 88-93; 99-104. The details are presented in Appendix ???? Tadros 5, and the five examples cover 16 sentences of de Lopez' text.

(a) In sentence 21 it is said that 'Frequently the meaning of a word can be deduced from the context'. This is followed by details in sentences 22 and 23:

'The text may actually	give	a definition
or	cite	examples, or synonyms
or	describe	the circumstances surrounding the use of the word.
Or, after reading the complete text the reader	may realize	that he has understood'

(b) Sentence 29 states: 'He should study the structure of the specific word.' This "Preview" anticipates the following details in sentences 30 and 31:

'... the word	may have	a cognate
or it	may be	a compound word
or the word	may be composed of	the root plus several affixes.'

(c) The "preview" 'the answers to these questions may be different', in sentence 87 has details in sentence 88, 92 and 93: 'The best is probably the most recent and most complete but also the most expensive...' (88); 'their personal and limitations...balance these factors' (92); '...and...reach the conclusion that a pocket dictionary...but that a more complete...'(93).

(d) In sentence 99 a dictionary is said to 'act as a frequent hindrance'. The details and the lexical realization of the phrase 'frequent hindrance' is found in the succeding five sentences within a pattern of grammatical parallelism similar to the previous example:

'First,	it	encourages	the reader to be constantly switching back and forth...
Second,	it	promotes	the belief in one-to-one correspondence between...
And third,	bilingual dictionaries	may contain	blatant errors...'

APPENDIX 15 MATCHING CONTRAST RELATIONS IN TEXT A3

'Matching contrast' relations between sentences 13 and 15 are signalled by "opposite" (an example of Winter's lexical category "Vocabulary 3") in sentence 14. Included within the "Matching" are "Cause-Consequence" clause relations.

'students attack a new text by reading word for word'	v	'efficient reading implies obtaining the greatest amount of information in the smallest amount of time.'
(CAUSE		(CAUSE
CONSEQUENCE)		CONSEQUENCE)
'overuse of the dictionary'	v	'the dictionary ... used only as a last resort.'
(CAUSE		(CAUSE
CONSEQUENCE)		CONSEQUENCE)
'focus the reader's attention on words.'	v	'concentration on ideas, concepts.'

(b) Matching contrast relations between sentences 36 and 37 are signalled by 'but'(an example of Winter's (1977) connective category, "Vocabulary 2").

'Most students	have used	a dictionary of some sort	to find the meaning of a word or a translation
but few	have used	a monolingual English dictionary	or are aware that dictionaries contain a great a great deal of information.'

APPENDIX 16. TADROS' CATEGORIES OCCURRENCES SPANNING TEXT A3

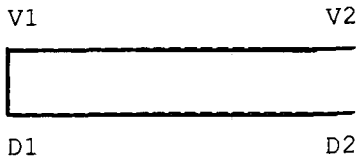
SENTENCE	SIGNALS/DISCUSSION	MEMBER	CATEGORY
2	'Some of the questions that ... arise.. : '	V(1)	EN
3	italicized questions	D(1)	EN
3	'Should students be allowed..use dictionaries ?'*	V (2)	QU
3	'Should we teach dictionary skills .. ?' *	V (3)	QU
3	'Should we recommend... buy a .. dictionary ?' *	V (4)	QU
3	'Should students..use monlingual or bilingual.?'*	V (5)	QU
4	'...reached the following conclusions: '	V (6)	EN
5	'not only be allowed...be required to do so'	D (2)	
11	'...the most important question...concerns...' *	V (7)	EN
12	'At what point ... refer to dictionary?'	V (8)	QU
14	'I would propose..'	V (9)	AL
15	'..the dictionary should be ..a last resort.'	D(2);D(8);D(9)	
16	' ...two reasons..'	V (10)	EN
17	'First ..'	D (10)(i)	
19	'Second ..'	D (10)(ii)	
20	'What then be doing before..the last resort?'	V (11)	QU
21	'The first thing to do is to continue reading: '	D (11)(i)	
23	'or after reading complete the text...	D (11)(ii)	
27	'But suppose that...'	*V (H)	HYP
28	'What then?'	V (12)	QU
29	'He should study....'	D(12)(i) D(H)	
34	'... should he refer to the dictionary.'	D(7) D(8);D(12)(ii)	
35	'But how should he use this dictionary? '	V (13) QU;V (3)	
35	'.... and which one should he select?'	V (14) (repeat of V (4),V (5))	QU
38	'students discover what kinds of information.'	D(14) ; D(3)	
41	' a dictionary may contain the following: '	V (15)	EN
42	' . . . . . '	D (15)	
45-57	' ...efficient dictionary use... '	D (13)	
45	'....several ideas....should be emphasized: '	V (16)	EN
46-57		D (16)	
59	'Which one is best? Which one should I buy?'	V (17) (repeat V(14),V(4),V(5))	QU
60	'I answer these questions by an exercise.'	D (17)(i)	
63-64	'It continues with ... questions.For example: '	V (18)*	EN
65-75	'.. 1. 2. ..... 10. '	D (18) (i);(ii);(iii)	
85	'...their original questions...'	V (19)	EN
86	'Which one is the best? Which one should I buy?'	D(19)V(17)	QU
88	'The 'best' dictionary is ...but also...'	D(17)(ii)	
90	' ...two important factors:'	V (20)	EN
90	'..the characteristics and their ..needs.'	D (20)	
91	'...might ask themselves: '	V (21)	AL
91	'Can I afford...? Do I want..?'	D (21) (i);(ii)	
93	' ... mention...another type of book..'	* V (22)	AL
93-4	'..thesaurus..thought to be...point out..'	D (22)	
97	'...Another book...mention....	* V (23)	AL
97-108	'....bilingual dictionary...'	D (23)	
111	'...several things should be kept in mind...'	V (24)	EN
	First, unlike,...there is no one dictionary...'	D (24)	
114	'Second, no two dictionaries ...'	D (24)	
116	'Finally, the dictionary should be used only...'	D (24)	

* Doubt as to whether these ought to be included in Tadros' categories

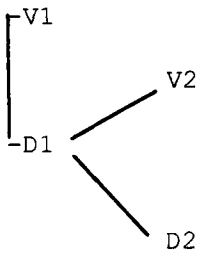
APPENDIX 17. TADROS' 'COMPLEX PATTERNING': A DIAGRAMMATIC OVERVIEW.

The three forms of complex patterning can be illustrated diagrammatically:

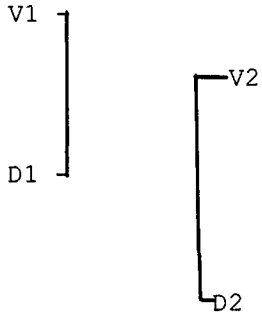
a) 'DISCONTINUITY'



b) 'EMBEDDING'



c) 'OVERLAP'



Where reiterated items occur withi a complex patter Tadros (1985:54) hasintroduced the convention of "curly brackets":

D1 { D1 (i)
D1 (ii)
d1 (iii)

APPENDIX 18. TADROS' 'COMPLEX PATTERNING' IN TEXT A3. a) 'OVERLAP'.

PREDICTIVE CATEGORY	MEMBER	SENTENCE
Enumeration	V1	2
Question	D1(i); V2	
Question	D1(ii); V3	3
Question	D1(iii); V4	
Question	D1(iv) : V5	
	D2	5

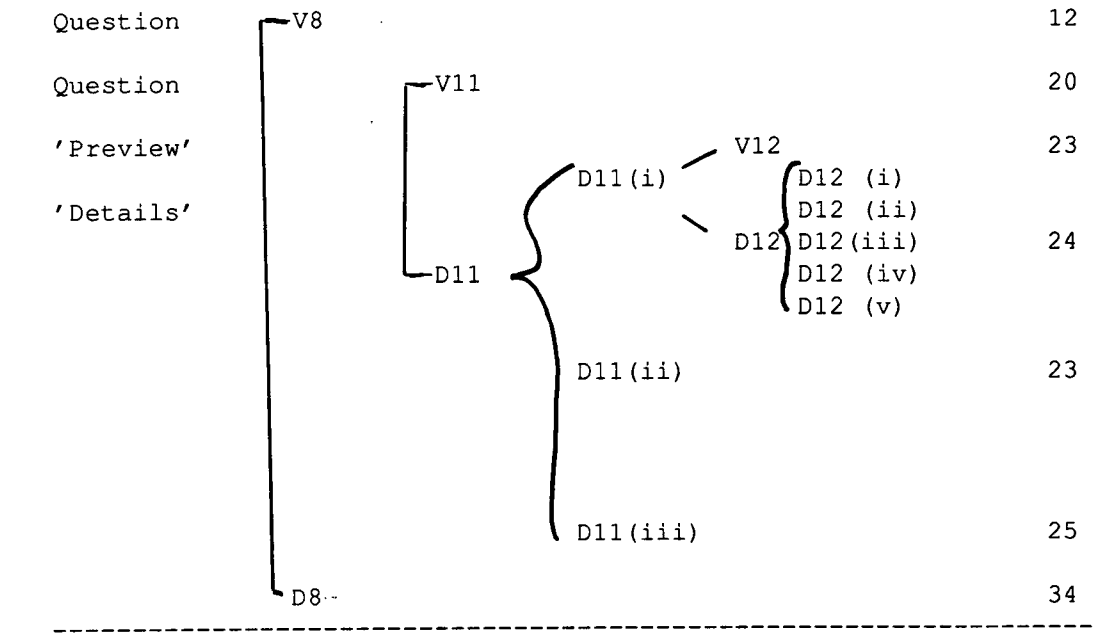
APPENDIX 18. b) TADROS' COMPLEX 'OVERLAP' PATTERN IN TEXT A3.

PREDICTIVE CATEGORY	MEMBER		SENTENCE
Question	V8		12
Enumeration		V10 2	16
		D10 D10(i)	17
		D10(ii)	19
Question		V11	20
		D11 D11(i)	21
		D11(ii)	23
		D11(iii)	25
	D8		34

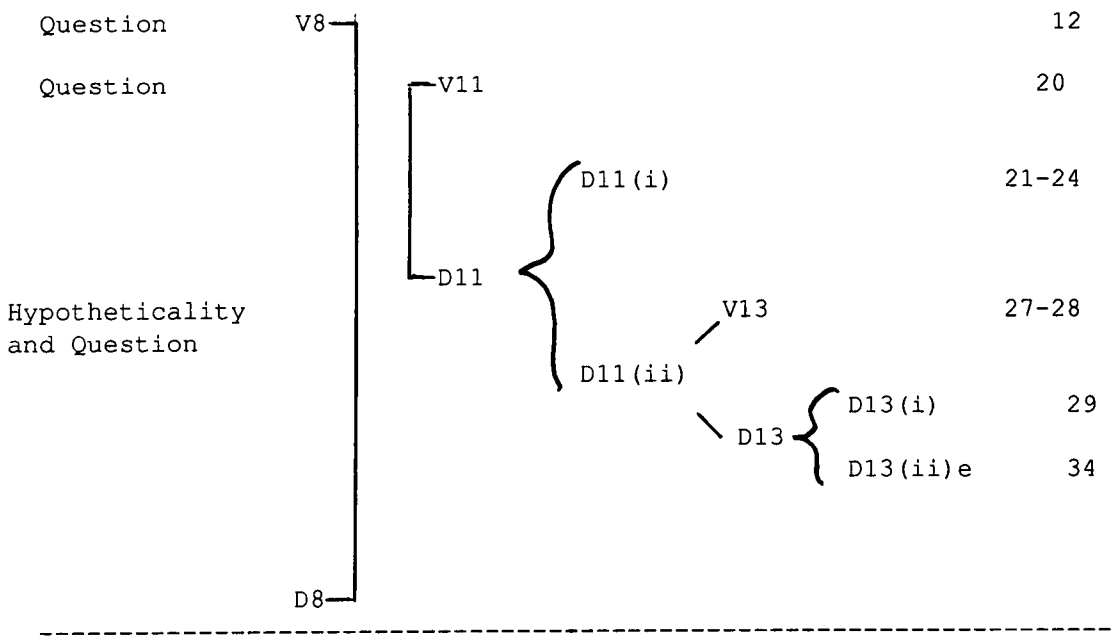
APPENDIX 19 TADROS' DISCONTINUITY INVOLVING CLAUSE-RELATIONS.

PROSPECTIVE RELATION	MEMBER	SENTENCE
Hypothesis	Va	25
Question	Vb	26
Preview	Vc	29
	Db	29
Details	Dc (i)	30
	Dc (ii)	30
	Dc (iii)	31
General.	Vd	32
Examples	Dd(i)	33
	Dd(ii)	33
	Dd(iii)	33
Result	Da	34

APPENDIX 20. TADROS 9. 'OVERLAP' PATTERN INVOLVING CLAUSE-RELATIONS 1.



APPENDIX 20. TADROS' 'OVERLAP' PATTERN INVOLVING CLAUSE RELATIONS. 2.



APPENDIX 21. TADROS' 'EMBEDDING' PATTERN INVOLVING CLAUSE-RELATIONS

CLAUSE RELATION	MEMBERS	SENTENCE
Preview	V a	99
	D a(i)	100
Hypothetical/Real	V b	101
Generalization	D a D a(ii) V c	102
	D b	
Example	D c	103
Generalization	V d	105
	D a(iii)	105
Example	D d	106

APPENDIX 22. TEXT A3. CATEGORIES MARKED IN COLOUR (GREEN = TADROS)

The Dictionary: Which, When, and How in Advanced Reading

The main objective of most of the English courses taught at the university where I work is to help the students improve their reading skills, particularly those related to the reading of scientific and technical texts. Some of the questions that continually arise in these courses concern the use of the dictionary: Should students be allowed to use dictionaries on exams? Should we teach dictionary skills, or assume that by this time students have already acquired these skills? Should we recommend that students buy a particular dictionary? Should students be restricted to using only monolingual dictionaries, or allowed to use bilingual ones as well? After many prolonged (and sometimes heated) discussions and numerous years of teaching, I have reached the following conclusions.

When to use the dictionary

I feel that in advanced reading classes, students should not only be allowed to use dictionaries in class and on exams, they should be required to do so. At this point in the students' learning, we should be interested not in whether they have memorized the definition of a particular word, but in whether they are able to comprehend the main and subordinate ideas presented in the text. If the significance of a specific word in the reading impedes this overall comprehension, then by all means a dictionary should be used. We should also keep in mind that this may be the last English course many students will be exposed to. After completing this course they will probably be required to read English-language books and journals for their science courses, and in doing this they will have access to dictionaries. The final English course should therefore prepare the students by simulating their future situation as closely as possible, i.e., by using reading texts similar to those they will be expected to read and by permitting the use of dictionaries in class and on exams.

However, the most important question about when to use the dictionary concerns not the external classroom conditions but rather the internal characteristics of the reading itself: At what point in the reading of a particular text should a reader refer to the dictionary? Most EFL teachers will have observed a widespread tendency among their students to attack a new text by reading word by word from the first sentence, stopping only to reach in desperation for a dictionary (bilingual if they have a choice) at the first word they do not understand. I would propose just the opposite: While I believe in the importance of proper dictionary use as an aid in reading, the dictionary should be used only as a last resort. There are two reasons for this. First, it takes time- time that might better be employed in an overall understanding of the text. Efficient reading implies obtaining the greatest amount of information from a text in the smallest amount of time. Second, overuse of the dictionary tends to focus the reader's attention on words, when what he should be concentrating on are ideas, concepts.

What, then, should the reader do before turning to the "last resort"? The first thing is to continue reading: Frequently, the meaning of a word can be deduced from the context in which it is used. The text may actually give a definition, or cite examples, present analogies or

synonyms, or describe the circumstances surrounding the use of the word sufficiently for the reader to know what the word means in the particular context. Or, after reading the complete text, the reader may realize that he has understood the important concepts presented without comprehending the exact meaning of every word. In either case, the reader's purpose will have been fulfilled without wasting time with a dictionary.

But suppose that after reading the entire text, the reader is unable to deduce the meaning from context and unable to comprehend the text without the meaning of this particular word. What then? He should study the structure of the specific word. The word may have a cognate in the reader's native language, or it may be a compound word which, when broken down into its component parts, is easily comprehensible (for example, ashtray, underground, raincoat, oversee, output, etc.). Or the word may be composed of the root plus several affixes. Students should be helped to recognize roots and decipher the meaning of the entire word by isolating and interpreting the influence each affix has on the root. Does it change the meaning (legal vs. illegal), the part of speech (slow vs. slowly), the verb tense (walk vs. walked)?

If after exhausting these possibilities the student still does not understand the meaning of a word AND if the word is vital to the comprehension of the text, then, and only then, should he refer to the dictionary. But how should he use this dictionary, and which one should he select?

How to use the dictionary

By the time they have reached an advanced-reading course, most students have used a dictionary of some sort, generally to find the meaning of a word in their native language or a translation of a word in a foreign language. But few have used a monolingual English dictionary, and few are aware that dictionaries contain a great deal of information other then definitions. Some time should therefore be spent in helping students discover what kinds of information different dictionaries contain and how they can find what they are looking for.

I usually begin my advanced-reading class with a brainstorming session in which I ask students what types of information they think can be found in a monolingual English dictionary. Their answers are listed on the board. Then I distribute several different monolingual English dictionaries and have them work in groups to verify the list on the board and add to it. In this way, students discover that in addition to definitions of words, a dictionary may contain the following:

- pronunciation rules
- division of words into syllables
- the accepted spelling (or spellings) of a word
- the ways in which a word may function in a sentence (as a noun, verb, etc.
- synonyms and antonyms
- the etymology or history of a word
- the meanings of idiomatic phrases in which the word is used
- the usage of a word (slang, formal, archaic, poetic, etc.)
- irregular forms of the word (past tense, plural, etc.)
- information about persons and places (either in the main part of the dictionary or in special sections at the back)

. pictures, maps, and tables
. abbreviations
. rules for spelling, punctuation, and capitalization

Also, in comparing the lists produced by the different groups, students begin to realize that dictionaries are not all alike. This discovery will be expanded later through exercises in dictionary evaluation and selection.

At this point, several ideas regarding efficient dictionary use should be emphasized:

1. If you cannot find a word listed in the main seciton, it may be listed elsewhere. Abbreviations are frequently found in a separate section at the begininning of the dictionary, place names in a gazetteer at the end, and persons in a separate section for biographies.

2. The word you are looking for may be an irregular form or have a prefix. Look for the ROOT. For example, ate would be listed under the infinitive form eat; retrain, under the root train. (The dictionary may have a separate table listing irregular verb froms to help the reader identify the infinitive.)

3. When trying to decide which definition is appropriate, remember the way the word is used in the sentence. For example, set can be used as a noun, a verb, or an adjective. Do not waste time reading the verb definitions if the word functions in the sentence as a noun.(1)

4. Be careful to choose the definition that fits the way the word is used in the reading text. Do not select the slang definition of cool if what you are reading is a physics text.

5. Idiomatic phrases usually appear at the end of the entry for the main word of the phrase. For example, the phrase under one's thumb would probably not have an independent listing, but rather be found at the end of the listing for thumb.

How to select a dictionary

At this point in the class, as the differences among dictionaries become apparent, students always ask, "Which one is best?" "Which one should I buy?" I answer these questions by having them do an exercise. Each group works with a different dictionary and tries to answer as many of the questions as possible. The exercise begins by asking the name of the dictionary, place and date of publication, size, and price. It continues with specific questions about different information that may or may not be contained in their dictionaries. For example:

1. When was Geoffrey Chaucer born? (This is to test whether persons are listed in the main section of the dictionary, in a biographical section, or not at all.)

2. Divide the word reconcile into syllables.

3. What is the plural of the word antenna?

4. What is the origin of the word electric?

5. Explain the phrase over my head.

6. What countries have common borders with Poland? (this is to test whether the dictionary has maps.)

7. Give a definition of boot that is used only in Britain.

8. Which has a larger population, Nagasaki or New Orleans? (This is to test for the presence of a gzaetteer.)

9. Give a synonym for the word flare.

10. What is the atomic weight of actinium? (This is to test for the presence of a table of elements.)(2)

When the students have answered as many of the questions as they can with their dictionaries, we review the exercise, not to check the correctness of the answers but rather to discuss the significance of the questions. The place of publication is important not because British dictionaries are superior to American ones or vice versa, but simply because of the difference in spelling and usage of certain words. When using a British dictionary, the reader should look up labour, for example, not labor. Therefore, if the student will be reading mainly British textbooks and journals, a British dictionary might be better for him to use than an American one. The date is also important, because of the rapid changes in language usage. The dictionary should have been pulbished or a least revised no more than 10 or 15 years ago. Each of the other questions is analyzed for the type of information it is looking for (etymology, word usage, idioms, etc.), and finally the dictionaries are compared by filling in a table on the board.

At this point, the students are invited to reconsider their original questions: "Which one is best?" "Which one should I buy?" But attention is also drawn to the fact that the answers to these questions may be different. The "best" dictionary is probably the most recent and most complete-but also the largest and most expensive. Here the students should begin to realize that the selection of their dictionary depends on two important factors: the characteristics of the dictionary and their personal needs and limitations. At this point they might ask themselves: "Can I afford to spend that much money on a dictionary?" "Do I want to carry such a large book to class every day?" Students should learn to balance these factors and will probably reach the conclusion that a good, medium-sized pocket dictionary will be sufficient for everday classroom needs, but that a more complete one might be better for use at home and on exams.

At this point, I would like to mention briefly another type of book sometimes confused with the dictionary the thesaurus. I have found a number of students coming to class with what they thought to be a dictionary but which was, in fact, a thesaurus. To prevent this, the teacher should point out that the thesaurus is simply a book containing words and their synonyms. While the thesaurus is useful for some purposes, it certainly cannot replace a dictionary.

Another book that should be mentioned is the bilingual dictionary. Like the thesaurus, the bilingual dictionary is a useful tool when used correctly and under the right circumstances. As an aid in advanced reading, however, I find that it frequently acts as a hindrance. First, it encourages the reader to be constantly switching back and forth between languages, when at this stage he should be understanding concepts in the foreign language with as little native-language interference as possible. Second, it promotes the belief that there is always a one-for-one correspondence between the words of different languages, when in fact this is often not the case. Many words can be understood only through understanding the cultural context in which they are used. For example, the Spanish word comadre has no English equivalent. The Larousse English-Spanish dictionary takes five lines to give a general explanation of what the word means. And third, bilingual dictionaries may contain blatant errors based on connotations words have in specific cultural settings. A good example of this is the word propaganda. Many English-Spanish dictionaries give the translation of the Spanish word propaganda as being the same in English. However, a definition from a monolingual Spanish dictionary will describe the word as meaning simply "publicity" or "advertising," not at all the connotation inherent in the word in English.

Conclusion

There are many different types of dictionaries, and a great deal of information can be gleaned from a good dictionary. Indeed, a dictionary can be a fascinating book to read and study. But when used as a reference book for advanced-reading students, several things should be kept in mind. First, unlike some other languages, in English there is no one dictionary that has been approved by an academy or government as the authority. The student should be aware of this, and should be able to evaluate the various dictionaries available and select the one that most closely meets his needs. Second, no two dictionaries are exactly alike. The student should thoroughly familiarize himself with his dictionary so that he can use it quickly and efficiently. Finally, the dictionary should be used only as a last resort. Remember, the main objective in reading a text is not to define specific words but to understand the concept put forth by the author. The dictionary should be used as a tool to help reach that goal.

(1). See Croft (1960) for detailed explanations and exercises on how to identify the way a word functions in a sentence.

(2). Many useful exercise of this type can be found in Yorkey (1970) and in Harris (1966).

APPENDIX 23. TEXT 8. "Various Ways of Correcting Written Work " by Li Xiaoshun in "English Teaching Forum", January, 1990. 1st paragraph.

Some teachers stress the importance of getting the students themselves to identify and correct mistakes in their written work, as part of the process of drafting, correcting, and finalizing their composition. Perhaps the most important reason to give students opportunities to correct their written work is that it helps them develop a self-critical attitude. But this valuable critical ability cannot be developed unless the students are given opportunities to exercise it at the early stages of writing. And the students feel bored if they always do the correcting themselves. On the other hand, if the teacher always does the correcting, it is too much work for him/her, and it is monotonous for the students.

APPENDIX 24. READING A PARAGRAPH AS A DIALOGUE.

The following is the first paragraph of a TEFL methods article. Please write down the question (s) you bring to the text as you read. Please start with the title and then make a note (mental?) of each question, if you have one, after each sentence. Please give some indication afterwards which question relates to which sentence, e.g., by numbering each. Thank you for your co-operation. David Shepherd.

"VARIOUS WAYS OF CORRECTING WRITTEN WORK". LI XIAOSHUN.

Some teachers stress the importance of getting the students themselves to identify and correct mistakes in their written work, as part of the process of drafting, correcting, and finalizing their composition. Perhaps the most important reason to give students opportunities to correct their written work is that it helps them develop a self-critical attitude. But this valuable critical ability cannot be developed unless the students are given opportunities to exercise it at the early stages of writing. And the students feel bored if they always do the correcting themselves. On the other hand, if the teacher always does the correcting, it is too much work for him/her, and it is monotonous for the students.

APPENDIX 25. TEXT 8. FIRST PARAGRAPH REWRITTEN AS DIALOGUE.
(based on Widdowson's ,1984, analytical approach)

Title: "Various Ways of Correcting Written Work "

Text : "Some teachers stress the importance of getting the students themselves to identify and correct mistakes in their written work, as part of the process of drafting, correcting, and finalizing their composition."

Question: Why is this important?

Text : "Perhaps the most important reason to give students opportunities to correct their written work is that it helps to develop a self-critical attitude."

Question: But does it really develop self-criticism?

Text : "... this valuable critical ability cannot be developed unless the students are given opportunities to exercise it at the early stages of writing."

Question: So should the students do all the correcting?

Text : "...the students feel bored if they always do the correcting themselves."

Question: So you think correcting is the teacher's job?

Text : "... if the teacher always does the correcting, it is too much work for him/her, and it is monotonous for the students."

Question: So what is the best way to deal with correction?

Text : "...there is no one way of correcting compositions that is intrinsically superior to others."

Question: So what is the teacher to do?

Text : "What we should do is to choose the procedure that seems most effective in dealing with a particular type of mistake."

Question: But how can you know whether they will be effective?

Text : "The various correction techniques I offer ... are based on my experience."

Question: And how have they helped? Do they work in class?

Text : "They're effective, interesting, and beneficial to the students-in addition to reducing the teacher's work."

Question: Can you give me more details about the techniques?

Text : "The first technique..."

APPENDIX 26. HOEY'S (1983) PROJECTED DIALOGUE METHOD. TEXT 8.

Text	Reader Questions
"Various ways of correcting written work"	
	Qu.i Are these teacher-correcting ways?
	Qu.ii In what sense do they vary?
	Qu.iii Are they also applicable to oral work?
"Some teachers stress the importance of getting students themselves to identify and correct mistakes in their written work"	
	Qu.iv Why is this important?
	Qu.v Is this individually/pairs/groups?
"Perhaps the most important reason to give students opportunities to correct their written work is that it helps them develop a self-critical attitude."	
	Qu.vi But does it develop self-criticism?
	Qu.vii What are the reasons?
"But this valuable critical ability cannot be developed unless the students are given opportunities to exercise it at the early stages of writing."	
	Qu.viii How can you give opportunities?
	Qu.ix So should students do correcting?
"And students feel bored if they always do the correcting themselves.	
	Qu.x. So is correcting the teacher's job?
	Qu.xi How can you avoid this boredom?
	Qu.xii So when can they do the correcting?
"If the teacher always does the correcting it is too much work for him/her, and it is monotonous for the students."	
	Qu.xiii So what strategy can teachers adopt?
	Qu.xiv Can the two problems be reconciled?
"What we should do...is choose the procedure that seems most effective in dealing with a particular type of mistake."	
	Qu.xv But are they effective?
	Qu.xvi What are these different procedures?
"The various techniques I offer here are based on my experience."	

Qu.xvii Have they overcome the problems?
Qu.xviii What level and age are your students?
Qu.xix How are they applied in class?

"They're effective, interesting and beneficial to the students - in addition to reducing the teacher's work load."

Qu.xx In what way are they effective?
Qu.xxi Can you provide an example?
Qu.xxii How do you match the two problems?

"The first technique..." (etc.)

APPENDIX 27. HOEY'S PROJECTED DIALOGUE USING SYMBOLS BASED TEXT 8.

The same hypothetical set of questions and answers will now be shown with symbols (Q) for the same set of questions presented above and numbering for the sentences, as suggested by Hoey (1983:174). In this way it may be possible to demonstrate both the relationship ("rel") between consecutive sentences in terms of potential reader questions, as well as the ways in which unanswered questions may be held over until possible answers are found in succeding text.

Text	Questions
Title	
	Q i
ii rel.	Q ii
	Q iii
Sentence 1.	
	Q i (brought forward)
iv rel	Q iii (brought forward)
(i confirmed)	Q iv
	Q v
Sentence 2.	
	Q iii (brought forward)
	Q v (brought forward)
vi rel.	Q vi
(iii confirmed)	Q vii
Sentence 3.	
	Q v (brought forward)
ix rel.	Q vii (brought forward)
	Q viii
	Q ix
Sentence 4.	
	Q v (brought forward)
	Q vii (brought forward)
xi rel.	Q viii (brought forward)
	Q x
	Q xi
	Q xii
Sentence 5.	
	Q v (brought forward)
	Q vii (brought forward)
x rel.	Q viii (brought forward)
xii rel.	Q x (brought forward)

xiii rel.	Q xii	(brought forward)
xiv rel.	Q xiii	
	Q xiv	

Sentence 6.

	Q v	(brought forward)
	Q vii	(brought forward)
0 rel.	Q viii	(brought forward)
	Q xv	
	Q xvi	

Sentence 7.

	Q v	(brought forward)
	Q vii	(brought forward)
	Q viii	(brought forward)
xv rel.	Q xv	(brought forward)
xvii rel.	Q xvi	(brought forward)
	Q xvii	
	Q xviii	
	Q xix	

Sentence 8.

	Q vii	(brought forward)
	Q viii	(brought forward)
xx rel.	Q xvi	(brought forward)
xxi rel.	Q xviii	(brought forward)
xvi rel.	Q xix	(brought forward)
xix rel.	Q xx	
xx rel.	Q xxi	
xxi rel.	Q xxii	

Sentence 9.

APPENDIX 28. EXEMPLIFICATION OF 'MUTILAYERING' FROM TEXT 15, NORMAN.

Multilayering, i.e., the cyclical occurrence in the discourse of S-P-R-E patterns can be illustrated using familiar extracts from a TEFL methods by Norman (Forum, January, 1990, Text 15):

Text	Label
'... getting away with just a couple of short sentences.'	Problem 1.
'...they are usually required to write a certain number of words.'	Response 1.
' However, this requirement may bring with it the problem of 'verbal garbage'...equally undesirable'	Negative Evaluation 1.
'One way of overcoming the problem of a variety of student compositions...'	Problem 2.
'...is to provide detailed information in outline..'	Response 2.
'... reduces this test to sentence-level production.'	Negative Evaluation 2.
'... ensuring parallelism in students' responses...'	Problem 3.
'... is to provide visual aids..."	Response 3.
'... the end product reads like a timetable.'	Negative Evaluation 3.
'...Some textbooks...contain reading passages...'	Response 4.
'...However, these passages...do not yield fresh...'	Negative Evaluation 4.
'...the students' literature course...'	Response 5.
'...can be a rich source...'	Positive Evaluation 5.
'...testing of the ...skills can be greatly improved (and) ... have the following advantages...'	Positive Result 5.

APPENDIX 29. TEXT 1. FORUM 1990. P.J. LEWITT.

"How to Cook a Tasty Essay: The Secret of Real Rewriting"

Most EFL students hate to write, at least at first. Often, they reach university level without any experience at composing in English; rather, they have done written translations of sentences and paragraphs, sometimes from native to target language, sometimes the reverse. Emphasis remains on so-called correctness: communication of student ideas by writing is either deemphasized or utterly ignored. But young people have a healthy self-concern and a lively interest in the world around them, and the teacher who fails to make use of these realities risks student boredom and enmity. While teacher-oriented, correctness-centered writing activities destroy student interest, learner-oriented, idea-centered writing engages student interest powerfully.

Learning to identify the ingredients

Pity the EFL learner in his or her first composition course: virtually no experience, no confidence, maybe no ideas, a slender vocabulary, skewed grammar, and probably the vaguest notion of punctuation. What to do? Translation doesn't teach writing: it teaches a relatively mechanical namipulation of forms. Lectures don't teach writing: they display the teacher's opinions about writing. Unsurprisingly, writing, and more writing, and then more writing, teaches writing; in other words practice, practice, and still more practice. In this way, writing is learned rather than taught. The teacher's role is heuristic - an enabler, a helper, a stimulator, a resource. But even if the teacher agrees with this role and this vision, the questions of what to do and how to do it still remain. In particular, the art and process of rewriting is one of the least understood ingredients in the cooking up of compositions, though arguably the most important: unrewritten essays, like undercooked foods, are tasteless and tough to chew and swallow.

Nonfunctioning can openers

First let's look at tools that don't work, methods and techniques that don't open student minds and compositions. The most common mistake made by both teachers and students is to equate error correction with rewriting and revision. The student writes a composition, only one draft because of time constraints, hands it in for correction and probably grading; then the teacher spends long and painful hours red-penciling these ill-written messes, hands them back to the students and commands a "rewrite", meaning a version that incorporates all the teacher's error corrections or error identifications.

What reason, other than the coercive power of the teacher, does the student have for participating in this exercise of so-called revision? the grade has probably been assigned already: not much stimulation there. Many of the "errors" will be dumb mechanical stuff like spelling, which the student would have caught had there only been more time for writing and thinking and real revision. And the true problems, if incomprehensible structure, of organization, of clarity of ideas and their presentation? Well, if the teacher has written in the corrections in the margin, no problem, the student just copies the teacher's words on the new version; and if the offending passage is

only underlined or marked "awk" (awkward) or some such, then the student can only guess, ashamed, ears burning, at what the teacher wants, knowing another failure probably looms ahead. No, scraping the hash of the teacher's corrections onto a clean plate of paper is not rewriting.

The other big misunderstanding of teachers and students alike is that editing constitutes rewriting. Some small amount of extra time to recheck a one-draft essay for misspellings, for commas, for changing a word here and two words there - these are editing procedures, things that an editor does to someone else's writing before publishing it. Of course, we should be and can be our own editors, but this activity and the minor changes it engenders comes at the end of a series of drafts, of writings and rewritings, not at the beginning. No, an editor is more like a dishwasher than a cook.

The centerpiece

Revision (re-vision) means seeing again. Rewriting (re-writing) means writing again. We think again, see again, write again, and around again, in a narrowing spiral which eventually leads to a "finished" composition. This process takes time and energy. The time is always available in a composition course lasting at least one semester, if that time is used mainly for writing, and not for lectures, exercises, translations, and corrections, activities that more and more classroom researchers report are unhelpful or even detrimental to the learning of writing.

The necessary energy is also available in a class devoted to writing, and writing again, and writing some more. Student energy results from allowing young people to write about themselves, their own interests, their own ideas and explorations. Their own lives excite them: of course! Teacher energy, the time and enthusiasm to discuss writing with individual students in brief one-on-one conferences in the classroom, results from not being burdened with endless, useless lectures, exhortations, and corrections, and the inevitable descent into frustration that follows lack of success with the weekly write-correct-grade method.

The secret ingredient at last

Fine: you agree that revision and rewriting mean seeing again and rewiting again; that a student can't do this at all, never mind well, when required to turn out a finished product in each class. Nonetheless, mere explanation to students of what real rewriting means makes not the slightest impression on them: they will continue to make minor editing changes, and hand in a recopied, rather than a rewritten, version. I know this from bitter experience, and so, I guess, do you.

Some years ago, by an inspired chance, in the EFL writing program which I still direct, I found the solution to teaching real rewriting without giving any lectures or even any advice, a way to enable students to learn what rewriting means from the inside out, by themselves and for themselves, which is the only kind of teaching that has a lasting and positive effect.

Simplicity itself: the class had written notes and a rough first draft

in pencil; "Pass your first drafts in to me," I said. Consternation, surprise, fear. "Don't get nervous," I told them, "I'm not going to grade these papers; I'm just going to hold on to them. Now write your second draft!" The students brought their second drafts to the next class; these drafts had been written without their being able to use or even glance at their first drafts, which I had sequestered. Nevertheless, all the effort that had gone into those first notes and rough drafting was not wasted: it stood behind their new work, informing their ideas, their style, their usage.

Now, since it's impossible to remember even a short essay word-for-word, the second drafts were vastly different from the first drafts in almost every particular, yet in general the two drafts were very similar, very connected. The most casual look revealed, however, that most of the second drafts had a flow and ease lacking in the first attempts. This is, of course, exactly what the teacher wants, and what the students need to prove themselves: that real rewriting produces major differences, and often major improvements. The young writers had discovered for themselves the true meaning and value of revision and rewriting.

Mixing

In order not to lose the momentum and energy thus created, I handed back their first drafts and gave the following instructions: read over your first draft and mark everything - word, phrase, image, idea, whatever - that you really like; then read over your second draft and mark it up the same way. Now spread all these pieces of paper around you and, taking the best of draft one, the best of draft two, and any new ideas for content and usage that crop up as your work, write a third draft.

By the next class the students found that they had written a third draft that was very different from either draft one or draft two, because the cross-stimulation of each draft's positive aspects, plus the discovery of real rewriting, had created a lively flow of new ideas for a better essay. With each successive draft, their confidence and skill increased, reinforced by a feedback loop of their own making. As a visual aid to understanding re-writing, I forbade the use of erasers in the first three drafts, encouraging cross-outs, so that the process of rethinking and revision would be compeltely visible: I want the focus to be on composing a piece of writing that both writer and reader can enjoy. Freedom to experiment with ideas and style, with language itself, creates both real interest and real learning; this will not happen when the focus is on neatness and error-correction. On the other hand, having written a piece they feel good about, students want it to be neat and as error-free as possible in the end. The next steps enable this to happen.

Chefs' talk

In groups of three, in class, the student writers exchange their third drafts, read them, mark them up however they like, then take turns discussing each other's essays, focusing on meaning and the making of meaning. Since style, grammatical structure, even spelling, affect the reader's ability to understand and respond to a piece of writing, no problem area is left untouched, even though the instruction is to focus on content.

The fourth draft, for the next class, is written in response to the comments arising from the discussion with other students, the peer conference. Now, at last, the young writers are ready to benefit from discussion with a more experienced writer, the teacher. Students are asked to mark specific areas of their compositions, and to formulate specific questions, so that the few minutes a teacher can spend with each individual student are not wasted. Furthermore, by the time a student can figure out how to ask a particular question, that student is already 90 percent of the way to an answer.

The final touch

Now, at the fifth draft, the editor-inside-the student appears, because editing takes place mostly at or near the end of the writing process. Now the student writer checks spelling, grammar points, punctuation, changes a word here, a phrase there, and writes or types a neat, clean, final version for handing in and grading. Then work on the second composition commences: the wheel of process begins again to spin around.

Will there be problems? A definite Yes!No method is perfect, no teacher is perfect. The learning and use of real rewriting creates an atmosphere of excitement and possibly in the writing classroom. Essays become more personal, less formal and academic. Student willingness to experiment can produce some real disasters, totally inedible. Formal correctness with written language may come more slowly, but when it does arrive, it is internalized, not just learned for a test or a semester and then forgotten. But the great bonus for all concerned is the heightened interest: lively writing, energized classes, and for the teacher, relief from the tedium of endless repetitive correcting, the downward spiral of discipline and failure.

Using real revision within the process of composing lets a teacher learn to taste the subtle flavors in the compositions that the students cook up: it's a great pleasure to appreciate what students do well, instead of castigating what they do poorly.

Finding the right size pot

Each teacher has his or her own special teaching situation and departmental requirements: you must find the right size container for the cooking you intend to do. No method is sacrosanct; all methods need constant tinkering and adjustment, just as you adjust the flame under a simmering pot. Student skill levels differ enormously from country to country, from school to school, from class to class. You may meet your student writers once a week or thrice a week, three hours at a time or 50 minutes at a time. The width of the pan you need will vary according to these circumstances. But whatever your own instructional situation, teaching real rewriting has a real and beneficial effect on learning how to write. If you teach English for Special Purposes or academic essay writing, please remember that until students can write reasonably well in a general way, it is impossible for them to write well in a specialized or predetermined mode.

The whole recipe in review

To cook up a tasty composition, have the students write notes and a

first draft, instructing them to cross out rather than erase. Key point: collect and keep the first draft, and ask the students to write a second draft on the same subject as the first. No grading, no corrections. Pass back draft one, ask the students to identify their favorite parts on both drafts and, incorporating any new ideas, write draft three. Float around the room and quietly check the differences between the first two drafts, both to find out what's happening for the students, and to be sure your instructions are understood and carried out in the way you want. Have peer conferences of groups of three students reading, marking up, and talking about the making of meaning in each other's essays. Have them write draft four, then formulate specific questions to ask the teacher in individual writers conferences. Then they edit and write draft five, a clean copy for handing in. Make it your own recipe by adding whatever spices or other ingredients you need to enhance the conditions in your own educational kitchen. Don't worry about mistakes: remember that in cooking, teaching, and writing, a lot of caring and a lot of practice suit the belly and the heart, like a good meal, well.

APPENDIX 30. TEXT 2. FORUM 1990. C. SIONIS.

"Let Them Do Our Job! Towards Autonomy via Peer-Teaching and Task-Based Exercises"

In a recent article, Finocchiaro (1988) recognized some of the hallmarks of super teachers. Hallmark 21 (out of 24) was about "utilizing the strengths of older students - while giving them the feelings that they are responsible human beings - by having them help in the mumerous tasks of the classroom." This pedagogical attitude is all the more justified as most secondary-school type language classes, all over the world, are large and heterogeneous. Often, some of the pupils are repeaters who suffer from what could be called the "still-harping-on-that" syndrome: anything taught by the teacher has a deja vu quality that automatically makes it fit for new listeners only. Besides, those pupils who repeat their classes do not necessarily do so because of poor results in English. Their experience and knowledge capital can be tapped by the teacher for the benefit of the whole class.

"Peer teaching", or what Finocchiaro calls "buddy system", is a motivation factor because it places extra responsibility on the shoulders of the more able students by having them cooperate with the teacher in his attempt to establish meaningful communication between all. Originally, this article was meant only to illustrate how peer teaching could be associated with task-based exercises geared towards acquiring communicative ability. But another component of the course - namely, how to learn to learn by oneself - also appeared compatible with the overall teaching procedure. The autonomy component can, in fact, be present in all teaching activities, if this is the course of action selected by teacher and/or institution, in addition to meeting short-term educational requirements. Contrary to what is usually done in communicative language teaching, the teachers/advisers must then make the rationale behind their teaching as explicit as possible. It is indeed necessary for the learners, who will ultimately become their own teachers/advisers, to have a clear picture of what goes on behind the scenes of the pedagocigal act.

Coupling peer teaching with specific explanations and advice from the teacher on how to work alone, in parallel with taking part in conventional class activities, can be a good way of preparing students to become and remain autonomous language learners long after they have left school. At this stage, one point must be brought home: what specialists call "peer teaching" or "buddy system" is only one among many possible means towards real autonomy, i.e., the ability to direct one's own learning entirely. Autonomy is a complex process that includes a recognition of one's own needs, the self-assignment of goals, and the choice and application of the most suitable learning method, together with carrying out a self-evaluation procedure.

Steps to autonomous learning

Peer teaching pertains to semi-autonomous learning, so far as it signals some degree of emancipation from the teacher's authority. As Holec (1979:4) says, "A learner may have the ability to take charge of his learning without necessarily utilizing this ability to the full when he decides to learn. Different degrees of self-direction in learning may result either from different degrees of autonomy or from

different degrees of exercise of autonomy. Learning may be either entirely or only partially self-directed."

This article will try to show that a logical sequence towards complete autonomy can include an intermediary stage of semi-autonomous learning by way of being helped by one's fellow learners. In this process, the teacher gradually sub-contracts, so to speak, more and more of his prerogatives to pairs or small groups of students headed by surrogate teachers. Being entrusted with more demanding and stimulating tasks, and partaking in the teacher's pedagogical responsibilities, these aides usually derive more profit form the course than they would in normal circumstances. On the other hand, the weaker students - for example, in the case of pair work - are constantly stimulated and percieve the level of their partners as more easily attainable than that of native speakers, their teacher, or other language models.

The next obvious step in the process is becoming compeltely autonomous. This desirable state in language learning is certainly the best and the most readily available form of continuing education. The key element in self-directed learning, or self-teaching, is acquiring a fair amount of "learning know-how," i.e., of knowing instinctively or inferentially what is best for you and how to assimilate it. Unfortunately, this exprience is often acquired the hard unasisted way, after having developed pedagogical maturity only through a time-consuming trial-and-error system.

A case in point would be that of non-linguist specialists, say engineering or business students in higher-education institutions, who realize they must make up for lost time in general-purpose English in order to hold their own in an English for Academic Purposes of English for Science and Technology course. After graduation, the same people might need English daily in their social and professional lives at a level of proficiency which only hard, personal, and recurrent work can warrant.

To sum up, we could say that if good self-directed learning often evolves from bad, or frustrating, teacher-directed learning, the student who, in this case, manages to work alone successfully is to be praised unreservedly. Since the need for self-managed continuing education is widely recognized in language learning, why not incorporate its preparation in the initial school phase?

Curriculum and methodology

The following suggestions apply to a dual teaching methodology, one in which English-language learners are trained not only towards establishing satisfactory oral and written communication to reach communicative competence, but also in taking more academically biassed examinations to certify linguistic competence. The latter short-term requirement includes objective evaluation through multiple-choice questionnaires as well as subjective asessments via translations, essays, etc. A possible dual approach, as far as methodology is concerned, can be basically of a functional-notional (F-N) nature to cater for the communication component of the teaching programme, one in which the teacher would go through the following steps in order to plan her/his curriculum (Finocchiaro and Brumfil 1983:75):

This basic F-N approach can be supplemented by practice exercises in

translation, composition, and the production of linguistic patterns through analysis of specific utterances and language situations rather than through the systematic application of fixed rules. Finocchiaro and Brumfit (1983:76) say that "the units to be included in each level could be centered around a story or each could stand alone with respect to topic or theme."

A task-based exercise

For our purpose, let us select a single story, or rather a single classroom assignment. This will include several individual tasks reflecting the four traditional skills, in which the whole class will cooperate with the help of both the teacher and his/her "pedagogical assistants" chosen from among the stronger students. The whole class is given 60 to 90 minutes to fulfil the task described on page 7, but before the students/journalists start sorting out the morning mail, a considerable amount of preparatory work will have taken place during the previous weeks. The sequential activities (see page 8) roughly correspond to the 10 preparatory steps mentioned by Finocchiaro and Brumfit and will have been practised separately as units or modules during several one-hour sessions.

Different skills will be taught by the teacher's assistants and by the teacher. How to deal with the specific "News and Views" assignment will be taught by the teacher's assistants to the majority of the class (see column 3), whereas the whole class will be taught the skills and techniques necessary for working alone in different types of language situations by the teacher (see column 4). The task-based procedure described here, and variations of it, have been practised in France over the past 10 years by hundreds of intermediate and advanced learners, in tertiary-level institutions as well as in continuing education.

Although originally intended to be done in 1-or 1 1/2-hour sessions, experience showed that the procedure was even more suitable for "high intensity" learning programmes, e.g., 50-hour refresher courses taught by several teachers at 25 hours per week, in which better scheduling flexibility could be achieved. As Strevens (1977:29) has noted, "As intensity goes up, the learning-effectiveness of each hour of teaching goes up more than proportionately."

A possible secondary-school application would be to have two classes and their teachers cooperate in the procedure. A stronger group made up of the best students in the two classes would be prepared to become the supervisors of a weaker group made up of the remaining students from the two classes. The stronger group would go through activities of the type described in col.2 with one teacher. The weaker group would, at the same time, do preparatory exercises of their own, like studying real radio news programmes, with the other teacher. The two groups would then be merged for the final making of the programme and the two teachers would supply the participants with news items and supervise the audio or video recording of the session.

Learning from each other

In addition to the several situations described through "News and Views," peer teaching, or learning by seeing and hearing other students fulfil language functions better than oneself, can be applied

to a variety of other comprehensive classroom activities. Role-playing is frequently used as a way of involving a whole group of students in active communication. But, however willing to cooperate the participants may be, there is always a need for one of them to assume more responsibility than the rest. For example, someone must play the devil's advocate in a debate on a controversial issue. The teacher can, of course, take charge of this particular role, but his level of proficiency, which is more and more difficult to "control downwards" as the debate heats up, may discourage the weaker students, who feel they are no longer in the race. Even the most experienced teachers sometimes get carried away in such circumstances, especially with upper-intermediate or advanced-level students. Resorting to a good student for that role is more likely to keep the debate at a manageable level for all.

In language learning for adults, and especially in English for Science and Technology, the most useful student is often not the best user of the language but the undisputed specialist in the technical matter being discussed. Since involvement in content and not only in language is an essential aspect of any ESP course, this student must be encouraged to deliver a short impromptu lecture, as the legitimate pride in having something valuable to impart to the group beats any inhibition or "language consciousness" that may hinder communication in other circumstances.

Having stronger students and weaker ones exchange booths in the language laboratory after they have recorded themselves during free or guided oral-expression exercises is extremely profitable for both parties. This is especially true if the teacher requires the weaker student to make a written note of the stronger one's suggestions and show it to him (the teacher), so that both evaluating and evaluated students can be assessed. In the case of pair work, the teacher should never associate students whose levels are too different, as this nearly always proves counterproductive; the stronger student's level must always seem, and be, attainable by the weaker student.

An evolving role

Incorporating peer teaching and training to become autonomous into our methodology is not only a way of enabling our students to make the most of the English we have taught them by expanding it over years and years of fruitful self-directed learning; it can also be a convenient and rewarding way (for both teacher and students) of dealing with large, mixed-ability classes. A variety of language-learning activities of the News and Views type can be practised by learners with the help and under the supervision of their teachers or their fellow learners. In doing these activities, learners will be trained not only to select specific and personal language objectives, but also to make the most of the possible sources of language information available to them, e.g., self-access resource centres, reference and authentic materials, etc. Learners will also be trained to communicate, in a nonacademic language setting, with better users of the language - the teachers for the good students and the good students for the weaker ones. This will hopefully result in learners being less inhibited when dealing with native speakers, those invaluable language informants.

As the table above has tried to demonstrate, the teacher's role in

such a system will gradually evolve from being an omnipotent and omniscient director and a constant reference to assuming the role of initiator, monitor, and adviser. But defining the teacher's new role is an essential aspect of the question well beyond the scope of the present article. Institutions, too, will have to change and allow for greater flexibility in their language-teaching schedules. Returning to our present concern, peer teaching and preparation to become autonomous, one might say that, because of its integrative and comprehensive nature, the ability to work with little or no external help or guidance may well be the fifth skill in language learning. As such, its preparation should be an inherent part of the teacher's pedagogical strategy. We might even say that as many classroom exercises as possible should be provided with their "do it yourself" set of directions, and the teacher should possibly include "ability to work alone" among the many other items in his/her end-of-term evaluation sheet.

APPENDIX 31. TEXT 3. FORUM 1990. C.L. KEH.

"A Design for a Process-Approach Writing Course"

"Process not product" is a prevalent topic at conferences where teaching writing is discussed. Briefly, a process approach to writing sees writing as a process of several steps, beginning first with generating ideas (via various sources/methods), writing to discover what one wants to say, revising, getting feedback from various readers (between revisions), and writing again. Only at the final stages is editing done for grammatical and mechanical accuracy).

In this article I will describe how I designed and taught a 6-week, 30-hour writing course using a process approach. The course, "Writing for Those Who Don't Like It," was a summer course offered through the Division of Continuing Education at Baptist College in Hong Kong. The class met for two and a half hours twice a week (which allowed students time between meetings to write outside of class). The only pre-requisite for the course was that students be in form five (equivalent to the junior year in a U.S. high school) or above. Class enrollment was 24. In designing and developing the course, I followed this outline:

Input

Input sessions consisted of a mixture of idea-generating activities, which included brainstorming/listing, reading, listening, survey-taking, and quickwriting. (For a description of quickwriting, see Jacobs 1986 and Clarke and Walker 1980.) Brainstorming is a method of idea generation in which students are told to come up with as many ideas as possible on a given topic (broad or specific.) In this instance, small groups were given a statement in which they were to agree or disagree and brainstorm/list as many reasons as possible to support their opinion. (Here students were also getting exposure to developing a paper using argumentation.) Readings were taken from various books and the local newspaper (particularly letters to the editor). All readings were "interactive." That is, students were instructed to write comments in the margins (e.g., "I agree," "This is also true in Hong Kong," "I don't understand the author's point here") in order to get used to responding as active readers. Students also listened to lectures or tapes and jotted down notes for future reference. Survey forms were used to interview other people (not classmates) for input from outside sources. My intention in using these various idea-generating activities was to show students that there are many means of getting ideas for writing.

First draft

I reminded students that, when writing this first draft, they should not expect perfection or even work towards it. Rather, the first draft was a further means of discovering ideas and what one wanted to say. Furthermore, students should begin to write with the knowledge that they would change the paper later and that change is desirable and necessary in the writing process.

Peer evaluation

For the peer-evaluation session students worked in pairs or trios.

They were given photocopied guidelines to help them focus exclusively on content/ideas as they responded to classmates' written pieces. Example: Idea Development What is the author's main point? What is the main idea in paragraph one? Idea Arrangement Make an outline of the writer's draft. Does this seem like a logical order?

(These guidelines were adapted from Doing Writing, by Michelle Chan, and from Mosaic, by Laurie Blass and Meredith Pike-Baky.)

After responding to the guidelines, readers gave their written comments to the author. The writers and readers were encouraged to discuss the papers, answering questions of asking for clarification of comments, etc. I used this time to circulate among the groups, providing additional guidance or offering opinions (when asked). I preferred not to read too much of anyone's first draft so I could respond as a "fresh" reader to their second draft. Also during this session I gave a dicto-comp. (For more information on the dicto-comp see Riley 1972.)

Second draft

When I assigned the second draft I encouraged students to make changes in content or even to start over. For some students I suggested making an informal outline of their ideas as they made decisions about content.

Writing workshops

The writing workshops consisted of instruction on some element of writing such as description, definition, or coherence. The instruction was always followed by some form of related writing activity. The second drafts were collected during this class session for teacher feedback. I generally read each draft three times. The first time was to get an overall idea of the content and/or to make an outline of the main points. During the second reading, I wrote comments about the content (positive reactions, questions, suggestions) on the paper. At the third reading, using a different-colored pen (not red), I noted any particularly distracting grammatical problems or word choices. Finally, I used a form, "Specific Problem Areas Checklist" (see Appendix), to indicate where students were weak or strong.

Student-teacher sessions

At the student-teacher session I spoke individually with students about their papers. This sometimes meant asking them to tell me the main points of their paper and/or to respond to any questions I had written on their second draft. Grammar queries were answered only after content was discussed. Remedial grammar lessons were also included on student-teacher session days. These lessons were based on students' common errors and consisted of instruction and some form of activity.

Final draft

The final draft was submitted along with all notes, lists, quickwrites, etc., and previous drafts. The final draft was read for overall content and readability. A final draft form, which consisted

of a rating hierarchy under the categories of "Communication of Ideas" and "Improvement through Drafts," was used for feedback. Also, the "Specific Problem Areas Checklist" (from the second draft) was re-used to mark progress (using a different-colored pen). No letter grades were given to students until the final week of class.

Other assignments

Along with the three compositions (and revisions), students were also required to submit a portfolio of short writing assignments. These assignments were selected from three folders - "Writing Exercises," "Summary/Reactions," and "Pictures." The "Writing Exercises" folder consisted of various practical writing-skills assignments such as memo writing, letter writing, and instruction writing. (The rationale was that these skills are similar to skills required for the new Form Seven Use of English Exam.) The "Summary/Reaction" folder consisted of various newspaper and magazine articles of human interest. The purpose here was to (1) practice summarizing (necessary for the Use of English Exam), and (2) reinforce the concept of interacting with written material (exercising the reader's voice). The "Picture" folder consisted of photos taken from The Mind's Eye. Under each picture students were given a set of questions to think about and then a set of several writing options (dialogues, descriptions, etc). These assignments were bound in a folder and submitted the final week of class for evaluation. Finally, journal writing was offered as an optional activity to any students wishing more feedback and/or individual instruction (comments, etc.).

Evaluation/recommendations

My overall evaluation of the course was positive partly because of the results and partly because of my own conviction that such an approach to writing is beneficial to students. The results could be seen in the improvement in students'; writing in content, organization, and even grammar. Also, there was a change in the students' attitude toward writing - more positive and less frustrated. The greatest benefit of this approach was the increased interaction between the student and teacher throughout the writing process. The between-draft sessions provided individualized instruction on content, organization, word choice, etc., as a reader to a writer. Research (Beach 1979) suggests that feedback is most useful when done between drafts. For future sessions of "Writing for Those Who Don't Like It," I have several recommendations. One is that students be screened more carefully to insure that only form five (and above) students are admitted. Students from forms one to three were not as serious about their writing as their older classmates and/or they simply could not cope with such a drastic change of approach to writing - from product-focused to process-focused - in such a short time. A second recommendation is that sessions meet more frequently - three times a week for two hours. I feel an increase in contact hours would be a benefit to class rapport and student-teacher interaction in such a short-term course. With increased contact hours I also recommend in-class timed writings to (1) help students practice a method of idea-generation under timed conditions and (2) to approximate students' real-life classroom situations. This may seem a contradiction of the process approach, but timed writings can serve as a bridge between the rather relaxed process approach to writing and the pressure of the Hong Kong exam-driven system. In a sense, such

exam-type writing sessions could help students "speed up" their writing by making use of elements of the process approach (generating ideas, writing something down quickly, and rewriting) and reducing the panic engendered by a blank exam paper. Although our course was only six weeks long, it could be expanded and adapted to fit a longer time frame. I have used a similar syllabus for a regular form-six class with 35 students. One adaptation I made was to split the class in half on peer-evaluation days and student-teacher-session days. One section went to the lab while I worked with the remaining section. My conclusion with regard to both long and short-term courses is that a process-approach to writing produces overall positive results.

APPENDIX 32. TEXT 4. FORUM 1990. M. McKENZIE.

"Letting Lexis Come from the Learner: A Word in the Hand Is Worth Two in the Bush"

This article describes an experimental method of teaching general vocabulary at the advanced ESL level. The method employed has been influenced by the work of Haggard and her Vocabulary Self-Collection Strategy (VSS), but I have been concerned to establish a principle for lexical selection so as to obviate the inefficiency of random collection. I claim that it is this principle that makes the practice I describe a viable one.

My purpose in this article is to describe a method of teaching lexis that I have been experimenting with at Maru a Pula Secondary School in Gaborone, Botswana. It would probably be more accurate to call it a method of learning lexis, for, as my title makes clear, the process is centred on the learner, and not the teacher. The basic idea on which the project is founded is that the learner is in the best position to determine which words it is appropriate to add to his/her vocabulary. The learner in this case is either a Form I or Form II student (usually 13 or 14 years old) and, in most cases, an advanced ESL learner. There are exceptions, however, for some have English as their mother tongue, some are genuinely bilingual, and some (most notably a small contingent of Scandinavian students) come to us from what is clearly an EFL background. Despite these variations, the general flavour of the two classes I have mentioned is that of an advanced ESL group, and it is at this level that learner choice in lexical expansion seems to work very well.

Why learner-centredness?

Littlejohn (1985:255) has claimed recently that many so-called learner-centred language programmes are little more than cunning disguises under which the educator maintains his or her traditionally dominant role:

The dangers that I have outlined in learner-centred syllabus design and learner-centred classroom activities all seem to derive from one basic fact: that in both cases it is the teacher or syllabus designer who has made all the decisions. In the first case, learners have no choice over what they will learn; in the second case they have no choice over how they will learn. The missing element for the learner in both can be expressed simply as choice.

It is not appropriate here to examine in detail the idealogies of learner-centred pedagogies, although it is important to be aware that such pedagogies do (and must) have ideological underpinnings, and that these vary considerably. At one extreme is the practice that conceals the conflictual elements of classroom interaction by pretending that all is consensual. This is the bogus learner-centredness that Littlejohn objects to. At the other end of the spectrum is the international trend towards the democratisation of education, one aspect of which is the restoration of learner choice to a determinative position in the educational process. There is, admittedly, a touch of the paradoxical in the juxtaposition here of "learner-centred" alongside "pedagogy," but there is no contradiction in terms involved. Nobody expects the teacher to wither away (that

truly would be a classless society) but he or she is expected to become anti-authoritative. Widdowson (1987:87) has summed up this apparent paradox succinctly:

The increase in learner-centred activity and collaborative work in the classroom does not mean that the teacher becomes less authoritative. He or she still has to contrive the required enabling conditions for learning, has still to monitor and guide progress.

Why lexis?

In the area of receptive skills, the link between vocabulary and comprehension has never been in doubt. What has been difficult to determine is the exact nature of the connection. Alderson (19840 provides a concise summary of the complexities involved in deciding whether reading difficulties in a foreign language should be attributed to reading problems or to language problems, and it seems certain that in most cases both will come into play. An increased vocabulary, therefore, while not a sufficient condition for increased comprehension of both written and spoken discourse, is a necessary one. As far as productive skills are concerned, le mot juste clearly enhances written expression, and so must assist higher performance in the O Level exams for which our students are prepared.

Despite the obvious importance of vocabulary teaching, there has been until recently a dearth during the last two decades of research into and writing on the subject. This imbalance has been redressed in the past few years. Many new ESL course books introduce vocabulary instruction systematically, and in 1986, to give but one example on the level of theory, the Journal of Reading devoted an entire special issue to the renewed interest in vocabulary teaching.

What is curious about this spate of publications, however, is the almost total absence of any genuinely learner-centred proposals. It is curious for two reasons: first, because the revival of interest in vocabulary teaching has occurred concurrently with a sustained enthusiasm for learner-centred language programmes in general; and second, because the area of vocabulary teaching should lend itself readily to learner-based approaches to teaching. This is because, when working at any beyond the most basic survival level, it is almost impossible for a teacher to select words to teach to a class-sized group that will be meaningful on an individualized basis. Mixed-ability classes only exacerbate this difficulty. Lexis, it seems, is idiosyncratic and personal in a way that grammar and syntax are not.

How, then, can a teacher presume to try to establish student need in the area of lexis, and how try to distinguish this from either want or demand? One answer is through a collaboration that actively delegates to the learners.

Establishing a principle for learner-based lexical acquisition

One of the few researchers in the field who is genuinely concerned with letting lexis come from the learner is Haggard, who has experimented in her teaching with student-generated word lists (for example, Haggard 1986). The one difficulty presented by her work in this area, which she terms the Vocabulary Self-Collection strategy

(VSS), is that no set of guidelines is established for what words or types of word to collect. Such a directing principle is necessary for the idea of learner choice to become operational, for random collection to become selection. Without it, words that are not known coalesce into a sea that is uncharted and unfathomable; with it, the learner is enabled to avoid the marginal by filtering out unnecessary lexis. I shall attempt to explain what I mean by outlining the principle that I have adopted.

What I have done with my students is to acquaint them with a way of visualising their own personal vocabularies which is derived from Pauk (1962:93). Pauk's extremely simple system, which he calls "the concept of frontier words," looks something like this:

The difference between the known and the intermediate zone is similar but not identical to the difference between active and passive (or productive and receptive) vocabulary: the zone of known words is the same as active vocabulary, but the intermediate zone contains words that are only partially understood, whereas passive vocabulary is fully understood but unable to be used actively. Frontier words are words that are recognised readily, because they have been seen or heard a number of times before; their meaning, however, has not yet been fully grasped. Every individual knows many such words, and members of a class are able to come up with examples without any difficulty. It is the partial knowledge of these frontier words that earmarks them as likely both to be useful to the learner and relatively easy to assimilate quickly and fully. Their potential usefulness stems from the fact that they must by definition already have been encountered by the learner several times, and so are words that occur with some regularity in his/her linguistic environment. And they tend to be easily assimilable because they already occupy a place, albeit a shadowy one, in the learner's lexical pantheon. The act of identifying these words activates existing schemata instead of constructing or creating new ones.

In Pauk's terms, efficient use of learner choice in lexis acquisition depends upon latching on to frontier words and bringing them into the known zone, a process of lexical colonisation. The zone of totally unknown words will obviously contain lexical items that are potentially useful to the learner, but it will contain many more of no use whatsoever. The learner, however, has no means of distinguishing between the two, and must wait for words to filter in to the intermediate zone before making them his or her own. The all-American metaphor of the frontier is, I have found, both vivid and serviceable: I explain to my students that the unknown zone is completely unexplored territory, the bush beyond the settlement. It does not take much to convince them that one word in the hand, a frontier word, is worth two or more in the bush. My principle for selection directs students to the edge of their own lexical settlements, and not to the unknown forests beyond.

Establishing a practice for learner-based lexical acquisition

In using the phrase a word in the hand I am concerned as much with its literal meaning as I am with the pun on the proverb. Employing a practice again adapted from Pauk (1962:96-98), my students record frontier words of their choice on index cards, one word to a card, in the following manner: on the front of the card is the entire sentence

(selected from any spoken or written discourse) in which the frontier word is located, with the word itself underlined and a guess at its meaning entered below the sentence; on the back is recorded the dictionary meaning of the lexical item in that specific context, its part of speech, and as many synonyms for it, again in that context, as the student wishes to enumerate. I have a double period of 80 minutes with each group once every six days, and to this class each student is required to bring five compelted index cards. My students, therefore, do have words literally in their hands, looking like these Form I examples:

Working with these cards in class, we have developed various routines that allow the students to consolidate their knowledge of their own chosen words as well as to exchange and share information with their peers. One basic pattern consists of the students working in pairs, swapping their cards, and then testing each other. Once this process has been completed, the students often keep their partner's cards for a few extra minutes before returning them. During this time they attempt to familiarise themselves fully with the other's five frontier words and then, when the cards are handed back to their owner, they test each other again on the additional and newly acquired five words, which may or may not, of course, be frontier words for the person now being tested.

A further elaboration on this basic drill is for the students to work in groups of four, working through essentially the same process with a slightly larger group and with a concomitantly increased pool of cards. On occasions the entire class has come together in a plenary session: this usually takes the form of each student selecting, either by themselves or else with the help of a working partner, one word from the five cards which s/he thinks will be the most useful to them. Each student then has a turn to introduce their word, normally by reading aloud the original sentence and giving its meaning in that context, before inventing a new sentence which recontextualises the word but retains its original sense.

More adventurous and more entertaining procedures which we have evolved have taken the form of focusing on context (which I am using synonymously with "cotext") and the guessing of meaning through context. One of the strengths of the system is that each frontier word must be embedded in a context, the sentence on the front of the card, which is not of the student's making. One extension of this inbuilt emphasis on context has been to get the class, working in pairs, to write short one-page stories which they then read aloud. Normally each pair selects six of their combined 10 words, which they use in the telling of their tale in such a way as to try to make it possible for the rest of the class to guess the meaning of each word from the context either of the surrounding sentence or else of the story as a whole. A development that has grown out of this has been for pairs to create and act out short dramatic sketches in which they use their six words with the same intention as in the written stories. The class has to try to identify the six frontier words in each sketch, and then attempt to write down the meaning of each one. This procedure has produced some lively and amusing moments, both in the dramatic performances and in the contextual guesswork. In addition, therefore, to choosing the "what" of learning, the students participate actively in the "how".

What are the learners teaching themselves?

Because of its abhorrence of S - R behaviourism and its historical opposition to the audiolingual mode, communicative teaching methodology has shied away from any learnin or teaching strategy that suggests habit formation. Fortunately, this sensitivity has not bedevilled other more eclectic theorists. Leontiev (1981), for example, uses the terms automatic and automatization freely, especially when referring to lower-order linguistic skills, arguing for the necessity of making certain processes habitual when learning a new language. At the advanced level, one such process for any independent learner must be the regular use of a dictionary. In my experience, it has been a waste of time to illustrate the different kinds of information contained in a dictionary unless the learner becomes habituated to extracting these. The index-card system that my students have been using accomplishes this without fuss, and does so in a way which, instead of reifying the authority of the dictionary, shows ti to be a source of potential meanings which are activated only in specific contexts.

When we started working with index cards, the students appropriated readily the concept of frontier words and saw the value of focusing on the intermediate of Pauk's three zones; but some of them ignored my injunction that their chosen words be embedded in ready-made sentences or utterances. Instead, they would choose decontextualised words and then invent their own sentences. Not surprisingly, this procedure produced some extraordinary results, one of which was this monster: Do not effluent my time. The dictionary had given "waste" as the meaning of effluent and, without bothering to check up on the part of speech, the student had gone ahead and used the noun as a verb! Once the routine became established, however, all the students were having to apply the dictionary to pre-existing contexts and so having to make important choices with polysemous words, which seem to abound at this level. One student, for example, discovered that inarticulate could not possibly mean "not jointed" in the phrase almost inarticulate with fury but had to mean "unable to express oneself clearly"; another learnt something about figurative language in deciding that avalanche could not mean a "snow-slide" in the phrase an avalanche of defections, but instead could be glossed as a "sudden onrush"

In addition to becoming used to coping with the potentially confusing multiple entries in the dictionary, the learners become habituated to working out the part of speech of their frontier word in its chosen context. I ask for the identification of part of speech on each index card not out of a grammarian's perversity but because an automatized awareness in this area helps both with gaining access to the appropriate dictionary meaning of certain words and in contextual guessing of meaning. In particular, students rapidly become acquainted with conversion or zero affixation, the difficulties of which are analogous on the grammatical level to those posed by polysemy on the semantic plane. One student early on, for example, erred in choosing between utter as an adjective and utter as a very, and so made utter nonsense of that particular utterance.

Evaluation

The two habitual or automatic learning processes that I have mentioned are, in a sense, ancillary to the main purpose of the exercise, which

is, of course, to increase vocabulary. I have dwelt on them, however, because I wished to stress that the index-card system allows learners to find out about how words work as well as simply adding to their stockpile. The question remains whether index cards are an efficient way of augmenting vocabulary. I have not yet attempted any objective evaluation, and I am not sure that such an evaluation would in any event be possible. My subjective impression, however, is that the students' confidence and ability in using newly appropriated lexis improves quickly and markedly. In reading through the essays of these students I have often noticed words that a week or two earlier had been handed in on index cards. The process seems to stimulate the students to a greater sense of discrimination in their general approach to lexis - largely, I think, through a combination of the independent learning style that enables them to see that "they can do it" with the "frontier" input, which builds upon existing knowledge, coming in as it does at what Krashen (1982) calls the i=1 level.

Formative self-evaluation by the students tends to back up my subjective impression. Here is a reasonably representative written comment from a questionnaire that I have circulated: "I feel that by doing index cards for the past two terms I have broadened my vocabulary and I have also (without actually realising it until now) learned to identify different parts of speech much better than I previously did. By doing index cards (having to do them). I have actually been forced to do a lot more reading than I would have done, and that, I think, is the best thing about having to do index cards." Quite a few students have expressed, either directly or indirectly, a feeling of ownership of the cards that they produced. There is a sense in which, as I tried to indicate in my title, these cards are a form of portable property. This proprietary attitude to lexis can only be beneficial. In answering the same questionnaire one student proudly informed me that she had kept every single one of her cards, and then added: "They are still there, and they are mine." I believe that the system ensures that they will stay that way.

APPENDIX 33. TEXT 5. FORUM 1990. D. SHEPHERD.

"Using Videos to Integrate the Study of American Short Stories with English Language Programs"

This article describes an attempt to integrate a course on literary prose into an English-language component for third-year B.A. undergraduates by using short (50-60 minute) videos of American short stories. The particular setting for this experience was a Brazilian university, but the activities involved have universal application.

It happened that this teacher was given responsibility for both the English-language component and a simultaneous American prose program over two academic years. Whereas in his role of TESOL instructor the teacher had a considerable amount of freedom to choose material and topics within a relatively flexible framework, the American prose program included somewhat daunting learning objectives, given the relative inexperience of the individual concerned. The students were expected to have an introductory, chronological overview, from colonial literature to the present day, using American prose text, in a 30-week, 90-hour classroom contact course.

The "literature" component

During the first academic year of the simultaneous literature/language experience the original chronological-over-view-type syllabus was adhered to strictly. Approximately 35 writers were read from colonial literature to the present day. The language classes were taught largely independent of literature except that in the second semester a number of nonliterary texts were introduced on the same topics covered in the literary texts. In an informal end-of-year feedback session the students complained of the sheer number of writers covered and the linguistic difficulties of the first semester; they had also found the introduction of different genres on the same topic both enjoyable and helpful.

This first year's experience was kept in mind in the planning and selection of literary texts for the second year. This time texts were selected not only as representative of the American cultural experience and/or providing insights into various literary schools. A further criterion was the need for complete texts but not excessive in length; the students concerned had at least a further 10 credits in subejcts other than English, thus relatively little time or energy for out-of-class reading.

Linguistic density and difficulty was taken as a second criterion. Thus, pre-nineteenth-century literature was omitted and the colonial period was read about in retrospect from texts by Irving and Hawthorne. The access to non-prose text on similar topics and of suitable degree of length and difficulty for parallel study in the language sessions was also taken into consideration.

However, the overriding factor in choosing titles was the availability of acceptable-quality video versions of the literary texts (without Portuguese subtitles), as the university had acquired video equipment at the end of the first year, which it installed in a language laboratory. This latter (visual) criterion was felt to be crucial and seen as a partial response to the difficuties (encountered by the

students during the previous year) resulting from the differences between the intended audiences of the American writers concerned, i.e., native, English-reading Americans, alive at different historical moments, and our own students. The students are largely 18 to 21 year-old Portuguese speakers from a provincial city in Brazil with only the vaguest notions of American history and geography, limited experience in serious study of literary works of comtemporary Brazilian literature, and, particularly at the outset of the course, somewhat restricted ability in comprehending the English language in so-called "authentic" text. These video versions were seen as a possible means of bridging the "schema" or background-knowledge gaps.

The selection of Videos.

Using these various criteria, the following written prose/video texts were selected: The Scarlet Letter (Hawthorne); "The Legend of Sleepy Hollow" (Irving); "The Tell-Tale Heart" (Poe); Huckleberry Finn (Twain; "The Man Who Corrupted Hadleyburg" (Twain); "The Blue Hotel" (Crane); "Soldier's Home" (Hemingway); "Bernice Bobs Her Hair," The Great Gatsby (Fitzgerald); "I'm a Fool" (Anderson); "Almost a Man" (White); "O Youth and Beauty" (Cheever).

The division of the two semesters was made between the stories of Crane and Hemingway. Thus, the second semester dwelt exclusively on the twentieth century around the theme of young people. The difficulties of the varieties of dialogue (Anderson and White) were overcome by explicit study of linguistic variations in the language classes during the last two months of the course, i.e., when the language ability of the students had improved considerably. The final story by Cheever was selected as being "out on a limb," emphasizing the contemporary suburban malaise.

The Global Approach to Video.

Given that the literature component was more restricted/restricting than that of the language, it was decided to reverse the generally accepted procedure of the language study providing access to the literary texts. Thus, the starting point was task-oriented reading of entire written text of (mainly) short stories moving into a complete non-stop viewing of the same text in video. (The experience of using the video before the written text had resulted in less reading from less able, less willing students.)

This first global viewing was made following discussion of specific previewing learning tasks focussing attention on details of the screen version, on the cinematic techniques used, and on a set of parameters based on literary analysis that had been previously introduced with reference to written text. (See the set of questions for reports, appended.) These tasks were divided among five groups. Each group was thus able to deal with each set of questions for at least one video during a single semester.

Following the viewing and a series of drafts and teacher editing, oral group presentations were seen as a basis for individual written work contrasting the two literary genres. The narratives and the appeal of the poetic function of language inherent in the same were therefore used as a means of practising all four language skills.

The detailed exploitation of video material for language improvement

Once the series of global viewing activities have been completed, careful thought and preparation can be given to ways of exploiting a second series of viewings, homing in on specific episodes, interchanges, and utterances for task-oriented language and communicative study.

The Wider Benefits of using Video Narratives with ESOL Students.

By using as text a continuous narrative discourse with action occurring "naturally" in a series of recognisable, already familiar settings, the language learner sees and hears the various characters using the target language in varied contexts. As the physical setting (in whatever episode) is visible, video clips eliminate the need for contrived discourse. The short story is at this stage an experience that students have in common, and thus they have a mutual background knowledge for the language study despite irregular attendance. Video therefore provides support and builds up confidence in the learner, particularly for various comprehension activities.

We can avoid the danger (of many audiocassette listening activities) of a sociolinguistic vacuum by simultaneously developing cultural familiarization of the conventions, conversational tactics, wider social conventions, and nonverbal communication of the target-language (English) setting. Thus, culturally specific communication modes can be highlighted from the various paralinguistic behaviours) dealt with pedagogically without the soundtrack). These otherwise neglected, complicated aspects can be approached with video, as students can usually identify the context of a situation without difficulty and then activate their "schema" knowledge for a particular setting (i.e., in the videos included we have sequences of a dance, a library, a barber's shop, etc.). The students can then be led to recognise the participant roles visually, and this may help to bridge the gap between language ability and the communicative competence needed for the receptive skills.

There are, of course, a number of potential dangers in using the video in the English classroom. The first is overuse, for video is only one of many tools and aids, and we should avoid becoming its slave by using it within every lesson. A second danger is that the sheer quantity of language presented means that the weaker learner cannot see the wood for the trees. His/her attention needs focussing, therefore, on specific language tasks, e.g., how an attitude or mood is conveyed through verbal utterances. Another latent drawback, evident in television audiences, is the tendency toward passivity to the screen. For this reason the students need to be activated and challenged, and the length of episodes needs to be chosen carefully, as well as the level of language density and the potential of the language for expoitation according to the classroom time available.

The Technical Benefits of Video.

Basically, we can use the video "technically" in the wide range of (now familiar) ways in which audiocassette recordings can be manipulated. These include: fast-forwarding for omitting sequences and homing in on a specific episode or exchange: the pause button for sudden stopping ("freezing") in mid-sentence for students to predict

or attempt to continue an utterance; rewind for repetition to hear a phrase again or see an action again. In addition, we can use the slow motion to highlight some special visual image: a place, appearance, clothes, gesture, or expression.

If, on the other hand, a particular part of a video has a very clear audio recording of an interesting (in learning terms) dialogue or exchange, which lends itself well to the listening mode, then the visual screen image can simply be turned off. The audio mode can then be used to hypothesize about the setting, age, profession, and/or appearance of the participants, the overall function/aim of the dialogue, or to highlight a specific language structure or function. In other words, video material has everything authentic audio recordings can offer - and more, for when the students have made their hypotheses, the visual mode can then be brought in for confirmation.

Yet more. By using the visual mode alone, without the soundtrack, we can concentrate on the nonverbal elements of face-to-face interaction within the target-language-speaking population that we have mentioned above. These elements have tended to be neglected even in these "good new days" of the communicative approaches.

Suggested Classroom Activities.

As we have said, short episodes/scenes/exchanges should be chosen with specific learning points in mind. At a pre-viewing stage (as with pre-reading and pre-listening activities), we can anticipage potentially difficult lexical, grammatical, or conceptual items (in this case those that differ from the original written short stories) and provide (board or transparency) jumbled definitions or synonyms of L1 translations.

Activities without Soundtrack (visual mode).

1. An episode can be introduced with global pre-viewing questions, based on information present in a visual form, for students to identify: (a) the sociocultural setting, (b) the role of the participants, (c) the professions/age of participants, (d) the attitude/mood of the participants, (e) the historical period/era.

2. The students can be asked to compare the same setting, role, professions of the target language environment (U.S.A.) with that of the L1 (Brazil). In a similar vein students can be asked to define the differences in the following: (a) clothes, (b) homes, (c) proxemics (stance, distance, touch), (d) facial expressions, gestures, kinesics.

3. After playing only a small part of a dialogue/monologue the recording can be put on "pause" for students to predict the outcome. The entire episode can then be played through for students to define the setting/characters/situation; groups can then attempt to construct plausible dialogues/monologues from the visual information. After presenting their creations, the episode can be run through with sound/image to check predictions; finally, groups can say what differences there were between their predictions and the original recording.

4. Students can be presented with a choice or choices, e.g.: Do you

think he/she (a character) was: (a) rude/unpleasant, (b) neutral, (c) reasonable, (d) friendly? Which of the following phrases do you think they might say? E.g., from "I'm a Fool," the bar scene; from "Soldier's Home," the dance scene; from "Bernice Bobs Her Hair," the dance scene, Bernice and Warren, sitting, talking.

Activties without Image (audio mode, soundtrack only).

Ideally, short, clear verbal interactions of a maximum of three minutes should be chosen.

1. Students can be given pre-listening worksheets to define (in pairs or groups) the role of characters and the setting; pairs compare notes after a first listening; open discussion involving the whole class; visual mode (without soundtrack) for the complete interaction; predictions modified; key phrases predicted; final viewing of both sound/visual modes to check. Possible dialogues from: 9a) "I'm a Fool" (introductions at the grandstand); (b) "The Blue Hotel" (bedroom scene); Tully talking about his children to the Swede; (c) "Bernice Bobs Her Hair" (Bernice and Warren in the car); (d) "Soldier's Home" (Harold and Mrs. Krebs, dining-room prayer scene).

2. Completion of clozed dialogue.
3. Multiple choice in defining key words/phrases.
4. Define who? to whom? when? where? what? why?
5. How are the participants' attitudes shown? (focus on intonation)
6. What was the phrase after_____? Why is it important?
7. What was the place/object/person mentioned after the expression _____? what does it mean to you?

8. Select an episode without verbal utterances; sound only. Students listen to guess what is happening; compare predictions in pairs; view (visual mode only); modify predictions; finally, both modes to confirm predictions. Possible episodes from: "Soldier's Home" (Harold Krebs's first morning waking up in his hometown); "Bernice Bobs Her Hair (barber-shop scene); "O Youth and Beauty" (Crash Bentley arriving home to an empty house); "The Blue Hotel" (the first card game).

Jigsaw Viewing/Listening (sound/picture split).

For these activities students can sit back-to-back or, with adults, one student of a pair can close his eyes (listening only) while a second covers his ears (viewing only). (In the particular teaching setting the videos were shown in a language lab: listening students turned their chairs around and used headphones; viewing students watched without headphones). Each completes the corresponding part of the worksheet, discusses their separate findings, and predicts the final question slot before following the entire scene on dual mode to check their predictions:

Introducing New Language Areas (varieties).

E.g.: "I'm a Fool" (first scene, horses and horse-racing); "Almost a Man" (Black English, mother and son in shack); "Soldier's Home" (after the dance, two soldiers on war); "O Youth and Beauty" (bedroom scene, discussing bookkeeping). Specific topics for later language work: "Soldier's Home," first scene narration, changes in the town; "Bernice...," bedroom, Marjory on how to attract men; "O Youth and

Beauty," first scene, kitchen, attitude to husbands.

Conclusions

Whatever the benefits of teaching/learning literature and English language by integrating text with video, two things are certain: the overall attendance improved dramatically and the productive and receptive abilities of English in terms of language imporved significantly in comparison with the previous academic years. Whether the experience has developed the students' sensitivity to the creativity and delicacy of the poetic function within prose text is far from easy to evaluate. What is true, on the other hand, is that they talked and wrote about the texts in question at length and that they appeared to enjoy the experience.

APPENDIX 34. TEXT 6. FORUM 1990. C. STORTI.

"Teaching Grammar to Children Communicatively"

This article presents my experiment in teaching English grammar to children eight years old and up. I do not agree with the view that grammar can be taught separately and in isolation from the four skills of listening, speaking, reading, and writing. There are basically two schools of thought about grammar: (1) that grammar is acquired by putting children into activities like information-gap exercises and that anything else is a waste of time; and (2) that grammar is what we learn in the classroom. I maintain that the study of grammar is not a waste of time and that students should be introduced to the structures at the same time that they learn to use the language. I do not mean that we should expect them to do exercises without any mistakes or to fully understand the rules of grammar. But they must know that they are speaking good English. Then they will become aware of their mistakes and may be able to correct them as well as expressing themselves in real situations. I still believe, though, that the teacher should present language in the situations in which it is used and must control the activities that follow, allowing the learners to practice in a contolled situation, then in more communicative activities, and finally in fluency activities.

A technique to teach grammar

Any course in parcticalranglish grammar for children eight years old and up should begin with the tenses. The tenses should be introduced one by one, taking into account that the children have not yet learnt the grammar of their native language.

In planning lessons we must take motivation into account if we want to be successful in teaching. First we must find out what the learners' interests are, because children at this age will not pay attention if they are not motivated or do not understand what their teacher is talking about. I have found the following technique useful.

From the very beginning I use the work autitomovil, which, translated into English, is "a little car." The children enjoy using the "little car" to identify the different structures. Movil gives the idea of something that can be moved easily from place to place. To give them the idea the teacher uses "un autitomovil" in this way: Then, if the teacher drives the car ahead, the sentence becomes a question:

When we answer it affirmatively, we must take into account the person and the "autitomovil": If we reply negatively, we must still consider the person and the "autitomovil." But we must add the sounds "n't." The teacher may draw a cart at the back of the car: Then, the teacher can add the rest of the so-called "autitosmoviles": are, can, have, has, do, does, did, etc. Children like playing with the autitomovil, and, even more, thay enjoy teaching - as if they were my assistants - and this is a good way of practising the language, in both oral and written forms.

Development of a lesson

The lesson shown below should cover a period of 45 minutes, working with a group of 15 children. The mother tongue is used where

necessary: using the students' mother tongue in explaining the structures (not translating) is very helpful, as it makes the language items and the context familiar to the students. The aims of this lesson are to acquire notions about does/do and to practise these notions. The structures taught are do/don't...does/doesn't...? Yes, I do./No, I don't. Yes, he/she does./No, he/she doesn't.

APPENDIX 35. TEXT 7. FORUM 1990. R. AFFAGNON.

"Practising English Outside the Classroom"

> "Mere talk to produce sentences, no matter how well formed or elegant the outcome, does not by itself constitute communication. Only when a move has elicited a response can we say communication is taking place." J.J. Gumperz

Most language produced by students in conversational interaction in class develops under highly artificial conditions. Praninskas, in her foreword to Dobson's Effective Techniques for English Conversation Groups (1985), writes: "Despite the expenditure of much energy and enthusiasm by all concerned, the conversation class just doesn't come off, it doesn't achieve its objective. The learners, even those at fairly advanced levels, simply do not converse spontaneously."

The fact is, during half of the teaching and learning process, the activities are initiated and more or less managed by the teacher, with all the stress or pressure caused by his/her presence. This is the manipulative stage, in which the teacher is in control of the different tasks, i.e., presentation, controlled practice, and free practice. Clearly, the master does not let the learner decide when to start producing speech. S/he has to make sure that the students have understood correctly all aspects of the pattern they have been taught. When necessary, s/he intervenes to correct errors.

The other and more difficult half of the process is to give students an opportunity to use fluently the language they have learnt in class. This means that gradually Teacher Talking Time (TTT) should be replaced by Student Talking Time (STT), with the teacher moving from total control to nearly no control. S/he must encourage the students to use their newly acquired language spontaneously and creatively.

This is where the teacher's biggest problem emerges. S/he finds it extremely difficult to bridge the gap between artificial use of language and genuine or communicative use outside the classroom. Anyone who is familiar with the recent literature on language teaching will agree that over the past few years there has been an increasing concern with the words communication and communicative. As Widdowson (1985:48) put it, "communication only takes place when we make use of sentences to perform a variety of different acts of an essentially social nature." Among these acts are making statements of various kinds to express feelings and commands, asking for or giving information, identifying things and people, etc. So, once the students have achieved a certain level of linguistic competence where they can produce the new pattern or language system acquired mechanically, it would be well to create, in Brumfit's terms (1985:87), "a 'natural' linguistic environment," which could inspire them to use the target language for a purpose, i.e., freely and meaningfully. This is a situation in which the teacher is at a loss to know exactly what to do.

From the classroom to the real world

In a French-speaking community like Benin, a West African country where real-world EFL classroom conditions prevail - viz., a two-hour session once or twice a week, crowded classes with 50 and more

students, impulsive adoption of textbooks, lack of regular in-service training for practising teachers, etc. - the only way a teacher can make his/her lessons relevant to the learners' intellectual and cultural growth, thereby developing some feeling of motivation in them, is to show them that English is as much needed to pass exams as to succeed in real life. In these circumstances, the classroom, as Haycraft (1983:16) observes, functions "as a generator to all sorts of English studies outside it." Therefore, the master should stimulate his students to read English books for enjoyment after class, listen to BBC and VOA broadcasts, and take an active part in the activities of an English club of which he is a supervisor. Of course, these activities added to the classroom work are to be viewed not as conflicting occupations but a continuum of the teaching and learning process.

Two years ago I started an experiment with my students at Notre Dame secondary school in Cotonou, the economic capital city of Benin. It consisted in creating and giving life to an English club or discussion group that we named after the recipient of the 1986 Nobel prize for literature, the Nigerian novelist, poet, playwright, and literary critic, Wole Soyinka. The endeavour was so successful that I am delighted to share it with anyone who either is teaching English in a situation comparable to mine or has the same preoccupations as I do.

Before going any further, I would like to make it clear that in this article I will not concern myself with how to form a discussion group but with how to use it as a communicative language-practice environment in which the teacher is nothing but a facilitator of communication, an organizer, a counselor, and a group process manager, as Richards and Rodgers (1986:77) have put it. In a word, the teacher is a guide or consultant. The development of this trend in English language teaching is a result of the general tendency to move away from the teacher-centered approach to language teaching, to turn one's attention to the other participant of the language-teaching process, i.e., the learner, as happens in a discussion group.

The usefulness of a debating society

Indeed, being a member of a debating society provides excellent training in oral communication. The purpose of such a club is to furnish suitable opportunities for students who are keen to engage in open discussion on a variety of topics. It enables the learner to gain experience in public speaking and offers opportunities for the enjoyment of social and intellectual intercourse. In the opinion of Brumfit (1985:87), the greatest value of such group work "lies in its ability to stimulate natural language activity in discussion and conversation." Once the teacher/supervisor has set the ball rolling, s/he should not talk at all, unless the activity breaks down completely. Students are free to say whatever they want. They do all the talking, and the rule is, they have to cope by themselves.

Experience has shown that this kind of communicative behaviour within specific contexts can increase the amount and intensity of practice in interactive communication. It goes without saying that the essential element of a communicative activity is the idea of unpredictability in the sense that a student who says something cannot predict what the other members of the group will say or do. What makes this kind of task closer to real or natural use of language is the fact that it is

based on the inforamtion-gap principle. Below is a list of such practical activities designed for English clubs that can be classified as communicative since they can serve as excellent conversation starters or focal points for discussion. In Praninskas's (1985) phraseology, it is "a progress from classroom exercises to real communication." To put it a different way, the learners are offered an environment or a context in which all the conditions are gathered to allow them to test their spirit of spontaneity and creativity.

Spelling Bee.

A Spelling Bee requires a chairman and two teams of competitors. A list of words to be spelt is compiled - say, four or five words for each competitor if the teams are small, and two or three if they are large. Each word is written on a slip of paper and the paper is folded and dropped into a box. A word is drawn out for each side to spell alternately, the members of the teams taking turns to spell the words. A time limit may be allowed for a competitor to spell a word, and if the word is not spelt correctly within that time, or if it cannot be spelt at all, the team to whch the competitor belongs loses the point. The chairman checks the spellings and keeps note of the time. If the discussion group is composed of members of both sexes, an all-male team may compete against an all-female one.

Poetry Readings.

This activity may take any of several forms. In the first, each person brings to the meeting a poem, which may be of his own composition, and reads it aloud. Each reading is followed by a discussion of the merits of the poem. If desired, the reader can state his reasons for choosing it and defend it against the criticisms of members if they disapprove of his choice. At the conclusion of the meeting, a vote is taken on the best poem. Another form is where a single poem is selected and read aloud by a number of competitors, while a vote is taken to determine the best readers. A third form is that in which each member of the club is asked to write an original poem and to bring it to the meeting. It is then read aloud, and the best poem is chosen by vote, the author of it being made "poet laureate."

Play Readings.

A play can be read aloud without any intention to produce it on the stage. Such a reading gives members an opportunity to express themselves as well as to improve their acquaintance with good dramatic literature. There are collected editions of modern plays at the disposal of any society that wishes to try its hand at this kind of activity. While modern plays are often used for this purpose, the work of Restoration and Elizabethan dramatists, the miracle plays, and translations of Greek drama provide a rich field also. Selections may be as academic or as much "fun" as the group chooses, ranging from literary classics to contemporary humorous skits, children's plays, or controversial sociopolitical materials. One of the obvious benefits of such an activity is the high motivational factor.

Group Story-Telling.

This group activity provides an opportunity for each member of the

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group to prepare a short story that he can get up and tell the other members. Of course, the storyteller must be ready to answer any questions raised by the listeners. Or, if preferred, he can narrage an interesting personal experience after having prepared what he is going to say. Another suggestion is for one member to start telling a story and break off at a convenient point in order to either elicit predictions of how it will develop or to allow another member to carry on with the story, making it up as he goes along. When the last member's turn comes, his or her task is to bring the story to a satisfactory conclusion.

Talks.

An interesting talk or lecture, specially prepared and delivered by a member of the debating society or by some outsider who is an authority on his/her subject, is usually quite welcome. A person giving a short informal talk will find it helpful to put down half a dozen points and to concentrate on a thought-provoking illustration for each. Even if such a talk does no more than stimulate discussion, it will have served its purpose. The speaker is briefly introduced by the chairman, and the lecture may be followed by questions as well as discussion. A talk of this description is all the more welcome if it can be illustrated by maps, pictures, drawings, filmstrips, video recordings, or by films shown as a follow-up. A lecture may also be made clear by records or tape recordings. If preferred, a meeting might take the form of a record or cassette recital to be followed by questions and a discussion of the material played.

Conclusion

Ever since the "direct" revolution started with late nineteenth-century innovators such as Francois Gouin, Wilhelm Vietor, Otto Jespersen, and Maximilian Berlitz, teachers have agreed that their aim was to get students communicating successfully outside the classroom. But, until recently, the well-established procedure that the teacher needed to take into consideration when planning his/her work was made up of the following stages: presentation, controlled practice, and free practice or production. Indeed, the whole process worked in such a way that the learners unfortunately could not develop a genuine communicative competence which would enable them to use the linguistic system effectively and appropriately; hence the necessity for the teacher to provide the students with a truly natural linguistic environment, i.e., the English club, within which they can work together independently and meaningfully with no control from the master. The latter has to give up his former role to become a mere consultant. Once the use of such communicative events as information sharing, negotiation of meaning, and interaction is initiated, it gives students a reason and offers them an opportunity to use their knowledge of the target language for a purpose, in a very friendly and relaxed atmosphere created in a context that does not bear much resemblance to the limited EFL classroom.

APPENDIX 36. TEXT 8. FORUM 1990. LI XIAOCHUN.

"Various Ways of Correcting Written Work"

Some teachers stress the importance of getting the students themselves to identify and correct mistakes in their written work, as part of the process of drafting, correcting, and finalizing their composition. Perhaps the most important reason to give students opportunities to correct their written work is that it helps them develop a self-critical attitude. But this valuable critical ability cannot be developed unless the students are given opportunities to exercise it at the early stages of writing. And the students feel bored if they always do the correcting themselves. On the other hand, if the teacher always does the correcting, it is too much work for him/her, and it is monotonous for the students.

Thus we can see that there is no one way of correcting compositions that is intrinsically superior to others. What we should do is to choose the procedure that seems most effective in dealing with a particular type of mistake. The various correction techniques I offer here are based on my experience. They're effective, interesting, and beneficial to the students - in addition to reducing the teacher's work.

Model correction

The first technique is to use compositions by five students as a model for correction. This technique can be used when the whole class has been asked to write on the same topic. The teacher checks five compositions, underlines the mistakes, and indicates the nature of each one by writing the appropriate correction symbol in the margin (such as "sp" for a spelling mistake, "ww" for a wrong word, etc.). After a very detailed correction of those five compositions, the teacher should try to determine the most frequent mistakes that the whole class has made; should try to anticipate other possible problems; and then should write a comment about what is good and what is unnecessary or unrelated to the topic of each piece. During the next class meeting the teacher deals in detail with the five compositions, explains the mistakes and problems, and makes comments. After the explanation, the teacher asks the students to correct their own compositons, telling them to keep in mind what has been talked about in class. While the students are making the corrections, the teacher should walk around the class, ready to help the students and provide them with feedback.

Pair correction

The second technique is pair correction. Ask the students to correct each other's compositions (student a corrects student B's, B corrects A's) and hand in their corrected work to the teacher. The teacher corrects them again and marks them. Then the teacher returns the twice-corrected compositions to the student editors, telling them to pay attention to the differences between the teacher's corrections and their own. The student is actually comparing his own written work to that of his peers when he is in the process of correcting others' compositions. Seeing his fellow students' obvious careless mistakes in spelling, punctuation, and grammar, he may be made more aware of his own mistakes and become ashamed of his carelessness, saying to

himself that he'll not make such mistakes next time. Also, through comparison, he gradually becomes aware that there are different ways of saying things. The reason the teacher needs to correct again is that there may be miscorrected or uncorrected mistakes, or there may be students who are too lazy to do the correcting. Thus the teacher's correction serves as the final feedback both to the writer and the student editor. The students - both the writer and the editor - will know how successful they have been.

Group discussion

The third technique is group discussion. The teacher divides the students into groups of three to five each, depending on the size of the class. Give each group three or five compositions from other groups. Tell them to correct the compositions by group discussion: discuss what has been written, identify and correct the mistakes. When they finish, they hand them in to the teacher for marking. While the students are engaged in the group discussion, the teacher should discuss the compositions with the students as a participant and guide as well as a problem solver. I have done this many times. This is what I do: I divide the students into six groups: A, B, C, D, E, and F. Each group has five students (for my class is a big one, 30 students in all). I give group A five compositons written by the students in group B, and give group B group A's compositions, group C group D's, group D group c's, etc. Next I instruct the students in how to correct the compositions and what to correct by group discussion. After I'm sure that all the students understand my instructions clearly, I let them begin their discussions. I join in as a helper, a question answerer, and a guide. I make sure to participate in each group's discussion. when they have all finished, I gather in all the compositions for marking. The value of this procedure is that it provides the students with opportunities to develop their critical ability.

Circle correction

The fourth technique is circle correction. The teacher reads every composition and identifies "problem sentences" by using correction symbols. After finishing this identification the teacher should write a comment on the composition about the organization, style, use of words, sentence structure, etc., pointing out the weak points. Then the teacher gives the compositions back to the students to be rewritten according to the teacher's corrections and comments. After they finish rewriting, they hand the compositons in again for the second set of corrections and comments. When the teacher finishes the second correction, the compositions are again given back to the students for the second revision. After that, the teacher, for the third time, makes corrections and comments, and gives a final mark to every piece, thus completing the correction cycle. Compared to the first three, this procedure is time-consuming for the teacher. But the students benefit in at least two ways: First, this technique shifts the emphasis from teaching to learning. As we know, language learning is largely a personal thing which the individual has to do himself. What the teacher does, especially at the college level, is to guide, to control the "input." The teacher should try his best to increase the learner's "intake". Another benefit of this technique is that it develops in the student the habit of revising and rewriting. Writers begin to write, stop, go back, reread what they've written,

and rewrite. Writing is thought to be not so much a process through which one reports one's thought; rather, it is a way in which writers explore and clarify their thoughts and even discover new ideas.

Slide show

The fifth technique is to let the students watch an OHP show. The teacher writes down the topic on which the students are to write and shows it on the overhead projector. The teacher must write a draft beforehand. S/he tells the students to look at what s/he is writing while s/he is doing the composition on the overhead projector and to try to find the wrong things that s/he writes. The teacher must think hard, beforehand, to make the kinds of mistakes that hie/her students might make. As soon as the teacher finishes the piece, s/he should explain, analyze, and discuss every sentence in terms of the points they should pay attention to, such as style, spelling, grammar, expressions, etc. After the teacher makes sure that the studetns have a very clear idea about the writing, s/he asks them to write on the same topic, and to hand it in for marking. The composition written by the teacher on the overhead projector is actually a model for the students, and such careless mistakes as spelling, punctuation, grammar, and wrong expressions can be avoided. This reduces the teacher's correction work, but it requires full preparation beforehand.

Conference teaching

The sixth technique is conference teaching. As its name suggests, in this method the teacher has an individual conference with each student during the course of the writing. The teacher asks the students to write on a topic in class. Then s/he goes to the first student to talk to him about what he should do in the first stage of his writing, in the second stage, etc. - what he should write, what organization, sentence structure, what things he should avoid writing, etc. When s/he finishes his/her conferences with everyone in class. When the teacher talks to a student s/he must be sure that they talk in great detail - about style, organization, content, paragraphs, use of words, spelling, etc. When the teacher finishes the first round of talking, there may be a need to confer with the students a second time, or even a third or fourth time. In short, the teacher continues with the conferences until every student finishes the entire composition. Then the only work left for the teacher is to mark the students' papers. This conference teaching is suitable for a small class (10-15 students). It reduces the teacher's work.

Variously valuable

Each of the above six different ways has its own value. The model correction, the technique of letting the students watch an overhead projector show, and conference teaching reduce the teacher's work to a minimum. The pair and group discussions have the value of getting the students themselves to do the correcting, thus giving the students a chance to become trained critically. The circle correction benefits the students in two ways. I use these correction techniques interchangeably. The model correction, pair/group correction, and conference teaching are the ones I most prefer. Try some of them if you are a composition-correcting teacher.

APPENDIX 37. TEXT 9. FORUM 1990. R. WANG.

"Focusing on Oral Communicative Competence"

In China, reading has always received priority at all stages of English teaching in the middle schools, while listening and speaking have been neglected; in consequence, the vast majority of middle-school students remain deaf and dumb in English, and they are also poor in reading and writing after taking English as one of their major subjects for six years. So, whenever TEFL is mentioned, traditional methods featuring boring and painstaking rote learning of grammar rules and vocabulary come to mind.

Nevertheless, experiments in up-to-date approaches have made great progress here since 1978. Focusing on oral skills is a new trend in the reform of English teaching in the middle schools, which promotes an all-round development of English in young learners. Foreign-language schools set up in the '60s stand in the forefront of this reform, and in the past 10 years notable results have been achieved. Large numbers of students who are proficient in English graduate year after year, and this has great significance for their further education. With the foreign-language schools taking the lead, quite a number of key schools throughout China are following the example of focusing on learners' oral communicative competence in English.

In the schools where the experiments are being made, there begins to emerge a change in the English-learning situation; the students are so delighted to have English classes that they no longer feel it a burdensome subject. What's more, focusing on speaking well has not at all degraded, but rather has promoted, learners' mastery of reading and writing.

In the Shanghai Foreign Language School, for example, during six years' study of English (seven to ten periods weekly) many students speak English even better than many university students who major in it. They have a vocabulary of 5,000 words, 2,500 of which they are able to use freely in their daily speaking and writing. They can understand authentic intermediate listening material and can spontaneously give a two or three-minute-long speech fluently in standard English on a non-specific topic; they can read various intermediate articles of English origin or adapted original novels; their fast-reading speed is 250-300 words per minute. With regard to writing, they can finish within one hour a 300-word composition (without major mistakes) basically conforming to English conventional habits.

What makes English teaching in the foreign-language schools so effective in China, a country in which people have been little exposed to English? The answer lies first in their teaching strategies, their focusing on a wholly English oral presentation and on oral practice in English classes.

Effective teaching strategies

Let us look at these strategies in more detail. 1. Cultivating language habits by being exposed to a wholly English presentation in class. In learning English, though use of the mother tongue could be

a help, the disadvantages outweigh the advantages. A presentation completely in English is important, and it is especially important for beginners - because, without the help of the mother tongue, students have to adjust to a new language environment with the aid of the teacher's facial expressions and gestures so as to gradually form the habit of thinking in English, which is of vital importance in acquiring competent speech.

For the first two weeks, students usually feel a little confused as to the exact meaning of all the teacher presents. They want to know the Chinese equivalent for the expressions they are learning. For instance, in the first class, the teacher introduces Sandy to Sue in front of the class, showing the students how to greet each other. With a gesture, the teacher says to Sue, "Meet Sandy, Sue!" Then he lets Sue follow him, saying, "Hello, Sandy!" After the teacher says to Sandy, "Meet Sue, Sandy!" he asks Sandy to say "Hello" to Sue. He then says to the whole class, "Meet Sandy and Sue!" The rest of the pupils then all say, "Hello, Sandy! Hello, Sue!" So in a few minutes, whenever one says, "Meet so and so," the pupils will respond immediately, saying, "Hello, so and so."

But, after class, a few students may come to the teacher and say that they don't understand what has been learned. What they actually want to know is the word-for-word Chinese translation; they wonder whether meet Sandy means "he is Sandy," "this is Sandy," or "let me introduce Sandy to you." But the teacher should not tell them the Chinese equivalent even after class. This is important in training students not to be dependent on their mother tongue, which hinders their learning of English.

To most students, this confused stage lasts a couple of weeks; some students need a month to get over it. After that period, they never ask for the Chinese explanation; they are accustomed to responding naturally without thinking in Chinese, thus avoiding two unnecessary translation processes in their minds - i.e., mentally translating into Chinese a message received in English and then formulating a response in Chinese and translating it into English. The habit of thinking in English lays a valuable foundation for the students' proficiency and fluency in English.

2. Creating a lively atmosphere for communicative activities. Any discussion or meeting takes time to warm up to its peak. So does an English class, which has 45 minutes each period. The livelier the atmosphere is, the more active the students' minds are; and the shorter the time from the beginning to its peak, the more efficient the class will be. To achieve this, a teacher has to devote a small proportion of class time to stimulating his students to actively join in the communicative activities in which learning takes place. This can be done with this technique:

Students are asked to take turns being on duty as soon as class begins, reporting to the whole class on attendance, weather, daily life, and something that has happened among the students, followed by free talks given by the rest of the students on whatever they have heard or seen. This lasts about five to ten minutes. Thus, various events from real life have been brought into class, and real messages exchanged, which creates a favorable atmosphere for speaking practice. The students have a keen interest in whatever they themselves have

experienced, so they are immediately stimulated to participate in the free talk, which serves as a warming-up exercise, preparing them to cope with real situations in English, and which helps them to consolidate what they have acquired in their previous communicative practices. The everyday free talk in class can naturally extend into the presentation of new material if the teacher handles it well. Meanwhile, with their minds opened, their trains of thought activated, the students are ready to absorb new input.

3. Presentation of new material in a communicative context rather than in isolated sample sentences. On the basis of the free talk mentioned above, more and more students can join in, and between the teacher and students, conversation becomes more and more intense; the communication is carrying within itself lots of relevant vocabulary and language structures. Presented at the right point in the right context, the new item makes a strong impression on the students; thus, not only has the meaning of the text containing the usage of the newly presented item been broadened, but also the social and functional usage of the new language structures and vocabulary has been learned as well. The students' basic communication skills are further strengthened when they use what they have newly learned in their later classroom interaction or in social situations outside class. Once, during free talk, the students talked about a Chinese exam they had just had before the English class, and they expressed their excitement and concern. A boy said, "I don't think I passed the exam; I didn't review the lesson yesterday and went to the cinema instead. I didn't try to learn the poem by heart; unfortunately, we were asked to write the poem from memory in the exam." Seizing the opportunity, the teacher said to him with emphasis, "You should have reviewed the lessons before the exam, but you didn't; you shouldn't have gone to the cinema yesterday, but you did. I feel sorry for you." Immediately afterwards, some of the brighter students understood that the teacher had used a new language structure, and they tried to use it at once: "I shouldn't have missed a very easy word in the exam, and I should have gone over the exam paper again, but I didn't. Next time, I should be careful." Then needn't have done something emerged. The students were keen to practice this in their communication. "I needn't have reviewed Chapter 5; there were no questions on it in the exam." "You are wrong; we should review our lessons carefully." "I needn't have had to worry about it before the exam because I review my lessons every day," etc. Under the control of the teacher according to his teaching needs, the usual free talk had already served as a context for the new presentation, and the students mastered the new patterns quickly without knowing it. The students did not notice that they were learning a foreign language, as their interest was concentrated on messages and information obtained from others; yet language learning was in progress. 4. Providing a wider range of communication by tapping the learners' imagination and store of knowledge. A well-organized communicative class is a strain-free class that puts no pressure on the students. Students have a right to be silent and to join in whenever they wish. Yet the silence in this case is not at all passive, as the student is listening and trying to understand. Thus, learning through talking is better than passively memorizing facts about phonology, semantics, and syntax; it gives full play to students' sense organs and especially activates their brains. Communication based on real-life situations is not enough, however; the teacher must energize the students' rich imaginations. Breaking through the restrictions of time and space, the conversation stream

can flow to Mars, to the North Pole, and to the 21st century.... A wide range of authentic material and the popular scientific knowledge students get outside of their English classes can be fully used and the information shared by all. Learning becomes more amusing, more joyful, and more free; no one fears humiliation or embarrassment; their wit and intelligence are challenged and developed. Once, when a student learned the word seagull, in his imaginative story he changed himself into a seagull, flying over a steamship with some Arctic Ocean explorers on board. He described the dangerous and mysterious scenery over the ocean and the funny and strange things he met in the sky on his way to the Arctic Ocean. He had hardly finished his talk when another boy stood up, and he changed himself into an explorer the seagull followed in his story and gave a description of his narrow escape from the ocean. Both of them searched their known language structures and vocabulary and tried to express themselves well. Other students were attracted and tried to be the charactrs in their stories, making dialogues with the imagined seagull and the explorer.

Creating favorable conditions

So much for teaching strategies. Almost as important is the creating of favorable conditions, forming and holding onto a set of effective rules to ensure and imporve the learners' communicative skills and competence. Let us examine these, too, in more detail:

1. Giving English names to students. In the first class, English names are given to the students, who are so keen on getting a foreign name that they try to speak actively in the initial communication in class. English names are used so frequently that it would take quite a few minutes for English teachers to think of the students' original Chinese names. Besides, some students are given well-known peoples's names, such as Mark Twain, George Washington, Charles Dickens, and so on. Thus, the knowledge associated with the great names can be absorbed by students. it's often interesting and amusing when students are asked to introduce "themselves" to the visitors who come to class. Without realizing it, students can learn quite a lot through the names.

2. Listening to English tapes made by native speakers. Every day, 30 minutes at least are set aside for students to listen to and imitate materials in idiomatic English pronunciation. And it really does the students good. Many students can speak beautifully with a very good pronunciation and intonation; they are often praised by English-speaking visitors for their standard English accent.

3. Encouraging students to recite English texts from memory. Reciting texts from memory seems only a rote activity, but it has its value. It is essential in helping students to memorize words, phrases, and structures and to accumulate language material for use in spontaneous conversation. Whenever the students want to express something, the words readily come out of their mouths, which improves their fluency in English enormously.

4. Arranging students' seats in a way suited to the needs of communicative activities. In order to create the best conditions for listening and speaking, seat arrangement should be taken into consideration. A large part of class time is devoted to pair work so that students can consolidate, absorb, and deepen what they have

learned in their conversations. It is difficult to develop a dialogue between two students if one of them is good at English and the other is lagging behind, though it's good for them to help each other. If pairs comprise two students of roughly the same level, Full play can be given to the top students' language competence, and the poor students have an opportunity to say something of their own.

A special pattern of arranging seats is appropriate for the English class: students who are good at English share desks with those who are poor, by rows; while students of the same level sit in front of and behind one another. According to the requirements of the teacher, the students communicate by rows when they are asked to understand and master new items, and when topics of communication need talking over thoroughly and creatively, pairs of students in the same line communicate, and very often, groups of four students are asked to do communicative activities among themselves. This helps the poor students to catch up with other students in time, and it allows top students to take the lead in eliciting remarks from the rest of the class by their more thoughtful and creative use of English.

5. Enriching English extracurricular activities. In a non-English-speaking environment, creating an English atmosphere is very important. Seven to ten English classes per week give students very little time to practice English. So, many English activities are held each term. there are English corners, where those who are interested in talking in English come to meet regularly and talk freely; English festivals, at which various English activities are put together for several days running; English days, when no Chinese is allowed for the day. In addition, there are such activities as everyday English broadcasting, contests such as English recitation, speech-on-the-spot, listening, and reading comprehension.

There are also English evenings, at which performances are given and story-telling, English TV program-watching, and English lectures on the geography, history, and customs of the English-speaking countries are presented. All these activities make up, more or less for the deficiencies of a non-English-speaking environment, and meanwhile they arouse students' interest in learning English.

APPENDIX 38. TEXT 10. FORUM 1990. A. PUELLO V.

"Syllabus Design: A Determining Factor in Foreign-Language Learning"

During the past decades we have been considering the best ways to teach a foreign language. The search still goes on, but unfortunately we, as college and university teachers, do not feel satisfied with the results achieved in our classes. We keep struggling to find more effective methods and techniques for our various language courses. And here lies one of the most fascinating aspects of the teaching profession: the constant attempt to give our best to our students.

Sometimes I think that despite our awareness of all the factors governing language teaching, we tend to overlook certain of them in our effort to emphasize others. Maybe the answer lies in considering every aspect and giving the same importance to each one. I believe that for successful foreign-language learning, we need to bear in mind four important factors: (1) the aims and content of the language curriculum and the proper sequence of its courses; (2) the methods or strategies required to achieve those aims; (3) the teacher's interest and effectiveness; and, last but not least, (4) the student's role in the learning process. Of these four aspects I have chosen the first one as the subject of this article. I will examine this factor, taking as a point of reference the Modern Language Department of the University of Antioquia, where I work and with which I am very much involved.

The curriculum factor

Foreign-language departments in Colombia have set up programs whose bases are in some cases not quite justifiable. Some programs have as their main objective the preparation of foreign-language teachers, while others aim at preparing philologists, translators, and so on. This diversity of aims might be due to the fact that we have not yet arrived at a consensus as to what goals to achieve; or it could be due to the fact that we have different regions with different needs for learning foreign languages. The fact is that lack of research in our universities on foreign-language goals has led to misunderstandings and discussions that have not always been fruitful.

I believe the most important criteria for determining language objectives in our universities should be the needs of our society and the potential of a program for meeting these needs. Only recently has research been undertaken to discover what the real vocational specifications are at the University of Antioquia and, more specifically, in the foreign-language department; this is, in my opinion, an experimental approach to the problem of curriculum change. This approach aims at answering two fundamental questions: (1) why change the curriculum? and (2) What changes should be introduced? The research promises to make an important contribution as to how to change the curriculum, since it will be a joint project carried our by teachers, curriculum planners, students, and the local community.

Needless to say, effective curriculum changes can succeed only within the framework of regional and university educational efforts. These changes must be planned and put into practice in accordance with societal needs; that is why our research involves the most important and influential institutions connected with the program. With regard

to our internal organization, a curriculum committee is in charge of planning and carrying out the research. This committee is also in charge of making the necessary contacts with the teachers and students in our department and gathering information from various sources in our society, such as banks, industries, travel agencies, high school institutions, universities, and so on.

In addition to this, nationally known experts in the field of language application and the like will be invited to discuss their opinions with the committee and the teachers in our department. We hope that they will give us clearer and more realistic ideas about what our graduates are doing, where they could possibly work and what their specific tasks and activities might be, and the sort of instruction we should impart to them.

A set of surveys

This committee began working within a theoretical framework to determine the needs of local employers and the feasibility of meeting their needs through a foreign-language program. There was a consensus that our program was divorced from societal needs. To get a clearer idea with more solid evidence, we devised a set of surveys aimed at gathering information about (1) job openings and the corresponding requirements in the field of foreign languages, (2) the language graduates' opinions about their activities in the language field, and (3) the opinions of those working in the field of foreign languages but not holding a degree int his field. Lastly, we designed a survey to find out what undergraduate students think about job openings and activities in the field of foriegn languages. I shall deal with each of the abovementioned surveys in turn.

1. Job openings.

For this purpose we designed two surveys to ascertain the needs that private or state companies and educational institutions have in the field of foreign languages. Here the employers give a precise description of the job holder's tasks and the knowledge and skill required in order to carry out these activities. The information supplied by the employers will give us a deeper insight into the vocational specifications required. An interesting section of this survey is the enquiry into the needs anticipated for the future.

2. The language graduate's opinion.

In very general terms, we enquire about the nature of the job - the purpose, duties, and responsibilities it involves. through this survey the investigator should be able to identify the job and obtain a rough picture of the kinds of things the employee can legitimately be required to do. This survey also serves to define the graduate's role and status within the work group. We particularly need information on the tasks s/he performs, since it is in the performance of these tasks that a gap shows up between the actual and the expected - the gap that our training program will be expected to fill.

3. The opinions of those working in the field.

In order to do a job, a person must know certain things. We on the Curriculum Committee need to know what this knowledge is so that we

can tailor our program to remedy any deficiency that might exist. We also need to know about any possible problems they might have or foresee in their companies and institutions in relation to foreign languages. This survey will tell us about these people's field of work and their needs for further training.

4. The students' opinions.

The purpose of this survey is to learn the students' expectations with regard to their study of the foreign language; this will give us an idea about the "ideal" knowledge and skills that they expect to aquire. Also, we enquire about their academic areas of interest in the field of foreign languages. We include the areas of tourist guidance, translation, and research in foreign-language acquisition and learning, among others. Another interesting aspect of this survey is a questionnaire about the emphasis that linguistic skills should receive; that is to say, whether the audiolingual or written skills are, from the students' viewpoint, most important.

Redesigning the syllabus

By bringing together the results of these surveys about curricular changes, the working group can come up with a general scheme that can be accepted not only by those actively involved in the research but also by many others connected with the language-teaching profession, and, more specifically, by administrators and teachers who are aware of the need for new ways of teaching foreign languages.

Once we know the "ideal" knowledge and skills desired by both graduate and undergraduate students and teachers, and once wel know the "actual knowledge and skills of the "real" employees and employers, we will be able to define the vocational specifications with some precision. See the model below.

One important aspect to bear in mind is that curriculum changes can succeed only when the results of research in all related fields are applied to the classroom situation and when there are capable teachers willing to apply them. Our modern-language department will try to apply the findings of this research, which are generally accepted in theory, but are not yet officially known or accepted in practice. We are aware that most institutions, including the University of Antioquia, provide a syllabus or teaching guide and sometimes a series of textbooks for each level of learning. At our university a curriculum guide is made up of, among other things, the following:

1. the overall aims of the program;
2. a list of specific goals;
3. a list of items and language operations to be taught.
4. a list of cultural concepts to be emphasized;
5. a list of activities through which language skills can be practiced;
6. materials for teachers' reference and students' texts.

Of course, it is supposed that our curriculum, as well as the curricula of other universities, reflects realistic objectives. In fact, most of us doubt this, and that is the reason for the ongoing research at the University of Angioquia. Throughout various discussions held in our department, most of my colleagues have repeatedly stated that a syllabus may or may not be suitable to the

situation in which it is to be used. The content of the curriculum is only one of many factors that we should bear in mind. For example, the justification of the curriculum could be a very important element of our university syllabus. And this justification is closely related to the realistic objectives mentioned above. The University of antioquia offers two language programs: one for students interested in teacher training, and the other for those interested in the field of translation; the justification obviously varies from program to program.

Lastly, we could mention its attainability, that is to say, how feasible the curriculum is for the majority of learners for whom it is intended. And here we come up with another problem almost always present in our language departments: assuming that our curriculum is adequately designed, how can it be attainable for our students, since we know that in their first year about 10% of the students fail the program, and this percentage - more or less - continues through each year.

Adding an aptitude test

At this moment, in our university we are condidering the possibility of designing, administering, and scoring an aptitude test for those students who are to begin the foreign-language program. Our purpose is to determine with reasonable accuracy how well a student will do in the field of foreign languages. In addition, the test could provide useful information for identifying the difficulties that individual students may experience in foreign-language study. By examining our students' results, we can suggest to them areas for enrichment or remedial help. In this way we will not only have a better selection of students but we can give them more appropriate guidance according to their potential.

APPENDIX 39. TEXT 11. FORUM 1990. D. KOLF.

"The EFL Teacher as Artist"

At a lecture given at the 1988 National JALT (Japan Association of Language Teachers) Conference, Karl Diller suggested that a teaching method might be considered scientific if it follows sound principles, and the teacher is an artist in his or her work of applying those principles to concrete settings and individual students.

There is a tendency to think that for a field to have any intellectual grounding, it has to be treated "scientifically"; therefore, EFL teachers are faced with the alternative of being scientists or intellectual lightweights. (This bias has its roots in a more fundamental one regarding the nature of science and knowledge: Empirical positivism says it is not enough for our arguments to be rational, they must be quantifiable and experimentally proven. See the discussion in, for example, Bittle 1936 or Maritain 1962.) The "Sound Principles, Applied with Art" approach is more likely to bolster teachers' enthusiasm for the practical work that goes into every lesson and which is their real area of expertise.

Four sound principles

I would even argue that empirical studies in linguistics and psychology are not our only source for "sound principles." Consider, for example, the following:

1. Be time-efficient. Good teachers follow this principle: they try to manage the classroom pace well, they look for productive cost-efficient activities and practice. We know this principle from common sense. If we wanted a more academic argument that justifies it, we would have to liik to a field like ethics (we owe it in justice to whoever is paying the tuition fees).

2. Treat students as individuals. Following this principle, good teachers are careful not to bruise the self-conscious ones, not to spoil the lazy ones, not to bore the gifted ones. A good philosophy of the human person might well add more depth to our understanding of this principle than empirical studies.

3. Coordinate the calss with other classes and fields. Here we are respecting our students' personality, which is more of a unified whole than a fragmented hodgepodge. To carry this out we need to rely on general knowledge of the school and society; understanding of oneself and of others is also important for the art of compromising.

4. Inasmuch as possible; respect parents' wishes. This is also a philosophical conclusion: since children enter society via the family and not vice versa, parental authority over questions of education and upbringing is basic. It is philosophy, then, that can help us resolve conflicts of interest with our understanding of language teaching or student needs.

Innovations and common sense

Focusing teachers' attention on science has brought interesting innovations, to be sure: but the results don't yet justify a slavish

attitude toward scientific studies. For one thing, we have seen conflicting evidence in research. At a national conference about seven years ago I heard a very qualified teacher/researcher telling us that students should be quiet and listen ("The Comprehension Approach"). A few years later the same person was quoting research saying students should have as much speaking time as possible ("Self-Access Pair Learning"). If the experts have that much trouble making up their minds, think of what happens to the average teachers's self-confidence - one year he is told he's doing it all wrong, the next year he hears he was right the first time.

Sometimes research is applied without much common sense (in my opinion). Some assume that since innovation Y drew its inspiration from empirically proven fact X, they Y is an advance in language teaching. Even researchers' own scientific principles would advise a prudent reserve, however, since the long-term effect of Y in a real class has not been well established. Just one example of this: It is fairly well established that there is a basic rhythm to all body movements. The vocal apparatus is no exception, and this seems to affect the timing of syllables or stresses in our speech (see Allen 1975 or Kohno 1985). More than one teacher I know has installed a metronome in the school's language laboratory. This gadget makes a beeping noise, timed to our basic rhythm. This is played as background to English sentences (selected, but not specifically recorded for this), to train students to "listen rhythmically." It remains to be shown, however, that playing this rhythm (which our body supposedly "knows" already) helps students recognize English stress patterns. Also open to question is how well this competes with other possible uses of language laboratory or class time. It could well be, for example, that materials like Carolyn Graham's Jass Chants (1978) - by a teacher who never dabbled in science, to the best of my knowledge - are better suited for stress and intonation training. Creative teachers have no doubt developed other techniques, too, using nothing other than their own voice and ingenuity.

Study, experience, and self-examination

Study is important in our profession. It can take many forms. Some teachers will say that their most helpful ideas were gotten from off-the-cuff remarks in the Teachers' Room or a visit to a colleague's class. There are good reasons for this. "Unscientific" teaching experience is often the fruit of years of observation and "experimentation" using reasonable assumptions and conclusions (to be sure, intuition also has its part). Sometimes the only way to understand how various different principles have been balanced harmoniously in a teaching method is to witness it in progress.

Practical experience is a gold mine for the pedagogue (and the researcher - see Lennon 1988). This, of course, does not mean that we do not profit from thoughtful reflection on what we are doing. On the contrary, while some of the things we like to do in class surely follow good principles, there may be other things that we do just because they are gratifying or because we've formed bad habits, or because we are mistaken. Taking a close look at what we are or are not doing helps us articulate ideas and questions for ourselves and other teachers.

Conscientious teachers find ways of examining their work. Some are

very systematic; others feel this cramps their style. But most find that some conscious effort is needed to avoid falling into a complacent, mediocre routine. The "method" could be as simple as asking ourselves at the beginning of the week or the beginning of the class, "What am I going to pay attention to?" and afterwards, "How did things go?" Thoughts and experiences - even just a few words - can be jotted down while still fresh, before getting swallowed up in our next all-consuming task. We're likely to find that of the many things impairing our performance, some of the most easily correctable - because the responsibility lies strictly with ourselves - are human attitudinal issues like simple carelessness, self-control, or willingness to listen to feedback (Shepherd [1987] has a well-written discussion of this aspect of the teacher's trade).

The human touch

A rigid "good teachers must be scientists" bias can be counterproductive. It discourages a lot of creative work just because it's hard to prove experimentally. It spawns research on minutiae that are easily observable by scientific equipment, while completely overlooking possible contributions of the humanities. It gives little attention to the "human touch" that we all know is needed. Most ironic of all, it makes teachers who don't consider themselves scientists skeptical of any suggested improvements in methodology that "more-scientific-than-thou" experts may attempt to promulgate. I think that "Sound Principles, Applied with Art" is the most realistic framework for us; doubters will at least admit, I hope, that it is a useful compromise.

APPENDIX 40. TEXT 12. FORUM 1990. M. HAGGAN.

"Hitting the Headlines"

I am sure that I am not the first teacher to find that her advanced EFL students do not read English newspapers. Many students try to justify this by claiming that they are not interested in politics, but, or course, newspapers contain many other types of articles and are unparalleled in their capacity to convey the culture as well as the news of a particular country. Since language and culture are so intertwined, I feel it is incumbent on any language teacher to make some effort to encourage students to learn something about the contemporary mores of the people whose language they are studying, and what could be a more authentic approach to this than through reading newspapers? However, simply exhorting students to do this does not work and usually only results in students feeling defensive or inadequate.

One way I have found to be successful is through the study of newspaper articles and that they derive a great deal of fun from doing so. Since I usually include my "headlines unit" in a course I teach on advanced English usage, it will be seen that in addition to enhancing their awareness of the target culture, the students also learn quite a bit about certain, perhaps rather specialised, English usages and, in the process, heighten their sensitivity to English in general. My students are all third-year English majors at Kuwait University, but the idea could be tried out with any fairly advanced group of learners, and even adapted for those less advanced, too.

Getting started

I begin the class with a discussion of the general functions of newspaper headlines, with the students telling me that they need to attract the readers' attention and yet must do so in as brief a form as possible because of the restrictions of space. This leads on to the question of how that may be achieved, and the students again provide the answer that vivid, short words and the omission of inessential words can help. At this stage, some fairly simple, authentic headlines may be studies, but useful sources are Varieties of English, by Brook, and probably of easier availability, Swan's Practical English Usage. In the latter, in entry 409, a collection of headlines is presented, illustrating firstly the special vocabulary used and then the special grammatical rules that are followed.

Regarding the vocabulary, I like to present it in headlines either written on the board or in a handout and have the students work out what the particular vocabulary items and headlines might mean. This is a kind of guessing game that relies on the students' general knowledge as much as their ability to extract meaning from a very limited context. My students participate in this with gusto, but younger pupils might find it even more fun to be divided into competing teams.

Learning headline grammar

The special grammar of headlines requires mor in the way of teacher presentation, but again authentic headlines should be used as illustrations. It's probably best to start off with somple

phrase-type headlines and then those showing ellipsis of articles and the verb to be. More fun can be had with headlines involving strings of nouns, and the more puzzling they seem to be, the more my students are intrigued by them. Swan gives the advice that, in such cases, the nouns prior to the last one in the string act as adjectives, so it's best to start with the last noun and work backwards from that. I let them practice on a few fairly straightforward examples of this type, and then I try them on:

STUDENTS PLAN GRANTS CUT PROTEST MARCH (Brook 1973)

It's important, of course, if the teacher reads this out loud, not to let the intonation give the game away. I haven't yet had a class who can decode this headline, and there are usually anguished groans when I point out that, this time, plan is a verb and not a noun. The special tense system used in headlines comes next, starting off with the generalisation of the simple present beyond its usual range of application. Again, we discuss how the form of the tense is short and has a more immediate dramatic appeal to the reader. Students can easily get the feel of this by comparing a headline with its rendering in more usual English, e.g.

PROTESTS MOUNT IN BALUCHISTAN

as compared to: Protests are mounting (or increasing) in Baluchistan.
Also,

AMERICA NO LONGER DOMINANT
POWER, SAYS REAGAN

as compared to: (President) Reagan has said (in a speech) that America is no longer a dominant power.

In the last example, students might also notice how putting the remarks first has a more dramatic impact on the reader. Another device worth noting is the use of the infinitive to indicate the future. Here, the implication is that either we have ellipsis of the "going to" future or the "is to" construction for planned events. In either case, once again we have brevity combined with dramatic urgency or inevitability, as in:

INDIA, CHINA TO SIGN AGREEMENT

compared to: India and China will sign an agreement.

A final common device worth pointing out is the omission of the auxiliary in passive constructions. This deserves special mention because it can lead to structural ambiguity as in:

BUSH EXPECTED TO LEAD IN POLLS

(Did Bush expect...or do other people expect that Bush will...?)

Having worked through these basic points, I then try to give some further examples, of ambiguous or punning headlines. Here are some I've collected that other teachers might like to use:

MONEY PAID TO ATTACK VICTIMS

MACARTHUR FLIES BACK TO FRONT

FIRED WITH ENTHUSIASM
(an article on pottery)

SCOTCH ON THE ROCKS
(about the financial problems of the Distilliers' Group)

THE WRITING ON THE WALL
(about attempts to stop graffiti)

With headlines like these, it obviously becomes more and more necessary for the reader to have some information about the news item or article itself before the can understand it.

Inviting student input

At this point, I feel that it's time for the students to become more active and to look for their own headlines. I have used two approaches here. One is to give the students a written assignment in which they have to collect a stated number of real headlines. The meaning of each should be explained and a paraphrase in "normal" English supplied. In addition, an analysis of the grammar and vocabulary has to be presented. They are told that credit will be given for headlines that are more interesting from the point of view of the language used. Coupled with this, students can also be asked to compose headlines of their own, which is not such an easy task as it seems! A less formal approach is simply to have each student come to class with two headlines to present to his classmates, explaining the meaning and pointing out to them the special language used. My experience has been that students enjoy this, especially if the teacher "takes a back seat" for a time and merely guides them when it becomes necessary, perhaps at the end of the presentation. It is particularly good for generating discussion, especially where the headline touches on cultural or political institutions or personalities that may be unfamiliar to them. For example, before embarking on this project, my students did not know about the British political system, but they do now. They might not have been able to name the British Minister of Education, but they can now.

Whichever approach is followed, the end result is that students have broken through the psychological barrier that prevented them from trying to read English newspapers. In addition, they have a keener awareness of certain aspects of language use, and have become a little more acquainted with the culture of the speakers of their target language.

Finding sources

To end on a practical note, I would like to underline how important it is to use actual headlines from real newspapers. We are fortunate here in Kuwait in that the university library subscribes to a number of English newspapers (American and British) and the librarian kindly allows me to take back issues for distribution to my class. Other teaching situations abroad may not be quite so lucky in this respect. However, I think in many countries there is a locally published English-language daily that could provide some material for headline study, although the target-culture content may not be as strong. Apart from that, British and Americn libraries may be approached for old newspapers, as may friends and colleagues. It is certainly not necessary to have up-to-date editions.

APPENDIX 41. TEXT 13. FORUM, 1990. F.M. ALTAHA & B.I. EL-HIBIR.

"The Characteristics of EFL Teachers from a New Perspective"

Most of the literature associated with teachers and their qualities tends to project the qualities of a good language techer from the student's perspective. We will try to bring to the reader's attention a number of qualities seen mainly from a teacher's own point of view. Among the most important qualities of a successful foreign-language teacher are the following:

Training.

A successful foriegn-language teacher should be well trained, not only in the foreign language but in the mother tongue. Training should focus not only on the materials the teacher will be using and the subjects s/he will be teaching but also on the use of the learners' first language in teaching the target language. While training in the foreign language is taken for granted, training the teacher in the learners' mother tongue has not been given the attention it deserves.

Some foreign-language teachers argue that using the learners' native language causes a loss of image. Also, that the teacher thereby reduces exposure to the target language instead of providing opportunities for it, thus defeating her/his own purpose. But this is not true; knowing the learners' mother tongue doesn't in the least undermine the teacher's dignity. We are not talking about code-switching in the classroom, but rather a passive knowledge that helps the teacher teach more effectively certain concepts in grammar, phonetics, and lexis if these concepts have a frame of reference in the learners' mother tongue. This enables the teacher to communicate knowledge to his students via the shortest possible route. It is a final resort when other methods do not work.

Fairness.

A foreign-language teacher should be fair. The teacher should be democratic rather than authoritarian. S/he should give equal opportunities to each individual in the class. In addition, s/he should be genuine, and should not assume superiority and omniscience. This assumption of superiority is unfair to the students, despite the fact that teachers sometimes adopt such an attitude to meet the students' expectations. Students like to see teachers who know everything and who never make a mistake, and this is a temptation that is hard to resist except by a small minority of teachers - the genuine ones. The danger comes not only from teachers supposedly teaching English who are incapable of making themselves understood, but also from competent teachers who are carried away by either their eloquence or the interest of the class, or both, to the extent that they exceed the time limit, or lay too much emphasis on one part of the syllabus at the expense of another. Such teachers should impose on themselves a measure of self-control to reduce the damage that can be caused by being too enthusiastic (McArthur 1983), since "teaching is much more than the mere programming of one's knowledge and its appropriate communication to pupils" (Morrison and Mcintyre 1973).

Friendliness.

A foreign-language teacher should not be aloof, but should maintain a friendly atmosphere in the class. S/he should provide opportunities for mutual, open, free, and empathic communication between the students and herself/himself. To do this, the teacher needs to have genuine trust, acceptance, and a prizing of the other person - the student - as a valuable individual (Brown 1980). If such an atmosphere prevails, the students will be relaxed and feel at ease, and this ensures real learning, in contrast with the kind in which the student learns to protect himself from failure, from cirticism, and from competition with fellow students, and possibly from punishment. The latter type of "learning" leads to such inevitable consequences as dropouts, repeaters, and temporary learning - which is contrary to what learning should be. The teacher can help the learner avoid such difficulties by not being evasive and by recalling that "the greatest sin is not to hate people but to be indifferent to them." However, if the teacher fails to provide an environment in which the learners feel relaxed and secure, there is little chance for teacher-learner interaction, without which the learning process is impeded.

Attitude towards errors.

The teacher needs a balanced approach to students' mistakes in which s/he makes sure that the students are encouraged, and that at the same time their mistakes are properly dealt with, i.e., showing tolerance at times and facing up to them at times. S/he should not pick on the students when they make mistakes, because what is important is not penalizing learners for mistakes but finding a way to cure them without discouraging the learners. Some unsatisfactory procedures still too often used are: (1) marking an utterance wrong to draw the learner's attention to the error and reading the error aloud to the class - an act that often provokes laughter and has an adverse effect; and (2) reteaching in which the error is handled in a random fashion.

Such procedures result, in most cases, in fixing the error, rather than the correct form, in the students' minds. To introduce some systematicity into error-correction procedures, teachers should not only be aware of the common learning difficulties, but should also evaluate these difficulties with a view to giving them appropriate emphasis in their remedial teaching in the light of error gravity.

Firmness.

A foreign-language teacher should be firm. But this firmness shouldn't be the kind that prevails in military training camps and is in line with the traditional authoritarian view of the teacher's role in dispensing knowledge to dutiful students (McArthur 1983). The teacher has to impose a certain measure of control on the class, according to the type of learners and the size of the group.

Belief in teaching.

The teacher of a foreign language should not go into teaching by accident or default. S/he should believe in teaching for its own sake. If a thing is worth doing, it is worth doing well, and to do it well, s/he should have an intimate knowledge of the subject matter, which involves material as well as mental preparation. Without these a teacher does not qualify for training.

Awareness of individual differences.

A foreign-language teacher should be aware of and recognize individual differences among her/his students. S/he should also be aware of the fact that there is a correlation between the acquisition of a foreign language and the learner's linguistic and cultural environment outside the school. S/he should keep in mind that the students come from different linguistic and cultural backgrounds. For instance, a student whose family performs activities that involve the use of language or whose family has a vested interest in a language, as they may have in tennis or music, for instance, will receive special exposure to the language. Also, there are intellectual, age, sex, and attitudinal differences among the students. Since the learners differ in the value they place upon education, in their aspirations, and the response they make to particular teachers and methods, the teacher should shoulder the responsibility of reconciling these attitudinal variations among the learners and always attempt to create a positive attitude toward herself/himself, because a learner who develops a negative or a positive attitude toward the teacher will inevitably develop the same attitude toward the foreign language later on, which either deters or promotes the learning process.

APPENDIX 42. TEXT 14. FORUM 1990. E. OXMEN. " Up, up with posters"

Many, many articles, books, journals, and lectures have centered around the learning process. This article is a little different. The focus here is on the learning atmosphere that enhances the much-talked-about learning process. Although I have read the theories on language acquisition, educational psychology, brain waves, and the like, I wish to share an experience of the language-learning process in a much lighter sense. This article is from both a student's and a teacher's point of view.

Let's face it, fellow educators: the language classroom has an unstimulating atmosphere. Because most of us are stuck in traditional classrooms where rows of desks and chairs are practically nailed to the floor, we cannot change that aspect of the surroundings - for the moment. Certainly we can "decorate" a bit! I am talking about POSTERS! What kind of posters? Any student-, teacher-, or commercially made poster that inspires images of the culture and/or illustrates words of the foreign language under study.

I was working in a school where the policy was "NO Posters on the Walls." Apparently this was a national policy. Oh well, I made my poster and carried it from my locker to class, to another class, and back again to my locker for its night's rest. They didn't say "No Posters in Lockers"! That little poster, which I will describe later, brought back memories and gave me insight that I wish to share with you.

The value of posters

The memories go back to high school, when I learned three languages in a normal day: Spanish, French, and Latin. In both my Spanish and Latin classes there were no posters; no decorations to gaze at in a day-dream. But in French class, my daydreams were filled with the Eiffel Tower, French -er and -ir verbs, fromage from every province in France, and a typical French meal. Why? Because these were the things "decorating" the walls of an otherwise normal, dull grouping of desks and chairs.

The theories on relaxation and retention were proven to me through my learning and remembering of those French words and images while I was in a relaxed state of mind. That year I absorbed what was on the wall, got a 100% on my report card, and to this day have retained those words, phrases, and impressions. When I finally went to Paris, the Eiffel Tower was like an old friend. Relaxation and retention are two aspects of the learning process just starting to gain serious attention.

Along with the theories yet to be fully discovered on relaxation and retention, there is the concept of incidental learning. I find incidental learning to mean absorbing or internalizing language items without checking references or asking questions for explanations. It's understood. This type of learning is part of our daily lives, so why not in the language classroom? The hot topic of ESL these days is reading. The incidental learning by way of reading and the methods of memorable learning are definitely the direction in which language teaching should be going. Posters are a part of that - a part of the learning process. The incidental learning from classroom posters can

easily be linked to long-term retention, in my view. Incidental learning occurs, when the brain is in the learning mode but it's taking a "coffee break" from concentration. This is when the surrounding words and images of the foreign language and culture are absorbed slowly but surely!

A calendar poster

My little poster reinforced these ideas in my mind as a teacher. It actually was a calendar. On it was Charlie Chicken, my lovable "calendar creature," which the 10-11 year olds took to in a minute. I cut out 31 eggs, put a number on each, and we added them to the calendar as the days progressed. Shy students were called on to find the right-numbered egg and put it in place. Then we proceeded with a calendar activity. We talked about yesterday, today, and tomorrow, ordinal numbers, and days of the week without a formal lesson.

The calendar remained in the front of the class for the whole lesson. In a very short time Charlie Chicken and Chick Chick (who was also on the calendar in his little nest) became sort of class folk figures for us. They entered into our study of third-person singular and plural and picture dictionaries, and they even had a few students saying, "Don't forget Charlie Chicken tomorrow," to their sometimes forgetful teacher. It may seem like a small thing, but for total beginners it was a big step in confidence. The main charm of Charlie Chicken was that I made it for them and that it was a time of relaxation. When I required the written date on assignments or simply asked the date, they had little trouble producing these language items.

What is required

What is needed for an "Up, Up with Posters" project? A project of this type in your classroom or school is not an expensive investment. If you do not have suitable commercial posters, or even if you want to add to the collection, you need the following:

Large cardboard or heavy paper
Colorful pens, pencils, ribbons, etc.
Scissors and a dab of glue
An ounce of imagination and talent
A ton of caring

Put these together as a teacher or class and you will be instigating that incidental learning in no time! There is also that classroom of creative students that would love to share the caring. Imaging all the incidental learning that goes into the making of a poster or two. With "decorated" walls, caring and sharing all about, the learning atmosphere is just right, so ... CREATE IT!!

APPENDIX 43. TEXT 15. FORUM 1990. U. NORMAN.

"Testing Writing Skills in the Literature Class"

The writing process is a highly sophisticated skill combining five general components: (1) content, (2) organization, (3) grammar, (4) vocabulary, and (5) mechanics. When it comes to testing, this complex process poses certain problems for both the teacher and the students. The teacher of English most often thinks that the students' difficulties in writing in English as a foreign language are due to their weaknesses in grammar and vocabulary. So s/he either favours controlled composition, which guides the students to such an extent that very little meaningful interaction takes place between the students and their writing, or s/he concentrates on sentence-level testing, which tests grammar, vocabulary, or mechanics but not organization, which is a higher mental process.

What the teacher overlooks is the fact that his students' difficulties may not be in grammar or vocabulary, not even in organization. Both the teacher's and the students' most frustrating difficulty lies in the choice of content marerial. The right choice of content regulates organization, structure, and vocabulary.

In this article I will discuss difficulties concerning content material encountered in testing writing at the intermediate level, that is, the paragraph level, for students of English as a foreign language. The students perform differently on different topics; so, to find a topic about which all the students have a fair amount of information brings limitations to testing. The teacher finds himself giving the same topics to the same students in successive semesters and years. Thus, he soon exhausts such topics as "My Last Holiday" for the narrative, "The University Campus" for the descriptive, "How to Make Turkish Coffee" for the process, "Sports" for the classification, "The Harmful Effects of Air Pollution in Ankara" for the cause-effect, "Advantages and Disadvantages of Living in the Country" for the argumentative type of composition.

When the teacher gives what s/he thinks is a common enough topic, the students may feel that they do not know much about the subject, so they panic and produce substandard answers that do not reflect their ability to use the higher mental processes required in a writing test; on the other hand, their efforts can result in as many different sorts of compositions as the number of students. When a topic that is too broad or too general is given, some students may produce minimal, "infantile" pieces of writing that show little or no progress in grammar, vocabulary, or organization.

Some unsatisfactory solutions

In order to prevent the students from getting away with just a couple of short sentences, they are usually required to write a certain number of words. However, this requirement may bring with it the problem of "verbal garbage" or "repetition" when the students do not have much to say on the topic, and this is equally undesirable. One way of overcoming the problem of a variety of student compositions or compositions with minimal production is to provide detailed information in the outline or note form on a common subject. The following test question is given in note form:

Write a paragraph describing The Hall of Honor in Anit Kabir, Ankara. Include the following information in the given order. Use passive constructions where necessary.

Locate/Rasat Tepe/Ankara
Ataturk's tomb/inside
construction/begin 1944/complete 1953 design/Prof.Onat and Prof. Arda
shape/rectangular
Hall/surround/columns
18 meters wide/28 meters long/17 meters high behind the tomb/high window wit bronze grille
Hall/construct with/yellow stone/outside
inner walls/build with/green marble
floor/make of/red marble
roof/have/mosaic patterns/take from/old Turkish carpet designs
tomb itself/make of/dark purple serpentine
it/think/be/important/monument/Turkey

Here, both the organization and the vocabulary are provided for the students. All they have to do is to construct the sentences, which reduces this test to sentence-level production. However, there are other methods more suitable for sentence-level testing, if that is the teacher's intention,

Another method of ensuring parallelism in the students' responses in a writing test is to provide visual aids, such as drawings, tables, charts, diagrams, or graphs for the students to utilize in their writing. With this type of aid, the students write only as much as the visual aid contains; anyway, they may not have further knowledge of the topic other than the superficial information the visual aid provides. Then, the end product reads like a "timetable." The following diagram is given in a test for a cause-effect paragraph: Using the given diagram, write a cause-effect paragraph. Use a variety of vocabulary, structure, and transational expressions.

CIGARETTE SMOKING
Cause 1 - Smoke is inhaled
Effect 1 (Cause 2) - Tobacco reaches the blood stream
Effect 2 (Cause 3) - The blood vessels contract
Effect 3 (Cause 4) - The arteries harden
Effect 4 (Cause 5) - Less blood reaches the brain
Effect 5 - A HEART ATTACK

Sample 1

Cigarette smoking is dangerous. First, smoke is inhaled. Second, tobacco reaches the blood stream. Third, the blood vessels are contracting. Fourth, the hardening of the arteries happens. Fifth, less blood reaches the brain. In the end there is a heart stroke.

Both the outline and visual-aid methods of testing hamper the students in writing: (a) they do not use structures and vocabulary of their own choice; (b) they can easily cover up their weaknesses in structure and vocabulary by simply avoiding them; (c) since both the outline and visual-aid methods provide a ready-made organization, the students' own ability to organize is not tested.

Using reading material

The break away from "controlled" composition testing does not have to be painful. If the students study and discuss some reading material regularly and systematically in class, the teacher can use this material as a medium for testing writing. Some textbooks on teaching writing do contain reading passages for practising the writing skills. However, these passages after having been used intensively in class, generally become exhausted, and do not yield fresh questions for "writing" tests. In this context, the students' literature course can be a rich source to tap for test questions. In the literature class, testing of the writing skills can be greatly improved.

If the teacher can teach both writing and literature to the same students, this would be an ideal situation. If this is not possible, he can incorporate some well-chosen extracts from literary works into his writing course, which enables him to construct at least part of his tests on such extracts. Another suggestion is that the teacher can keep track of the students' literature course so that he can make use of the same material in his tests. Undoubtedly, such practices are a burden on the teacher. However, the extra time and thought spent are well worth the effort. Writing tests based on works studied in the literature course have the following advantages:

1. The course supplies the teacher with inexhaustible subject matter to which all the students have already been equally exposed.
2. One single literary piece, even a short poem, lends itself to several test questions. For this reason, it proves to be a richer source to the students' motivation, hence to their production.
3. The test questions are much more interesting and stimulating, which greatly contributes to students' motivation, hence to their production.
4. Since the students are already familiar with the subject matter, they do not feel uneasy about, or inhibited by, the topic; so, they can concentrate on organization, structure, and vocabulary.
5. They have a chance to use higher mental processes of application, analysis, synthesis, evaluation, organization, and judgement.
6. Very specific questions can be asked on material already covered; with specific questions there is no need to give an outline, a list of vocabulary, or detailed instructions to the students; the topic can regulate the organization, structure, and vocabulary.
7. Specific questions put their own restrictions on the topic, so it is much easier for the students to avoid irrelevant information.
8. Such tests show up the students' weaknesses in structure and vocabulary.
9. The students cannot fall back on minimal production and get by.
10. Cheating on a writing test is difficult; cheating on a writing test based on literature is even more difficult
11. This type of testing is a sound measure of the students' overall writing ability.
12. All these factors promote easier and more homogeneous scoring.

Some additional suggestions

Selecting the content does not necessaritly ensure a successful test. Certain measures are still to be taken to improve the effectiveness of the test:

1. It is important for the teacher to keep in mind that the purpose of the writing test is to determine the students' proficiency at expressing themselves in clear, effective, and grammatical prose in English, not to measure their "creative powers" or literary appreciation.
2. The teacher should include enough questions to adequately sample the students' production. Normally, two or more short paragraphs will prove to be more reliable than one long composition.
3. The test question should contain a single problem to be solved, which should be clearly and specifically defined. The question should not be a guessing game of "What does the teacher want?"
4. A question covering a large content area is difficult for the students to handle. Unlimited questions often draw out broad and unsupported generalizations. For example, "What is optimistic about King Lear?" is a difficult question to focus on; the problem is relted to the end of the play, concerning several of the characters. If the question is restricted to "What happiness is there for Lear in the end?" it is brought down to paragraph size. The sentence structure of the question itself should be made as simple as possible so that the problem posed will be clear to all the students.
5. In such a writing test, it is best not to use literary terminology, since this is not a "literature" test.
6. Giving options in a literature test is quite a common practice. However, it is not fair to allow alternatives on a writing test. When optional questions are used, it is difficult to compare and discriminate the different performances of the students.
7. The students can be allowed to use their dictionaries during the test; the teacher should not expect them to recall all the "special" vocabulary items studied in the literature class.
8. The teacher should construct a key in the form of a good outline of the paragraph they are expected to compose.
9. Finally, the teacher pre-tests the questions, if only on himself, to make sure that they are workable. It is very useful, in this connection, to keep a file of topics that have been used and found effective.
10. Apart from the individual instructions for each question, some general ones, in bold capitals, placed at the top of the test paper, are useful to remind the students that they are taking a "writing test": USE PENCIL AND ERASER BE SPECIFIC FULL SENTENCES BE BRIEF NO REPETITIONS NO IRRELEVANT INFORMATION The last page of the test paper can carry the last reminder in bold lettering: HAVE YOU FOLLOWED THE INSTRUCTIONS?

A final word

In conclusion, with the aid of literary works studied in class, the students tend to produce better compositions in test than the compositions they write on topics commonly found in current books on teaching writing. They use more complex structures and sophisticated vocabulary. They pay more attention to organization. They are more willing to relate to the experience provided by literature. The key to their success simply lies in two factors: the given material is already familiar, and it is exciting.

APPENDIX 44. TEXT 16. FORUM 1990. D.P. COX.

"Visually Relating to Relative Clauses"

In this article, I should like to describe a visually stimulating solution to a complex problem. How many times have your students produced errors such as:
*I don't know where is he.
*This diagram shows us how is it done.
*I'm not sure when is he coming?

All of the above examples contain a verb phrase with the copula BE or auxiliary BE. Each one is wrong because it is in the interrogative form. A less frequent error by a learner of English would be:
*I'm not certain why has he done it.
An even less frequent error might be:
*1982 is the year when did I see that football game.

So, what exactly do these examples indicate? Logic would suggest that the copula or auxiliary BE has simpler rules of inversion for the question form than the insertion of DID required in the last example. The ease with which the BE structure is converted into an interrogative seems to encourage the learner to do so even when not required. The student appears to regard the examples given above as questions that are prefaced by a slightly more complex interrogative form. By the same token, it could reasonably be assumed that the difficulties encountered in removing the past-tense marker from the main very (saw--see) and inserting the auxiliary DID are more complex than leaving the sentence in the affirmative form. Thus, the learner more often than not leaves it in its correct form:

1982 is the year when I saw that football game.

On a contimuum of complexity, a point midway between the BE and DID/DOES forms might be perfective aspect. If a learner has correctly used HAVE/HAS plus the past participle of the very (done), then all that is required to assume the question form is simple inversion (i.e., HAVE/HAS fronts the subject noun phrase). Thus, the student may use the question form:
*I'm not certain why has he done it.

The grammar

Why does this occur and what can we do about it? Before answering this, let us briefly look at the grammar of relative clauses that begin with a relative adverb. Celce-Murcia and Larcen-Freeman (1983) claim that all relative adverbs are derived from restrictive relative clauses fronted by prepositions and relative pronouns. Thus we have:

I don't know the place in/at which it is locate ---> I don't know (the place) where it is located.
I know the day on which he was born ---> I know (the day) when he was born.
Beatrice knows the reason for which we are here ---> Beatrice knows (the reason) why we are here.

The relative-adverb types are more informal, and for more informality the head nouns indicated above in parentheses may be deleted.

Generally, with place and time the most general and abstract head nouns seem to be preferred. The deletion of the head noun is obligatory with HOW:

*This diagram shows us the way how it is done.
An obligatory deletion will produce the correct form:
This diagram shows us the way how it is done.
An obligatory deletion will produce the correct form:
This diagram shows us how it is done.

Like relative-pronoun-fronted relative clauses, the above examples are derived from an embedded sentence.

I don't know the place. (It is located in the place.)

The prepositional phrase in the embedded sentence is replaced by the relative adverb WHERE, which is moved to the initial position in the relative clause, becoming:

I don't know the place where it is located.
I don't know where it is located.

It is also possible to delete the relative adverb itself in some cases, and for a fuller description of all relative clauses see Celce-Murcia and Larsen-Freeman (1983:382-86), Quirk and Greenbaum (1973:380), or Thomson and Martinet (1980:45). Suffice it to say that it is quite clear from the above that such structures are not derived from a question form that simply needs to be transformed into the affirmative.

Why do we have this problem?

Part of the reason for this type of mistake is the similarity between relative-adverb-fronted clauses and Wh- type question forms. This similarity, together with the ease of inverting copula and BE auxiliary structures, probably helps give rise to this kind of error. The student has learnt the inversion rule and applies it whenever he/she uses a Wh- type question. Thus, it seems that it may be a case of overcorrection. This type of overcorrection does not occur as regularly with questions that require DOES/DID auxiliaries because of the more complex insertion rules described above. However, it may be true to say that it does occur occasionally with the slightly less complex perfective HAVE/HAS structures.

Textbooks

Many commercial coursebooks deal with relative-adverb-fronted clauses as a question form (e.g. Hartley and Veney 1979). Both the teacher and student are directed into exercises that are not derived from embedded sentences but from a Wh- interrogative structure. Thus we have presentations of the type:

Where is that book? ---> I've got no diea where that book is / where it is.
How is it produced? ---> This diagram illustrates how it is produced.

Alternatively, some coursebooks might simply present the structure in text as a language feature and leave it to the teacher to decide how

to exploit it (cf. Cornelius 1979). Often the structure is presented after the exposition of relative pronouns (WHO/WHICH/THAT) but no connection or derivation is made explicit.

A stimulating classroom answer

Given the complexity of embedded sentences and various deletion and replacement rules associated with relative clauses, the textbook approach is quite valid. Although it is important for the teacher to be aware of the derivation of relative-adverb-fronted clauses and, at some stage, for the student to have at least a passive clausal knowledge, I feel that the question-derivation technique is a quick, effective way of eradicating the problem. It could be argued that linkage with question forms may reinforce the problem, but I do not believe this is so. I have tried both approaches with the technique described below and found them to be equally efficient in achieving accuracy.

Method One

1. First, cut out clear and vididly large colour pictures from magazines. I have used many topics, ranging from the destruction of the environment (trees being cut down/land being bulldozed) to clowns performing and people reading the news (to the camera).

2. Take these pictures into the classroom a few minutes before the start of the lesson and stick them all over the board with Blu-Tack.

3. Next to these pictures write Wh- words When, How, Why, Where, What in large letters (note that, strictly speaking, What is a relative pronoun rather than a relative adverb, but it fits into the activity well). Each Wh- word should reflect the content of the picture. For example, a picture of logs being cut down would require How, generating How is paper made?

4. Above each word, in lower-case letters write the main clause without the head noun. For half of the pictures each main clause should imply lack of knowledge. For example:

I don't know / I'm not sure / I'm not certain.

The remaining 50 percent of pictures would have clauses such as: This shows / This shows us / This illustrates / explains / describes, etc.

5. The teacher then conducts a conversation, while pointing to a picture. For example:

T: What is the man saying?
T: I don't know what he is saying.

6. After two or three examples, tell the students that if they do not know the answer to these questions, they should use I don't know, etc. Then point to a picture and ask a student a question. The student should reply in the manner described in 5 above. Repeat the process.

7. When a satisfactory competence level has been reached, explain to the students that the main clause in front of the Wh- word changes it to an answer rather than a question. This point should be heavily

emphasized and, if necessary, could be written on the board (particularly the deletion of DID/DOES auxiliaries).

8. After further teacher-to-student practice the students should ask questions and give I don't know answers in pairs.

9. After detailed pair practice, point to one or two of the remaining pictures that have This shows clauses. Then simply repeat part of the relative clause and give a complete sentence with both clauses. For example:

T: Trees are cut down
T: This picture shows how trees are cut down.
T: His job is
T: This picture illustrates what his job is.

10. Next, point to the remaining pictures, using the same method with students:

T: He catches fish.
S: This picture describes how he catches fish.

11. After a satisfactory drilling session, point to the same pictures and ask various students questions:

T: What does this picture show us?
S: This picture shows us where he lives.

12. The students then practice this kind of question and answer with their neighbours in pairs.

The colour illustrations give this kind of activity visual impact and help it to work well. The students are viewing something different at the front of the class rather than sitting with their heads buried in a book. The teacher can also move about freely, pointing to each picture rapidly. It is a quick, powerful way of introducing students to relative-adverb-fronted clauses without detailing the more lengthy embedded sentences and their accompanying rules. The second part of the activity (phases 9 through 12) demonstrates the idea of a relative clause without using questions and having to invert them. The method is a useful exercise for students who have not been introduced fully to relative-pronoun-fronted clauses earlier in their programme.

Method Two

For students who have been introduced to the idea of relative pronouns and embedded sentences already, I have often used a slightly different alternative. Phases 1 through 3 are the same, but in phase 4 the main clause for half of the pictures should be written with the head noun under the Wh- word.

4. The main clause for the first 50 percent of pictures should still imply lack of knowledge:

WHY
I don't know the reason.

The embedded sentence should also be written under the main clause (or

main sentence at this stage):

WHY
I don't know the reason.
He is speaking for a reason.

The remaining 50 percent of pictures should be labelled without the head noun as in the first method above:

HOW/WHY/WHERE, etc.
This shows / shows us / describes, etc.

5. Again, conduct a conversation with yourself:

T: Why is he speaking?
T: I don't know why he is speaking.

As you hold this conversation, dramatically cross out the reason and for a reason with your chalk on the board. Repeat this process. (The half-way stage derivation: I don't know the reason for which he is speaking ---> I don't know why he is speaking need not be explained at this point but could be presented in a separate follow-up lesson.)

6. After two or three examples, point to the other pictures and call on various students to try to elicit the correct response. If the student gives a correct answer as in 5 above, dramatically cross out the head noun and object prepositional or noun phrase of the embedded sentence with your chalk.

7. Next, write a wrong response on the board. For example:
*I don't know where are they produces.
OR
*I don't know the way how they are produced.

Again emphsize that these are affirmative sentences not questions and that the head noun can never be used with HOW.

Phases 8 through 12, as in Method One, should be conducted after satisfactory exploitation of these alternative points. I have found that this second alternative method is also useful as a consolidation exercise for students who have been exposed to Method One a week earlier. Both methods seem to achieve similar results and provide a visually dramatic presentation of a particularly complex structure. The impact of such a lesson should help provide your students with the means of avoiding a typical clausal mistake and of achieving fluency with accuracy.

APPENDIX 45. TEXT 17. FORUM 1990. M. RINVOLUCRI.

"Dictation: An Old Exercise - A New Methodology"

That anybody should want to write an article on dictation may come as a surprise to many language learners and teachers. Don't we all know what happens anyway?

the teacher chooses a passage
she reads it through to the students
she dictates it, breath-group by breath-group
she reads it again so students can correct their mistakes

For a quarter of a century as a language teacher I have thought of dictation as being this and this only. About three years ago Paul Davis and I began to ask intelligent questions about dictation. Here are a few of them:

Who selects the text for dictation?
Who dictates?
How fast does the person dictate?
How much of the dictation do the students write down?
Do the students only write down what is dictated?
Who corrects?
Should the students take down full sentences?

The dictation techniques I want to share with you come in answer to that last question. It became clear to Paul and me that students might well take down parts of words, single words, chunks of sentence, or sentences they decide to change as they are writing them down. In each case there needs to be a firm, clear teaching reason for wanting them to do what is proposed.

1. Taking down word endings

This technique was invented to cope with a Thai speaker who couldn't bring herself to pronounce word endings in English, especially if the word ended in a consonant cluster. She was asked to write the words she heard in full if they had one, two, or three letters. If they were longer than three letters she had to leave a gap and write down the three final letters of the word. At the end of the dictation she was asked to read the passage back. In these readings she inevitably focused on word endings and consonant clusters. Here's what one of her dictations looked like:

The ---tle -irl -end out -nto the ---est, and --ere she met a bad -olf.

This particular student wrote English rather well, so getting her to work on pronunciation from writing made a lot of sense. Dictation can work either way: you can use it to help improve a student's spelling or to help with her pronunciation.

Another technique that also works on pronunciation is this one:

Chop a short text into sentences, each sentence or clause on a separate slip of paper.
Give the sentence-slips out to people in the class.

Ask the student who has the opening sentence to read it aloud.
Take it down on the board or the overhead projector exactly as she says it. Suppose she reads: "Ze men took is at off." Then you write just that.
Pause for the student to correct her sentence by producing the right sounds. Don't let the others come in unless she is stuck. When you hear the correct sounds, correct the sentence on the board.
The student who reckons she has the second sentence reads hers - again you take it down, and so on.

Its good to choose a text with a strong story line and maybe a problem to be solved once the students have successfully sequenced the text. You'll find plenty of suitable texts for this exercise in the last section of Towards the Creative Teaching of English, by Spaventa et al. (Heinemann 1980).

The teacher's role in the reversed dictation exercise is interesting. She does not "teach" in the traditional sense; she just gives feedback by transmuting the students's sound problems into the written code, and then leaving the realisation entirely up to the student. The teacher has to be an accurate and quick-thinking technician. The preson with the problem works on it. Who else can, usefully? This is a handy example of what Caleb Gattegno terms "the subordination of teaching to learning."

2. Taking down single words

The Connections Dictation is a way of getting students to think of gently unusual word fields and thus quickly introducing them to new vocabulary in the context of a word family where they already know some members. This is what you do:

Explain to the students that you are going to dictate 10 words that are connected to each other in a particular way. If, during the dictation, they suddenly see the connection, they are to shout out and explain. Here are two sets of words:

TEAR - LICK - LINE - LOVE - OPEN - SEND - BOX - YOURS - PEN-PAL - STAMP (mail)

PICTURE - TURN OVER - BUTTON - INTERFERENCE - CHANNEL - ZIGZAG - PRESENT - AERIAL - CABLE - SATELLITE - DALLAS (television)

The next step is to get the students to prepare their own sets of words and dictate these new ones to each other. A fantastic, free way of enriching vocabulary.

During the task the student's mind is partly focused on the business of getting the words down on paper, but much more of his thought is concentrated on making connections between the words. We have found that the basic decoding and re-encoding work of dictation is done better when the student has to accomplish a second, higher-level task in parallel. Students in language classes commonly use only a tiny bit of their brain-power, so double-focus exercises are a way to increase the use of student potential from 5% to 15%.

Single-word dictations can serve as a lead-in to other activities. In Once upon a Time (Cambridge University Press), John Morgan proposes

the very fast dictation of a string of key words. The words should be spoken so fast that no student can possibly get them all down. The students grumble and groan. They then consult each other. Finally someone comes out and builds up as complete a list as possible on the board. The students work in small groups building up a story of their own around the words. Morgan proposes these words:

village
emigrate
marriage
absence
pregnant
shame
attack
destruction
birth
deep well
suicide
incubation

3. Taking down as much as they can

Traditionally the teacher decides how to chunk a dictation passage. In this technique the individual students do their own chunking. Here's how it goes:

You read the passage through once. You then tell the students you will read for them to write. You will go on reading until someone shouts "Stop". You will only start reading when someone either says: "Go on" or "Go back to..." You know how a group taking down a traditional dictation can seem to be in a sort of hibernation? This is certainly not the case when you use this idea of Tessa Woodward's. Most students love the power reversal of the situation. They turn you on and off joyously like a tape recorder. Since some people write faster than others, there can be competition to wind you forward or wind you back. Fun for the teacher, too.

4. Changing what they hear

Why should students take down what is read out to them as it stands? Maybe they don't agree with it. In fall 1987 I had an entirely female class of students in Cambridge, UK. I dictated the following passage to them but asked them to write down only the bits they agreed with. Things they disagreed with they had to edit and change sufficiently for them to find them acceptable. Here's the passage I spoke to them (I had carefully avoided preparing the text ahead of time, so as to give it the spontaneity and spring of oral text):

> The most privileged group in West Europe are women. They earn as much as men and yet happily demand long periods off work to have babies. Men do more than half the housework nowadays. Women get their pensions sooner than men and live longer. Women are lucky to have many part-time jobs open to them. Since these pay badly, women don't get greedy. I wish I were a woman.

At the end of the "dictation" I told them they might want a few minutes to edit their new text into coherence. (They had not had an overview of the whole text dictated and so had had to react to my

nonsense at sentence level.) People then compared texts, and with considerable interest. This is a creative exercise in guided composition and editing. The dictation is merely a mechanism to this end. The work was guided particularly by the syntax I offered in my original piece. Most of the students opted to work within that syntactic framework.

I think my own pleasure in this exercies stems from its provocative nature and from the power to reject it offers the students. Of course, the same frame could be used in a non-procative way. You could dictate a description of how you get up in the morning: the students modify your words to be real about themselves - a more peaceful version of the same frame. This Contradiction Dictation idea came up at a brainstorming meeting on dictation at Pilgrims in Canterbury, UK in summer '86.

A second exercise in which students change what they see before they put it down is Ambiguity Transcription: Tell the students you are going to flash up single sentences on the overhead projector. They are to take them down as fast as possible in their mother tongue. Do not mention that some of the sentences may have more than one translation and that all of them have more than one meaning. Here are some sentences you might use:

We met him leaving the room.
Mary thinks of John with nothing on.
She saw the man in the park with the telescope.
It's a dangerous medicine cupboard.
The architect drew her a bath.
He seemed nice to her.
He taught African literature in English at Lagos University.
I love children but I can't bear them.
Poor people like us.

Ask the students to get up and mill about the room, comparing their translations to several of their classmates. In a multilingual class they compare their reading of the original sentences. Go through the sentences, making sure that everybody has realised some of the ambiguities. One way is to ask questions like:

"In the first sentence, who left the room?"
"Who was naked?"
"Who was using the telescope?" etc.

I particularly like this exercise because it helps people to get into the habit of playing with language and weans them of feelings of poker-faced certainty they may have about language. The ambiguity exercise can also be done as a dictation, providing you have sentences that are ambiguous when spoken: "She made her dress" has three meanings, which ever way you say it or write it, but "Poor people like us" has to be read one way if like is a preposition and another way if like is a verb.

FINDING NEW WAYS OF USING AGE-OLD ACTIVITIES

Dictation is not the only "ancient" idea in language learning and teaching that is crying out for a new methodology. How about translation? There is no denying that translation is an inevitable

and necessary mental stepping-stone in the learning of a second language, certainly in a school setting. It was never more so than in the days in which it was officially banished from the classroom by teachers who had discovered how inefficient and disfunctional it was. While I leapt about miming a word like although to a multinational class, bilingual dictionaries were surreptitiously searched and the word was understood. Translation worked and still works, The sad thing is that it has no reasonable, person-centred methodology to usefully integrate it into language learning. An exception to this generalisation is the way that translation is used naturally and smoothly in both Suggestopedia and Community Language Learning.

Someone urgently needs to devise exercises that make use of the natural urge to translate in the early stages of language learning. Another area that urgently needs to be endowed with a viable methodology is rote learning. All over the world teachers and students of language regard this as the core task in learning a language, and all over the world obstinate Westerners try to convince colleagues and students that language must be learnt "communicatively." The way to reach the Arab colleague who is sure that his students must learn vast chunks of language by heart is to join him, not oppose him, and the joining must be powerful. What techniques could we draw from the work of Neurolinguistic Programming (Bandler and Grinder) to improve Koranic-style learning - learning by rote? How could we help with the visual memorisation that is needed by anybody learning Kanji or the characters of Chinese? Can we draw on the tricks of the trade used by traditional story-tellers to carry a vast repertoire of stories in their heads? How do actors lap up and retain acres of written text they then produce orally? What other strong, basic areas of language-learning behaviour need to be enhanced by new, well-thought-out methodologies? Over to you, fellow readers of Forum.

APPENDIX 46. TEXT 18. FORUM 1990. C. WUKASCH

"Two Games to Teach Noncount Nouns"

The role of language games and activities in the ESL and foreign-language classroom has assumed in recent years a position of increasing importance. The effective teacher realizes that such games and activities are an efficient way to improve pacing and to make language learning more enjoyable.

Every teacher of elementary or intermediate ESL is faced with the problem of teaching the intricacies of noncount nouns. Actually, the count/noncount distinction exists in most - if not all - languages, as paging through any reference grammar or a foreign language will show. What is language specific, however, are (1) the specific nouns that are noncount (although here, too, there seem to be some universal or near-universal noncount nouns) and (2) the nouns of measurement that accompany noncount nouns. Different cultures measure substances in different ways. (This is true with count nouns as well.)

Here are two games that can be used to help teach noncount nouns. The first is an adaptation of similar ESL games (e.g., matching the two halves of a proverb). The second is more complex and is a card game.

1. The matching game

The teacher writes down on a slip of paper a unit of measurement followed by a noncount noun, then cuts the slip of paper into two. After making as many of these as needed, the teacher mixes the slips thoroughly and hands them out to the students. The students run around the room trying to make a match. The first two students to bring a correct match to the teacher are the winners, the next two are runners-up, etc.

I chose the following sets so that there could be no redundancy; i.e., each unit of measurement can go with just one noncount noun. Since there are 10 sets, a maximum of 20 students can play. If the classroom contains fewer than 20 students, fewer pairs can be used. If there is an extra student, he/she can "help" the teacher judge. For the teacher who might have more than 20 students in the classroom, some students could work in pairs or play later.

Sets: (1) pound of hamburger meat (2) bottle of ketchup (3) can of tuna fish (4) gallon of gasoline (5) acre of land (6) slice of bread (7) bar of soap (8) box of cereal (9) tube of toothpaste (10) sheet of paper.

2. Card game

This game is for four students: three are players and one is the judge. The teacher perpares for each game 9a) 12 large cards, which we will call UNit of Measurement cards, and (b) 20 small cards, which we will call Noncount Noun cards. The judge shuffles the 12 large cards and then places eight of them on the table in the center of the students. (The teacher should label each of these cards on all four sides so that all four students can clearly see the Unit of Measurement designation.) The judge then shuffles the 20 Noncount Noun cards and deals them so that each of the three players has five cards.

There will be five cards left over. These are placed on the table face down and serve as the Wild Card pile.

One student begins, with the others taking turns in clockwise order. The student attempts to play one of his/her cards by placing it on the table on the Unit of Measurement card. For example, say that student X has the following five cards: Lettuce, Soup, String, Stew, Bread, with the following eight Unit of Measurement cards on the table: Gallon, Foot, Pound, Slice, Jar, Loaf, Bowl, and Head. X decides to play Lettuce on the Head card. It is now the turn of the next player. Suppose that he/she can't play a card because an appropriate Unit of Measurement card isn't on the table. He/she selects one of his/her cards, places it at the bottom of the Wild Card pile, takes the top card from the Wild Card pile, then awaits his/her next turn. If a student plays a card incorrectly, he/she keeps the card and loses that turn.

The first player to play all his/her cards correctly is the winner. The round of play should, of course, be completed so that a student is not disadvantaged by his/her order of play. For example, if student #2 plays the last of his/her cards, student #3 gets one more chance, too. If student #3 plays the last of his/her cards, he/she is co-champion with #2. (The judge is given an answer key so as to determine whether a card is played correctly.)

Unit of Measurement cards:

1. Gallon	7. Jar
2. Quart	8. Loaf
3. Foot	9. Box
4. Pound	10. Bowl
5. Slice	11. Head
6. Can	12. Glass

Noncount Noun cards (with Unit of Measurement cards which they can be played on):

1. Milk (Gallon, Quart, Glass)
2. Hamburger Meat (Pound)
3. Cheese (Pound, Slice)
4. Tuna Fish (Can)
5. Mustard (Jar)
6. Mayonnaise (Jar)
7. Bread (Loaf, Slice)
8. Tomato Sauce (Can)
9. Bacon (Pound, Slice)
10. Condensed Milk (Can)
11. Cereal (Box, Bowl)
12. String (Foot)
13. Thread (Foot)
14. Gasoline (Gallon)
15. Stew (Bowl, Can)
16. Soup (Bowl, Can)
17. Cabbage (Head)
18. Lettuce (Head, Slice)
19. Orange Juice (Gallon, Quart, Glass)
20. Cake Mix (Box)

APPENDIX 47. TEXT 19. FORUM 1990. NDOMA.

"Filling the Gap: A Study Skills Program for First-Year Students"

The training of English teachers in multilingual and francophone Zaire remains a challenge. Courses at the Institut Pedagogique National (I.P.N.), the largest teacher-training college in Zaire, extend over three or five years. By and large, candidates for English studies are selected according to very lenient criteria. The secondary-school diploma is the only requisite for admission into the English Department. Since for a number of years now there has been an increasing demand from secondary-school graduates to enroll in English, the intake has grown substantially. What has happened also is a decline in the quality of students opting to study English. Although it can be assumed that entrants all have a reasonable mastery of language skills since most will have studies English for four years at secondary level, student heterogeneity brings about variations in academic potential among candidates. In addition, the large number of students has led to a poor staff-student ratio, and limited resources do not allow self-access learning. The direct consequence of this situation is a high student attrition rate.

In order to attempt to solve the problem of the students' inadequate working knowledge of English, the I.P.N. staff, for the first time in 1987-88, tried to experiment with a language-improvement and study-skills program for first-year students. It consisted of a systematic attempt to develop students' linguistic and learning skills. Thus, rather than starting off with theoretical courses taught in English, incoming students spent 20 hours a week during the first two months of the term practicing oral skills, listening comprehension, critical reading, academic writing, and use of language with due attention to varieties of discourse and levels of diction. Only authentic materials were used, and students were assigned communicative tasks that mobilized various skills and abilities, and aimed at group work. The relatively informal input-based sessions focused on the development of students' understanding of the metalanguage of English as well as their own procedureal strategies as learners. Moreover, students were given plenty of opportunities and encouragement to self-assess their skills, and to perform peer evaluation. Teachers ensured that learners could understand, speak, and write English, by a process of continuous assessment.

The practice described here turned out to be an interesting experiment in team-teaching. One staff member coordinated the whole project, and every teacher involved could benefit from the other's strengths. It also seems that as a result of this program, students built up their self-confidence, acquired important skills, and increased their capacity for learning.

APPENDIX 49. EXTRACT FROM SIONIS. TEXT 2. FORUM, JANUARY, 1990.
(see page 150) APPENDIX 48 (see page 151)

APPENDIX 50. WRITER ROLES IN THE 'PRACTICAL STEPS' OF TEFL ARTICLES.

INTRODUCTION

During the detailed analysis of the text by de Lopez it was clear that there were a number of indications of switches from a textual frame of reference to a second non-textual 'classroom world'. A first inclination is to describe the writer as moving in and out of different 'worlds', as they took on different roles as writers, similar to the switching to and from "fictional worlds" which Sinclair (1986:127) has described. In fiction the question to ask is who is speaking, who articulates the thought i.e. "to whom do we attribute the spoken words or articulated thoughts" (Toolan, 1989:125)

What appeared to be switches from one 'frame' or 'world' to another were found to be common in the sections describing the practical steps. This switching was seen as a possible cause of misinterpretation, or, at worst, another reason for the naive reader to overlook the calls for action by the writer to take up practical suggestions. Within the world of the classroom, de Lopez describes two sets of actors, in addition to the writer, namely 'the teacher' and '(the) student(s)' who are on another stage. The role of writer as teacher where readers are considered fellow teachers was marked by the first person subject, 'I' and/or 'we' and either the 'simple present active', denoting habitual action, or 'simple past tense' narrative. The switch into a different 'world', where the writer takes on the role of, say 'teacher trainer', is marked by the adoption of the 'teacher' or 'student' as sentence subject. There is also evidence of a possible third writer 'world', that of the greater authority of the omnipresent knower, marked by the hortatory switch to modals, including 'should' and 'must'.

During the analysis of the 'colonies' in Xiaochun's article (Text 8, Forum, January, 1990) similar writer switches seemed to be in evidence. For example, in the section headed 'Circle Correction', the writer is not only a narrator but also acting as an authority, the subject of the sentence is 'the teacher' followed by the simple present active, e.g. 'reads'(2); 'gives'(4); 'finishes'(6); 'makes'; 'gives'(7); a change to the present passive e.g. 'given back'(6) is no more than a variation of this role. A possible switch to the role of omnipresent 'knower' is signalled by the use of modals: 'the teacher should write...'(3) or 'the teacher should try...'(12). The role of fellow teacher is marked by 'As we know'(10), which is not an attempt at establishing common ground but at establishing what is taken as known by the writer as far as her audience is concerned. The present simple active of the last paragraph, mirror the expository neutral prose of textbooks and reflect the writer view of content as universal truths, not to be questioned. Although they are not given any respectable back-up in the form of reference they represent writer comment or evaluation. However, the changes to and from different writer worlds do not appear to occur exclusively within the 'practical steps'. Rather there are changes from the world of ideas, that of the justification and evaluation moves, to the practical classroom world, and these worlds are often framed, in turn, a third set of 'textual' 'organizational' references. The changes within the 'practical steps'

of the Xiaochun article appear to link more with the notion of writer 'role' than separate 'worlds'.

Given this evidence of changing of person (sentence subject) and tense in both de Lopez and Xiaochun, a wider analysis of similar changes in all the 'Forum' January, 1990 articles was felt to be needed. Before moving to the text analysis, however, a short review of the concept of 'writer roles' would seem necessary.

DEFINING 'ROLES'.

According to the "Longman Dictionary of American English" (1983:589) a role is defined as "the part taken by someone in life or in any activity especially the part of some particular actor in a play". As Wright (1987:3) has rightly said, "We are, in a multitude of ways, actors of social roles" However, whereas the actor must follow a single role within a framework provided by the author, everyday life roles are varied and more flexible. Roles are very often associated or defined by occupation but conflicts arise when essential aspects of a professional, e.g. the personal and the task-based, are not easily kept apart, or where different roles overlap each other.

The two concepts of 'role' and 'status' are often conflated, but while status is usually defined as part of a structure or social position, role is more of a dynamic and less stable state. If status bestows a series of privileges and duties, a role, in contrast is, according to Gremmo, Holec and Riley, (1983:38)

> "the enactment of interactional privileges and duties which are realized by certain types of act".

In this way these writers have distinguished 'status' as a sociological concept, from 'role' as a sociolinguistic or interactional concept. A role can thus be seen as a temporary interactional stance, involving the performance of certain types of perlocutionary and illocutionary acts, often dependent, nevertheless, upon having been given some specific status.(Gremmo, Holec and Riley, 1985:39)

THE ROLES OF WRITERS.

If one is given the status of writer then this implies the granting of power in that one's discourse becomes a printed artefact. However, it also implies a set of duties and obligations, in common with any position of status cited above. The rights to express one's opinion in print are defined by convention, duties to the task-oriented aspect of the written text, and concern the need to provide information regarding the purpose of the discourse and to make the intentions of the writer clear. Obligations similarly involve writers' relationships with readers. Communication is achieved when writers present the propositional content and the illocutionary intent in a manner which is both accesible and acceptable to readers. Accessibility is achieved by the organization of states of knowledge within common ground which activates a common frame of reference. It is on the interactive plane of written monologue that acceptability is achieved by recourse to tactical procedures, making explicit the hierarchical nature of discourse. These procedures convey the organization of information by the writer. This is why Widdowson

(1979b:1) claims that "written text can be regarded as a set of directions for conducting information" and why meanings should be seen not as contained in a text but as derived from the discourse resulting from a reading of the same text. In other words the duties and obligations are related not only to the

> "transaction" of facts; the negotiation of meaning in the reading of written discourse has an "interactive" perspective." (Brown and Yule, 1983:47)

Successful interpretation also requires the negotiation of a social contract between writer and reader based on a series of principles of cooperation similar to those provided by Grice (1975) for spoken interaction. The pragmatic weight of statements will thus include the role language items play in adhering to the cooperative principles, whether of veracity, brevity, relevance or clarity. For negotiation to take place the parties involved will assume that certain ground rules affecting cooperation are in operation. In the case of an article on TEFL methods the reader will take for granted that a writer's discourse will be informative, will be devoid of obfuscation and falsehood, and relevant to the teaching of EFL. (Sperber and Wilson, 1986). Where Grice's (1975) maxims of cooperation are deliberately flouted it might well relate to to principles of politeness ('face', Levinson, 1983). These may result in explicit writer avoidance of intrusion into reader territory, of threatening reader composure and self-esteem, by providing options rather than impositions, e.g. suggestion and claim rather than authority) and thus creating positive feelings towards writer ideas. The TEFL articles may suffer from conciliate these two opposing forces of cooperation and face if rapport is to be maintained and the negotiation is to be tolerated by readers. Negotiation will therefore involve social relations, the sharing of affective common ground.

Writer roles, in contrast with writer status, are goal-oriented. However, just as there are conflicts of interest when social roles overlap, so it is with the writer. For a writer will have to conciliate the autonomous and interactive planes of discourse interactive. The writer will have to flexibly integrate and vary his roles according the priority function (i.e., "ideational", "textual" "interpersonal", Halliday, 1985) at that stage of the written monologue. There may, for example, be role changes in providing the textual acts which impose the interactive structure of discourse and the interpersonal acts (e.g. persuasion) reflecting precise writer intention.

THE CHOICE OF TENSES AND WRITER ROLES.

These are taken to be an atypical case relecting this writer's individual choice. The discussion will now continue with reference to the following table, analyzing a selection of 'Forum' articles:

TABLE SWITCHES OF TENSE AND SUBJECT IN TEFL ARTICLES
('-->' represents a switch by the writer;
'H' represents a heading
'+' represents a simultaneous switch)

AUTHOR	SIGNAL	PRACTICAL STEPS	EVALUATION

```
-----------------------------------------------------------------------
Lewitt  H 'The secret        nominals --> 'I'
       ingredient...'       present --> past
       'Fine: you agree'    simple      simple

       'The next steps'    'I' --> 'students'
       H 'Chefs' talk'     past simple --> present simple

       H 'The Final Touch'                      --> 'the teacher'
       'Will there be
        problems?'                              -->  nominals

       H 'Finding the right                     -->  'you' 'your'+
         size pot'                              -->  modals

       H 'The whole recipe       --> imperatives
          in review'
 -----------------------------------------------------------------
Sionis  H 'A task-based exercise' --> future 'will'
       'For our purpose, let us  --> future passive
        select...'
       H 'Learning from each     --> 'the teacher'
          other'                 --> modals 'can' 'may'
       H 'An evolving role'                     --> 'Our' 'We' +
                                                --> present perfect
-----------------------------------------------------------------
Keh    'The course, 'Writing     --> past simple

       H 'Final draft'          --> past passive +
                                'I'--> 'the students'
                                                --> past simple
                                                 +  nominals
                                                --> suggestion + 'I'
-----------------------------------------------------------------
McKenzie  H 'Establishing       --> 'we' 'students' +
           a practice'         --> present perfect
-----------------------------------------------------------------
Shepherd  H 'Suggested          --> 'we' + 'can' +
         classroom activities' --> present passive
         'In the particular
         setting...'           --> past passive
-----------------------------------------------------------------
Storti   'the following       --> 'I' +        --> present 'truths'+
         technique'          --> present tense    nominal subjects
                                              --> present perfect +
                            (last sentence)   --> 'I' 'my students'
-----------------------------------------------------------------
Affagnon  H various             --> present passive
       'Before going any further        +
       I would like to make it   suggestions    --> present perfect
       clear that I will not...' 'can be' 'may be'
-----------------------------------------------------------------
Xiaochun  'we should...'
         'the various techniques' -->'the teacher' +
         H 'Model Correction'    present simple + 'should'

         H 'Pair Correction'     --> imperative   --> modals 'may'+
         ('the second')                           --> 'the teacher'
```

	H 'Group discussion' ('the third') 'This is what I do'	--> mix of present simple + imperative + 'should' --> 'I' + -->present	'value of'
	H 'Circle Correction' ('the fourth')	--> 'the teacher' + 'should'	--> nominals 'general truths'
	H 'Slide Show' ('the fifth')	the teacher + present + 'must'	
	H 'Conference' ('the sixth')	the teacher + present	--> 'I'
Cox	H 'Method One/ Two'	--> imperative + 'should'	--> present --> 'teacher'
Rinvolucri	H 'Taking down word endings'	--> past perfect	--> present simple +'You can use it to'
	'Another technique'	--> imperative	--> present simple +'You'll find '
	'reversed dictation'	--> present simple + ' the teacher'	'Who else can, usefully?'
	H (2x) 'This is what you do:'	--> imperative + present simple	present simple --> present perfect + 'we'+ present simple + 'students'
	H 'Taking as much as can'	--> imperative + 'you'	'You know how?' --> present simple
	H 'Changing hear'	--> past simple + 'I'	'Why should students?' --> present simple --> 'you could'
	H italics	--> imperative	--> present simple
Wukasch	'Here are two games'		
	H '1. The matching game.'	--> present simple + --> 'the teacher' --> 'I' + --> past simple	
	H '2. Card game'	--> present simple + 'the teacher --> 'the student'	
Ndoma	'tried an experiment'	--> past simple	

APPENDIX 49. EXTRACT FROM SIONIS, 'TEXT 2'

Preparatory Steps (see page 6)	1. Teacher's Duties	2. Teacher and Assistants' Duties	3. Peer-Teaching Activities (by assistants following preparation with teacher)	4. Preparation towards Working Alone, Taught by Teacher
1	Chooses language functions for emphasis: - reporting the circumstances of an event - briefly commenting on event - editing a letter to fit a radio broadcast - answering it "on the air" - interviewing people (asking questions) - writing short bulletins for others to read - improvising comments - handing over smoothly to fellow journalists (see station manager's memo)	Draw up a list based on functions considered most difficult by assistants. Decide which students need special practice in particular function/skill. Determine proportion of news/listeners' letters and enquiries/interviews, etc., relative to functions selected.	How to describe one's strong and weak points in language learning. As a learner, make a list of one's language needs in decreasing order of importance.	Keep track of past language situations in which one has been found wanting. Exploit all available language materials so that one's least mastered skills are given top priority.
2–3	In the case of young adult learners, chooses situations pertaining to - culture differences - scientific breakthroughs - travelling - going out with friends etc.	Decide on topics of news items, letters, interviews, etc. Write all "raw" materials, adapting them from Anglophone and local press.	During final making of programme: - introduce news items and advise fellow students on how to edit them. - check fellow students' pronunciation of new words and phrases. - attribute material according to everyone's special language needs and preferences	- learn how to use a dictionary and other reference books to check grammar, meaning and pronunciation of new language items. - concentrate on profitable material and exercises, keeping in mind one's priority list. - make note of cultural differences as far as they condition particular language forms.
4–5	Determines exponents, e.g., - it has recently been reported to us that - X has just visited us and here is his report. - anyone wishing to hear more about this, please write to "News and Views." - thank you for having phoned	In brainstorming session: decide what words, phrases, and patterns to introduce in raw materials and how the rest of the class will use them again orally. Assistants encouraged to suggest idioms and check whether these are compatible with topic.	Rephrase idioms and key phrases to other students and decide together how far to depart from original wording of raw material to fit the format of the programme. Have the rest of the class practice pronunciation of selected final form of news items.	How to make, update, and use "rephrasing sheets" giving lexical equivalents in specific contexts. How to summarize info: "gist-writing" procedure. How to make and use situational lexical sheets.
6–7	Selects material (in students' native language for translation practice) supplementing chosen news items, e.g., short scientific article or clipping from the regional press on crime story.	Make pre-recorded interviews to serve as models (not to be inserted in broadcast). Depending on school or community resources, prepare material for TV version of programme, using portable VCR camera.	Relay information from teacher about terminology of radio and TV studios. Make sure other students can handle both equipment and pertinent specialised language.	Constitute pairs of "mutual-reference texts," i.e., texts on the same topic, one in English and one in L_1, by journalists from similarly oriented papers. The goal is to have cross references as regards style, lexis, and arguments, to use as data-bank for future translations.
8–9	Decides whether the overall programme, as it looks from the collected materials and the likely guidance from the assistants, is feasible within time and students' language-level limits.	No rehearsal between teacher and assistants, since the latter will have to play their parts together with the rest of the class during the final making of the programme.	Preparing and adapting monologues and dialogues is the main purpose of activities like "News and Views." Preparing the 10-min. programme takes 60–90 min. depending on such variables as group level, number, and type of news to process and rate at which new info flows in. Students keep revamping their bulletin until just before the "on the air" signal is flashed.	Take notes in a hurry and speak from them. Time one's speech accurately. Get practice in speaking by turns. How to select language learning material according to one's level.
10	Evaluates each team collectively, but takes note of individual performance by listening to tape recording of programme afterwards if necessary, and discusses inaccuracies with each participant.			Self-evaluation through: - informal discussion with teacher and fellow students about one's performance - comparing language items checked with fellow students or reference books against those checked during previous similar exercises - making note of passages in one's oral contribution when audience displayed surprise, puzzlement, etc. - using teacher-given self-assessment forms (see Oskarsson 1980)

APP. 49

 THE OCCURRENCE OF MACROPATTERNS WITHIN ALTERNATIVE TEFL DATA.

Concern was felt regarding the high number of 'Goal-Means' macropatterns in the 'Forum' TEFL mathods articles, as Edge (1989) had argued strongly for the dominance of the 'Problem-Response' pattern in the articles from 'Modern English Teacher' which he analyzed. For this reason a brief analysis of the titles, abstracts and first paragraphs of the articles published in the latest ELTJ (45/1 January, 1991) at the time of editing the present thesis chapter. This analysis revealed that five from a total of eight articles signalled a 'Goal-Means' macropattern. The titles, and relevant signals from the abstracts and/or the first paragraphs are presented below with the appropriate macro- relation:

TITLE	SIGNALS	RELATION
'Developing pragmatic awareness:'	'argues for increasing' 'provides guidelines'	'Goal-Means'
'Strategic competence: how to teach it.'	'The aim of the article is to bridge the gap'	'Goal-Means'
Linking language and situation: a course for advanced learners.'	'Difficulty';'problem'; 'tackling this problem.'	'Problem-Response'
'Video in teacher training: the use of local materials.'	'This article looks at a number of ways '	'Goal-Means'
'Developing teacher awareness'	'This experiment..'	'Goal-Means'
'Preparing for interactive video'	'useful means of.. looks at..gap between'	'Goal-Means'
'Tape journals: bridging the gap between...'	'The question of how to provide..major problem'	'Problem-Response'
'Compound Word Stress'	'difficult problems'	'Problem-Response'

TEXT A.

APPENDIX 51

LABORATÓRIO DE LÍNGUAS - CONSIDERAÇÕES SOBRE UM PROCESSO DE HUMANIZAÇÃO.

Mônica Neubem de Sóuza Varella-PUC/SP

Raras vezes me sinto à vontade em utilizar a palavra "humanização", pelo desgaste e esvaziamento que vem sofrendo, pelo frequente mau emprego e principalmente em utilizá-la ao me referir a um laboratório de línguas. À primeira vista, um processo de humanização parece incompatível com todo o mecanicismo que envolve um laboratório mas, em tempo, justifico, para não cair no mesmo erro que condeno, que é o termo mais próximo que encontrei para descrever uma tentativa de "abrir" o laboratório a novas atividades, utilizando-o, conforme o próprio nome indica, como um lugar para experimentos.

Tradicionalmente o laboratório de línguas vem ocupando um lugar no ensino de inglês como um valioso instrumento que propicia ao aluno maior prática na produção da língua, seguindo uma linha behaviorista, na medida em que a produção do aluno funciona como uma resposta altamente dirigida, ou seja, diretamente condicionada ao estímulo dado. Inegavelmente, essa sistemática behaviorista, de que se utilizou extensamente o método áudio-lingual, tem produzido bons resultados, trazendo ao laboratório uma real importância como um mecanismo de reforço no processo de aprendizagem.

Por outro lado, sem negar toda essa comprovada forma de utilização, o laboratório sempre funcionou para a grande maioria dos alunos como um recurso extremamente

desestimulante e inibidor. Essa carga negativa foi agravada com a introdução do elemento comunicativo no ensino de línguas, pois evidenciou o caráter mecanicista do laboratório, quando comparado à nova abordagem mais natural e espontânea adotada em sala de aula.

A tentativa de humanização do laboratório surgiu da necessidade de atribuir-lhe um papel mais ativo, diminuir seu distanciamento da sala de aula e oferecer ao aluno condições de utilizá-lo como instrumento, ao invés de se sentir usado como tal. Esse processo envolve uma série de transformações em vários níveis - nível de produção do aluno, interação aluno-meio e interação aluno-corpo de funcionários.

A nível de produção do aluno seriam introduzidas atividades humanísticas do tipo utilizada por Moskowitz (1982), onde ele é solicitado a desenvolver uma composição oral, a partir de um estímulo visual ou auditivo, gravando e ouvindo posteriormente o que foi produzido.

Como estímulo podemos utilizar fotografias, cartões postais, recortes de revistas, músicas, em conjunção com tarefas como descrições de cenários, narrações de estórias, interpretações de poesias ou descrições de perfis psicológicos baseados em traços fisionômicos. Esses são apenas alguns exemplos de possíveis atividades, onde o aluno assume um papel mais ativo, podendo expressar-se de forma mais criativa.

laboratório, o aluno pode desenvolver individualmente, sem as pressões inibidoras da sala de aula, suas estratégias de produção oral, adquirindo maior prática em contornar suas limitações, manipulando o vocabulário e estruturas já aprendidas. Tem também a oportunidade de desenvolver seu auto-monitor, aproveitando a vantagem que o laboratório lhe oferece de gravar e ouvir sua produção, o que lhe permite identificar, como observador, certos erros cometidos inconscientemente no papel de produtor.

Como foi dito anteriormente, esse processo de dinamização envolve transformações em vários níveis. Não se poderia deixar de lado alguns aspectos que, embora possam parecer secundários, assumem importância fundamental nessa nova caracterização do laboratório.

Foi mencionada a introdução de atividades comunicativas, onde se estabelece uma relação mais criativa entre o aluno e a máquina, afastando-se do clássico sistema de estímulo e resposta e aproximando-se de situações mais "reais" de comunicação. No entanto, essa interação só se completa se houver um cuidado com outros componentes que atuam no ambiente do laboratório - o meio físico e o corpo de funcionários. Esses elementos devem agir em harmonia dentro desse novo processo, ou seja, uma transformação no meio físico apenas produz um efeito significativo se acompanhada de uma mudança a nível de atitude dos assistentes de laboratório em relação aos alunos.

O que chamo de transformação do meio físico não só,

palmente, compreende uma nova disposição dos ais, de forma a facilitar o acesso dos alunos. Essa facilidade de acesso parece-me fundamental para um estudo mais individualizado, na medida em que propicia um contato mais direto com os vários materiais disponíveis e, consequentemente, uma escolha que mais corresponde às suas dificuldades específicas.

Os assistentes, no caso, assumem o papel de orientadores, mostrando ao aluno os possíveis caminhos dentro do sistema e, principalmente, conscientizando-o de que não há receitas prontas, não há fórmulas mágicas, o que existe são diversos tipos de atividades, os equipamentos para serem utilizados como instrumentos e o aluno experimentando e descobrindo qual a melhor forma de utilização desses recursos para a minimização de seus problemas.

É importante enfatizar que o objetivo dessas transformações não é apenas criar uma atmosfera nova e agradável, mas principalmente uma concepção diferente de estudo no laboratório. Como essa forma integrativa, propiciada pelo processo de humanização, visa-se optimizar o componente afetivo, fundamental no processo de aprendizagem de uma segunda língua, a fim de se obter uma maior motivação por parte dos alunos e um melhor aproveitamento do laboratório de línguas. É preciso desmistificar os compartimentos misteriosos do laboratório tradicional para que, ao invés de um instrumento inibidor, ele passe a ser utilizado como um recurso realmente efetivo nessa abordagem mais comunicativa dentro do ensino de línguas.

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CONSIDERAÇÕES SOBRE A DISCIPLINA PRÁTICA DE ENSINO DE INGLÊS NOS CURSOS DE LICENCIATURA

App. 52 TEXT B

*M. A. A. Celani-PUC/SP**

Este artigo visa a uma reflexão sobre os objetivos, o conteúdo programático e a metodologia da disciplina "Prática de Ensino de Inglês", como parte do currículo de nossos Cursos de Licenciatura. Minha proposta será que esses aspectos deveriam decorrer de uma análise da situação na qual os futuros professores irão atuar, antes do que das tendências ou ideologias em voga no momento, no campo da metodologia do ensino do inglês. Um programa de formação de professores para a escola brasileira deveria garantir uma visão realista das necessidades do país em relação ao aprendizado do inglês e uma capacitação profissional adequada para enfrentar essas necessidades. Tentarei mostrar que uma abordagem instrumental de ensino de inglês poderia contribuir para a consecução mais efetiva dessas metas.

Estarei pressupondo que seria o Departamento de Inglês (ou de Letras), que deveria indicar o professor de Prática de Ensino e responder pela organização da disciplina, embora esteja ela, do ponto de vista administrativo, sob a jurisdição dos Centros ou Faculdades de Educação. Não pretendo, aqui, discutir esse assunto.

Antes de mais nada, comecemos por situar a Prática de Ensino de Inglês no contexto do Curso de Licenciatura. Faz parte de um conjunto de disciplinas fixadas pelo Conselho Federal de Educação, como currículo mínimo de uma Licenciatura que habilita para o exercício do magistério a nível de 1º e 2º graus. São elas: Didática, Psicologia Educacional, Estrutura de 1º e 2º graus, Prática de Ensino, Estágio Supervisionado.

Pelo que se pode verificar por este elenco, a Prática de Ensino está inserida em um conjunto de disciplinas que apontam, de um lado, para uma formação profissional geral do educador e professor, e, do outro, para a formação específica do professor de inglês. Aspectos gerais tais como a compreensão da natureza da educação em relação ao indivíduo e à sociedade, a organização do sistema educacional brasileiro, a dinâmica da sala de aula, a compreensão da interação professor-aluno, a conscientiza-

e de padrões de comportamento deveriam normalmente estar incluídos nas disciplinas Didática, Psicologia Educacional e Estrutura da Escola de 1º e 2º graus, ficando a cargo de Prática de Ensino de Inglês os aspectos mais diretamente atinentes ao ensino de uma língua estrangeira, no caso o inglês. Sobre o que normalmente é feito nas disciplinas que levam à formação geral, não cabe a mim discutir aqui. Sobre qual tem sido, geralmente, a orientação dada à Prática de Ensino de Inglês tratarei logo a seguir.

Baseada na experiência, sou levada a afirmar que, de modo geral, a disciplina não vem inteiramente cumprindo de maneira satisfatória sua função no currículo de Licenciatura. Podemos reconhecer que estamos, talvez, até preparando excelentes professores do ponto de vista do domínio de técnicas e do conhecimento do avanço da ciência no campo do ensino de inglês como língua estrangeira. Muitos alunos são procurados por algumas das melhores escolas de línguas com ótimas ofertas de trabalho, muitos deles logo passam a ter cargos de responsabilidade nessas escolas. Quantos, porém, vão realmente atuar na rede escolar de 1º e 2º graus? Um número muito reduzido e na maioria das vezes como última opção. Estará a universidade cumprindo seu papel? Teremos direcionado nosso curso de formação de maneira correta, expondo nossos futuros professores apenas ao que há de supostamente melhor e mais atualizado no domínio teórico e ao nível da técnica, em um vácuo ideal, desligado da realidade em que deveriam atuar? Não os estaremos afugentando de sua real área de atuação, que os assusta, por não se sentirem preparados para enfrentá-la?

Parece-me que se tem dedicado demasiada atenção a familizarizar o futuro professor com os últimos desenvolvimentos na metodologia e nas técnicas específicas no ensino de línguas, em detrimento de considerações de ordem educacional mais elevada, tais como o papel do inglês no currículo escolar e na educação brasileira, o papel do professor de inglês na formação geral do aluno. É preciso reconhecer que de um modo geral há uma tendência entre professores de inglês de tentar se eximirem dessa responsabilidade e concentrarem sua esfera de atuação exclusivamente ao nível de proporcionar o desenvolvimento de habi- [illegible] Como se o professor de inglês ficas

se reduzido ao papel de mero adestrador, como se o aluno de uma segunda língua não fosse apenas caso de um processo maior: o de educar.

Examinemos este ponto um pouco mais atentamente. Desde o advento da abordagem audioral tem-se ressaltado a nossos alunos de Prática de Ensino a importância da linguagem oral e a prioridade que deveria ser-lhe atribuída no ensino de uma língua estrangeira. Eles mesmos foram, na maioria das vezes, expostos a uma metodologia que empregava técnicas que visavam prioritariamente o adestramento, no desenvolvimento de uma produção oral com alto grau de perfeição, tomando-se como modelo o falante nativo. Por outro lado, os materiais didáticos disponíveis no comércio e imediatamente adotados, sempre que promovidos como representantes da última moda, do ponto de vista da metodologia, tentavam quase todos implementar os princípios básicos da abordagem audioral. Mais recentemente, o mesmo pode ser dito a respeito das abordagens nocional/funcional, em termos de seus pressupostos básicos, e das técnicas que com elas se coadunam. Além disso, o fato da abordagem comunicativa ter sido muitas vezes confundida como envolvendo apenas as habilidades orais, tem contribuído para aumentar a confusão. Raramente o problema tem sido examinado em termos do aluno, das metas a serem atingidas, do papel do inglês no currículo e das limitações de ordem física e organizacional encontradas vis-à-vis às exigências decorrentes dessas abordagens para um implementação adequada.

Dadas essas limitações (classes geralmente numerosas, falta de equipamento e acomodações adequadas, professores sobrecarregados, intensidade e continuidade de horas de contacto insuficiente) e dado o papel que o inglês deveria desempenhar no currículo da escola de 1º e 2º graus, parece completamente irrealista determinar como objetivos para o ensino de inglês o desenvolvimento das quatro habilidades, com ênfase na fala com alto grau de correção como tem se tentado fazer há muito tempo. Isto conduz a um estado de frustração e de cinismo, que parece prevalecer no momento, tanto entre professores como entre alunos, criando frequentemente uma situação de mútua incriminação. Não se interprete esta minha posição como sendo consentânea com a posição expressa na legislação federal que tornou as línguas estrangeiras práticas

cativas a nível de 1º grau e mesmo recomendou que não fossem elas oferecidas em escolas ou regiões mais carentes. Muito pelo contrário, sou de opinião que aprender uma segunda língua não deve ser privilégio de alguns, mas sim um direito de todos, mesmo dos menos privilegiados intelectual e economicamente. Esse direito, aliás, está mencionado na Declaração dos Direitos do Homem. O que se faz necessário é adotar soluções, a partir da formação de professores, que possibilitem uma visão realista dos problemas e que garantam medidas de ordem prática efetivas e diferenciadas.

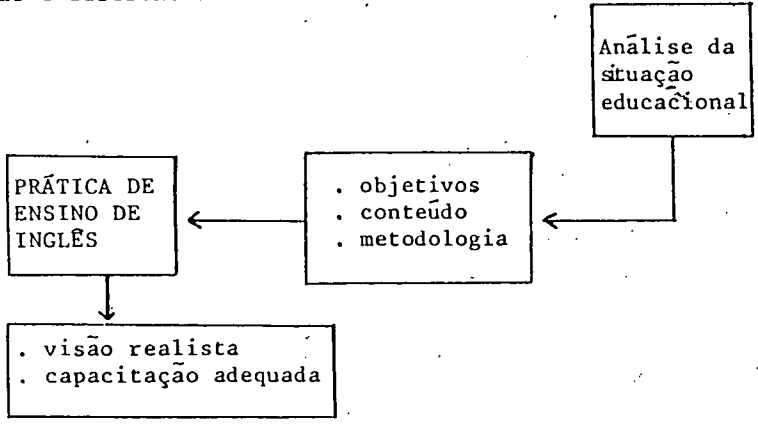

Fig. 1. A disciplina Prática de Ensino de Inglês e a formação de professores para os níveis de 1º e 2º graus.

Acredito que a disciplina Prática de Ensino de Inglês deveria, antes de mais nada, propor-se como objetivos analisar com os futuros professores os objetivos de ensino do inglês no Brasil e a contribuição desse ensino à formação geral dos alunos, em termos das necessidades do país e dos próprios alunos. Chegra-se-ia à formação de uma variedade de metas educacionais distintos e dentro de contextos sociais distintos. Para a grande maioria dos alunos verificar-se-á, no entanto, que os objetivos não deverão ir além do nível imediato e pragmático de prepararem-se as bases para o uso do inglês como um instrumento de trabalho na vida prática profissional. Isto fatalmente implicará na mudança do foco do ensino da língua oral para o ensino da língua escrita. Implicará, também no conceito de nível de correção exigida. O objetivo utópico de produzir usuários das quatro habilidades com correção próxima à do falante nativo tem que ser reformulado, tanto em termos de âmbito de atuação como de nível de exigência.

O problema parece residir no fato de se vir dando maior atenção ao componente informativo do que ao formativo, e, ainda mais, sem passar pelo crivo crítico da análise das propostas teóricas no contexto das necessidades dos alunos e da situação educacional em que irão atuar. Parece fundamental, na formação do proessor de inglês para a escola brasileira, partir-se de uma análise da situação das necessidades dos alunos e dos usos a que vai ser submetido o inglês, para, a partir daí, fixarem-se os objetivos dessa disciplina na escola de 1º e 2º graus. Tendo-se obtido uma resposta a essas indagações, poder-se-á então partir para uma análise do que a experiência acumulada na profissão, provinda das áreas da linguística aplicada e da metodologia do ensino de línguas, tem a nos oferecer, a fim de que nossos objetivos possam ser alcançados. No caso da escola brasileira, por certo, seremos levados a concluir que algumas abordagens, alguns procedimentos metodológicos e algumas técnicas, poderão apenas confundir e mesmo impedir a consecução dos objetivos. O fato de serem o "dernier-cri" nas fronteiras avançadas da profissão não justifica que sejam automaticamente adotados sem passarem pelo crivo crítico do confronto com os objetivos a que se destinariam.

É essencial, portanto, que nossos cursos de Prática de Ensino tenham como objetivo primordial não apenas informar o futuro professor sobre teorias e abordagens para o ensino do inglês e adestrá-lo no uso de técnicas e equipamentos mais ou menos sofisticados, em sala de aula, mas sim, e antes de mais nada, capacitá-lo a avaliar essas teorias, abordagens e técnicas criticamente, face à realidade educacional em que irá atuar. O contacto direto com essa realidade deverá ser feito nos estágios de observação e nos de regência, quando estes forem possíveis.

Quanto à metodologia a ser adotada para a disciplina Prática de Ensino, ela deve decorrer de sua própria natureza teórico-prática. Terá um mínimo de exposições pelo professor sobre os aspectos informativos acima referidos, apoiadas em algumas leituras de textos selecionados, e o máximo possível de trabalho prático, incluindo preparação de planos de aula para vários níveis e várias situações, sessões de micro-ensino para a apresentação de pontos especiais, ou para o uso de técnicas particulares, avaliação de materiais instrucionais, adaptações de materiais a situações determinadas, observação de demonstrações de técnicas específicas por professores experientes. Todos esses aspectos devem estar vinculados ao que se passa no estágio de observação, que, julgo, deva necessariamente incluir escolas da rede estadual, e não apenas escolas particulares ou escolas de línguas. Estas, geralmente, são úteis para proporcionar a oportunidade de observação das melhores técnicas usadas em condições ideais. As escolas da rede, no entanto, é que oferecem o contacto com a realidade educacional do país e proporcionam a reflexão sobre o que significa ensinar inglês no Brasil: para quem e para que, antes, certamente, do que como e o que. A formação de nossos professores não pode ficar atrelada a ideologias que nos determinam e como e o que ensinar, sem levar em consideração quem e para que. Dentro de uma abordagem instrumental de ensino de línguas, estes de línguas, estes dois últimos fatores é que vão determinar os outros dois. Para que isso se torne possível em nossos cursos, parece-me essencial que a formação dos futuros professores seja orientada nessa linha, tornando-se necessário, então, que um cuidadoso estudo da posição do inglês no currículo da escola brasileira, face à situação e às necessidades do país seja o foco para o qual converge todo o trabalho desenvolvido na disciplina que tem por objetivo particular garantir aquela formação de maneira adequada.

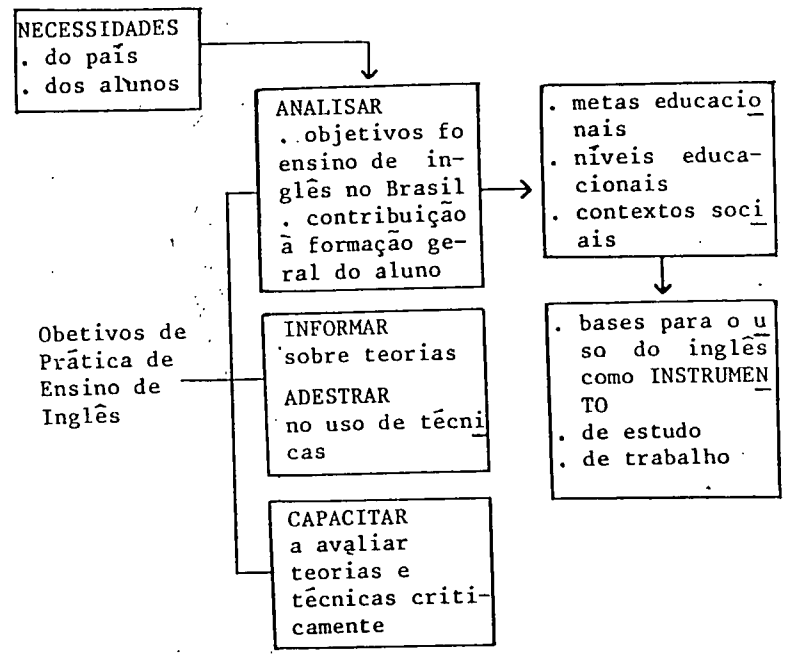

Fig. 2 Objetivos da disciplina Prática de Ensino de Inglês nos cursos de Licenciatura.

O que dissemos anteriormente não significa que nosso futuro professor deva ser mantido na ignorância dos últimos desenvolvimentos ocorridos na profissão. Pelo contrário, o conhecimento da teoria deverá garantir-lhe a base intelectual para que possa tomar decisões sensatas quanto às metas a serem atingidas, tendo em vista a realidade em que atuará; a familiaridade com a técnica garantir-lhe-á uma pluralidade de opções ao se defrontar com situações distintas em sala de aula.

A disciplina deveria, por certo, expor o futuro professor à maior variedade possível de materiais instrucionais, de programas, de recursos audio-visuais disponíveis, sempre, no entanto, tentando relacionar sua função e seu papel com a realidade em que poderão vir a ser usados. Familiarizar-se com essas "ferramentas" de

trabalho, antes de enfrentar a sala de aula, certamente, será de grande ajuda. O papel do livro didático e sua verdadeira dimensão no processo de ensino/aprendizagem merecem também atenção especial.

ENSINO DE LEITURA: AVALIAÇÃO DE COMPREENSÃO DE TEXTO SEM PRÁTICA DE LEITURA CRÍTICA?[1]

TEXT C

Marilda Cavalcanti-UEL/Pr.

APP. 53.

A julgar pelas queixas e comentários constantes provenientes de professores das áreas de Letras, Ciências Sociais e Filosofia da Universidade Estadual de Londrina, e de professores de Letras e Lingüística de outras universidades brasileiras com os quais tenho conversado em congressos de Lingüística, Leitura e Redação, parece haver um consenso entre esses educadores brasileiros com relação ao fato de que o aluno egresso de 2º grau 'não sabe ler e escrever'. Esses professores, especialmente os de Letras, geralmente apontam o ensino de 1º e 2º graus como falho no aspecto de leitura e redação. Até o momento, e de meu conhecimento, pouca atenção tem sido dada à pesquisa nesta área (veja, contudo, da Silva, 1982, Lunzer e Dolan, 1979, e Wolf et al., 1968).

Tomando por base minha própria escolarização e a escolarização de colegas a minha volta, e limitando minha reflexão ao ensino da leitura, observo que a escola não dava instrução formal sobre o modo de trabalhar um texto. Em outras palavras, o único ensino formalizado de leitura era a instrução inicial objetivando a aquisição da habilidade de leitura. Essa instrução inicial cessava tão logo os alunos fosse considerados aptos a fazer uma leitura de 'textos simples'[2] em voz alta ou silenciosamente. De acordo com Kleiman (1983:48), esta continua sendo a situação do ensino de leitura na escola brasileira[3] dos dias de hoje. Para esta autora, a fase de aquisição é seguida da fase de avaliação de leitura que capitaliza na capacidade de retenção de informação e na capacidade de análise de frases e orações:

> Após a alfabetização, a aula de leitura se reduz a uma avaliação de leitura, raras vezes se chega ao ensino. Nessa avaliação, é a capacidade de processamento da criança que é avaliada, não a sua capacidade textual, a julgar pela ênfase colocada na capacidade de retenção[4] de elementos explícitos, na capacidade de analisar frases e sentenças do texto.

A meu ver, esta fase de avaliação de leitura estende-se pelo período de escolarização restante, ou seja, até o final do 2º grau.

Há, portanto, um hiato entre a fase de aquisição da habilidade de leitura e a fase de avaliação da habilidade adquirida. Este hiato deveria compreender a fase de produção ou prática de leitura, ou seja uma instrução formalizada (por exemplo, o desenvolvimento de estratégias gerais e de estratégias idiossincráticas) de compreensão, interpretação[5] e crítica de textos. Este tipo de instrução enfoca não apenas a compreensão literal mas também a 'compreensão' além da informação dada no texto. Por produção de leitura, entendo também o incentivo ao desenvolvimento do espírito crítico, a possibilidade de variação de leitura de um texto com base no back-ground do leitor, e a comparação entre as leituras que são feitas de um texto por um mesmo leitor em diferentes ocasiões.

Em resumo, o ensino de leitura baseado em avaliação de retenção de conteúdo e análise de frases e orações prepara leitores universitários que 'não sabem ler'. A expressão 'não saber ler' como usada pelos professores a que me referi parece implicar primordialmente não ser capaz de 'extrair o significado do texto'[6] (veja Gibson e Levin, 1978). 'Não saber ler', porém, implica não apenas não compreender o sentido literal do texto, mas também não ser capaz de ler um texto criticamente. Em um curso universitário, espera-se que o aluno esteja preparado para trabalhar os pontos positivos e negativos de um texto, compará-lo com outros textos, e dar opiniões alternativas.

Neste texto, faço especulações sobre o ensino de leitura crítica em primeira língua. Como apoio as minhas especulações, tomo emprestada a noção de funções da linguagem avançada por Jakobson (1960) e desenvolvida por Hymes (1964). Este texto está dividido em três partes: 1. leitura crítica, 2. funções da linguagem e 3. sugestões preliminares para preencher o hiato de produção no ensino de leitura.

LEITURA CRÍTICA

De acordo com o estudo de D'Angelo (1971:7) so-
e pensamento crítico, a leitura crítica vem a ser 'o
ocesso de avaliação de asserções, argumentos e expe
ências (...)' e tem como condições[7] necessárias a CU
OSIDADE INTELECTUAL, a OBJETIVIDADE, a MENTALIDADE A-
RTA, a FLEXIBILIDADE, o CETICISMO INTELECTUAL, a HO
STIDADE INTELECTUAL, a SISTEMATICIDADE, a PERSISTÊN
A, o PODER DE DECISÃO e o RESPEITO PELO PONTO DE VIS-
ALHEIO.

A leitura crítica refere-se, portanto, à pronti
o do leitor para abordar um texto de modo ativo, sem
r dominado pelo mesmo. Em outras palavras, o leitor
se sentirá à vontade para criticar um texto se não
r o texto como autoridade[8], se não vir o escritor do
xto como autoridade.

Considero o ensino de leitura crítica como
rte do chamado 'aprendizado para a vida' (vide Rogers,
61, entre outros). A leitura crítica seria parte da
eparação do aluno para a vivência da realidade. É uma
bilidade que pode ser transferida para outras habili-
des, ou seja, para a comunicação oral e escrita e tam
m para o aprendizado[9] de uma língua estrangeira. Esta
locação sobre leitura crítica, evidencia a pressuposi
o maior deste texto, isto é, de que a escola deve pro
cionar ao aluno prática para aprender a estudar sozi
, para argumentar e contra-argumentar tanto verbal-
nte quanto por escrito. Esta pressuposição implica o
envolvimento de senso crítico tanto na recepção como
produção de textos escritos. É importante acrescen
aqui que tenho consciência do fato de que muitos
tores desenvolvem seu senso crítico sem jamais terem
lo submetidos a um treinamento sistemático. A grande
oria, contudo, certamente se beneficiaria com um
inamento formalizado. A importância da leitura criti
pode ser explorada a partir da noção de funções da
guagem (Jakobson, 1960, Hymes, 1964).

FUNÇÕES DA LINGUAGEM

Apesar da noção de funções da linguagem, primei-
ramente sistematizada por Jakobson (op. cit.) e mais tarde refinada e aplicada à comunicação receptiva e produtiva por Hymes (op. cit.), ser familiar[10] em estudos lingüísticos (veja, por exemplo, o trabalho de Mountford, 1975, sobre análise do discurso e simplificação de material de leitura, e a proposta de Bastos e Quental, 1983, para um curso de redação para o 3º grau), a relação entre essa noção e a leitura crítica ainda, de meu conhecimento, não foi explorada.

A noção de funções da linguagem como proposta por Jakobson (op. cit.) enfoca como elementos da comunicação: o emissor, o destinatário, a mensagem, o código, o contexto e o canal de comunicação. Jakobson (op. cit.) propôs seis funções básicas de linguagem, ou seja, referencial, emotiva, poética, fática, conativa e metalingüística. Hymes (op. cit.) ampliou o número de funções básicas para oito, ou seja: referencial, expressiva (emotiva), diretiva (conativa), fática, metalingüística, contextual, poética (estilística), e metacomunicativa. Mountford (1975) retomou as funções ampliadas por Hymes (op. cit.) e explicitou-as de acordo com o propósito primário do escritor/falante como segue:

a. FUNÇÃO REFERENCIAL - dar informação.
b. FUNÇÃO EXPRESSIVA - expressar sentimentos, opiniões, atitudes, etc..
c. FUNÇÃO DIRETIVA - persuadir o leitor/ouvinte a fazer alguma coisa (por exemplo, remetê-lo a um gráfico, ou ilustração), ou a mudar sua opinião.
d. FUNÇÃO FÁTICA - alertar/guiar o leitor/ouvinte para o desenvolvimento da comunicação em perspectiva ou em retrospectiva.
e. FUNÇÃO METALINGÜÍSTICA - explicar o uso que faz das palavras e expressões utilizadas.
f. FUNÇÃO CONTEXTUAL - descrever o cenário da comunicação de tal modo a ir além dos elementos tempo e espaço.
g. FUNÇÃO POÉTICA/ESTILÍSTICA - utilizar os recursos da língua, por exemplo, usá-la figurativamente.
h. FUNÇÃO METACOMUNICATIVA - enfocar a situação de comunicação; explicitar o tipo de comunicação.

ara explicitar estas funções, relaciono-as na Fig. 1 com o ponto enfocado e com o objetivo do emissor.

FUNÇÃO	FOCO	OBJETIVO
Referencial	Tópico/Mensagem	informar
Expressiva	Emissor	expressar opiniões e atitudes
Diretiva	Destinatário	mudar as opiniões, o mundo do leitor
Fática	Canal	manter o canal de comunicação aberto
Metalingüística	Código	explicitar palavras, expressões, definições
Contextual	Cenário	descrever o acontecimento de comunicação
Poética/estilística	Forma da Mensagem	usar os recursos da língua
Metacomunicativa	Comunicação	descrever o tipo de comunicação

Fig. 1 FUNÇÕES DA LINGUAGEM E O FOCO/OBJETIVO DO EMISSOR

A noção de funções da linguagem detalhada acima pode ser agora relacionada ao ensino de leitura no 3º grau. Esse relacionamento depende, porém, de uma classificação de tipos de leitura. Tendo em mente textos acadêmicos e leitores universitários, tomo emprestada a classificação de tipos de leitura baseada no propósito do leitor e usada como ponto de partida para exercícios de leitura em inglês instrumental (veja Celia, 1983), ou seja : leitura para compreensão geral, leitura para localização de informação específica, leitura pra localização de pontos principais, leitura para compreensão detalhada e leitura crítica.

A estes tipos de leitura, eu acrescentaria a leitura interpretativa que se refere à leitura além da informação dada sem necessariamente incluir a opinião crítica do leitor.

Na Fig. 2, proponho uma visão resumida dos tipos de leitura distribuídos de acordo com as funções de linguagem e seus objetivos.

Fig. 2 FUNÇÕES DA LINGUAGEM E TIPOS DE LEITURA

FUNÇÃO	OBJETIVO	TIPO DE LEITURA
Referencial	Negociação do conteúdo da mensagem	. compreensão geral . localização de informação específica . localização de pontos principais . compreensão detalhada
Expressiva	Identificação de preconceitos, atitudes e opiniões do escritor	. localização de informação específica . leitura crítica . leitura interpretativa
Diretiva	Identificação do propósito subjacente do escritor	. localização de informação específica . leitura crítica . leitura interpretativa

FUNÇÃO	OBJETIVO	TIPO DE LEITURA
·ática	Localização do leitor em relação à organização do texto	. localização de informação específica
·etalingüís·ica	Explicitação do uso da língua	. localização de informação específica . compreensão geral . leitura interpretativa
·ontextual	Descrição do evento	. localização de informação específica . compreensão geral . leitura interpretativa
·stilística	Utilização de recursos da língua	. leitura interpretativa . leitura crítica
·etacomunicativa	Descrição da situação de comunicação	. leitura interpretativa . leitura crítica

Com base em minha própria experiência de escolarização e nos livros-didáticos em uso, acredito que não generalizo ao extremo se disser que o 'ensino' (isto é, a avaliação) de leitura capitaliza em uma só das funções da linguagem, ou seja, na função referencial. As outras funções geralmente servem de foco de leitura para localização de informação específica.

. SUGESTÕES

As reflexões realizadas evidenciam a proficuidade da exploração das funções da linguagem juntamente com os tipos de leitura como uma alternativa auxiliar no desenvolvimento do senso crítico do leitor.

Como condições essenciais para esse desenvolvimento sugiro os seguintes passos:

a. levar o leitor a distinguir entre os tipos de leitura e a estabelecer seu propósito de leitura cada vez que se aproximar de um texto.
b. despertar no leitor o senso crítico através de perguntas inquisitivas (a ele apresentadas ou dele elicitadas) sobre tudo o que ele lê ou diz. Estas perguntas incluiriam itens relacionados às funções fática, referencial e expressiva da linguagem.
c. conscientizar o leitor a respeito do ponto de vista e das atitudes expressas no texto pelo escritor. Esta conscientização refere-se às funções diretiva, poética e metacomunicativa.
d. levar o leitor a ser cético a respeito dos textos que lê, isto é, a não aceitar textos como autoridade. Uma fase intermediária neste passo seria a distinção entre textos tidos como escritos por autoridades (em seus campos de especialização) e textos escritos por não-autoridades.

Além dos passos acima listados, acredito que a atenção individual dispensada aos alunos numa espécie de laboratório de leitura seria muito produtiva. No tipo de laboratório que tenho em mente, o aluno-leitor registraria suas leituras em protocolos (veja Cavalcanti, 1983a) que serviriam de base para avaliação de seu desenvolvimento. O leitor poderia também entrar em contato com protocolos de leitura produzidos por outros leitores, discutir e compartilhar de problemas de leitura com outros leitores, e desenvolver estratégias de leitura com a supervisão do professor.

Em resumo, minha sugestão de passos que enfoca a leitura crítica não dispensa o desenvolvimento da habilidade de compreensão literal, pois esta é a base para a primeira.

CONCLUSÃO E SUMÁRIO

No presente artigo procurei mostrar que a leitura crítica é um aspecto relegado a segundo plano no ensino de língua materna. Partindo da proposição de Kleiman (op.

ıt.) que o ensino de leitura é baseado em avaliação de etenção de conteúdo e de análise de orações e frases, rocurei mostrar que o senso crítico do aluno não é obeto de desenvolvimento. Em outras palavras, o aluno ue consegue reproduzir um texto em suas palavras ou as palavras do texto é tido como um leitor fluente. O esempenho deste leitor na universidade, contudo, gera eclamações por parte dos professores que esperam um eitor egresso de 2º grau com senso crítico.

Após relacionar o ensino de leitura com as funões da linguagem de Jakobson (op. cit.), apresentei suestões de passos para a prática de leitura com enfoque desenvolvimento do senso crítico, ou seja, para o reenchimento do hiato existente entre a aquisição e a valiação de leitura.

Este artigo representa uma incursão inicial na rea da leitura crítica com vistas a um trabalho de pesisa a ser desenvolvido a longo prazo.

)TAS

Este texto representa uma reflexão preliminar para o projeto de pesquisa sobre leitura crítica e seu reflexo na redação no 1º e 2º graus proposto por M.C. Cavalcanti e M.B.L. Barbosa e encaminhado à Câmara de Pós-Graduação, UEL, Pr., em dezembro de 1983.

Uso a expressão 'textos simples' para fazer referência a textos construídos especialmente para testar a fluência em leitura do aluno de 1º grau. Estes textos são caracterizados por orações curtas e vocabulário conhecido.

Lunzer e Dolan (1979:62) fazem menção ao mesmo tipo de falha no ensino de leitura na Grã-Bretanha:

> Ninguém acredita que a leitura acontece por si mesma, por um processo de desenvolvimento natural, dependendo apenas do estágio de preparação do aluno. Contudo, depois que já se ensinou ao aluno as habilidades de leitura a um nível que lhe dê condições de fazer uma produção oral exata de um texto relativamente fácil (correspondente a uma idade de leitura de nove anos) é relativamente incomum na Grã-Bretanha que ele receba qualquer outra instrução a respeito de como ler. Não se ensina ao aluno como utilizar a habilidade com eficiência.

4 A meu ver a 'retenção de elementos explícitos' inclui a reprodução dos textos lidos, respostas a perguntas e exercícios de múltipla escolha enfocando conteúdo e/ou vocabulário.

5 Veja Cavalcanti (1983a) para uma distinção entre os termos 'interpretação' e 'compreensão'.

6 A leitura como extração de significado decorre da visão de texto como tendo significado total. Esta visão se opõe à visão de texto como 'significado potencial' proposta por Halliday (1978) que aqui adoto.

7 Estas condições necessárias representam o objetivo ideal a ser desenvolvido através de um longo período de treinamento em leitura crítica.

8 Para uma discussão do assunto, veja Cavalcanti (1983a). Acrescento aqui apenas o problema do livro didático combinado com o livro do professor que parece incentivar a visão de texto/livro como autoridade. As respostas 'certas' e prontas além de não colocar em dúvida a autoridade representanda pelo livro cria uma dependência tanto por parte do professor como do aluno.

9 A noção de funções da linguagem tem também seus críticos, por exemplo, o próprio Hymes (op. cit.).

10 Carraher (1983:14) considera o senso crítico uma característica essencial do cientista. Diz o autor que

> ... a pessoa com senso crítico levanta dúvidas sobre aquilo em que se comumente acredita, explora rigorosamente alternativas através da reflexão e avaliação de evidências, com a curiosidade de quem nunca se contenta com seu atual

estado de conhecimento. Assim ela tende a ser produtora ao invés de apenas consumidora do conhecimento, não podendo aceitar passivamente a idéia dos outros.

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"O QUE EXISTE "AU-DE-LÀ" DO TEXTO?"

Elsé Ribeiro Pires Vieira-UFMG

TEXT D

APP. 54

"Uma educação que procura desenvolver a tomada de consciência e a atitude crítica, graças à qual o homem escolhe e decide, liberta-o em lugar de submetê-lo, de domesticá-lo, de adaptá-lo, como faz com muita frequência a educação em vigor num grande número de países do mundo, educação que tende a ajustar o indivíduo à sociedade, em lugar de promovê-lo em sua própria linha".

Paulo Freire

O presente artigo faz considerações sobre a necessidade do ensino de leitura crítica em Inglês Instrumental, tendo em vista a existência de uma literatura científica tendenciosa e de caráter pragmático; posteriormente é feita uma proposta didática que viabiliza o ensino de leitura crítica a leitores não fluentes em inglês. Embora a proposta seja para cursos de Inglês Instrumental, parece-me viável de ser transposta a qualquer situação onde a leitura crítica se faça necessária, inclusive em língua materna[1].

JUSTIFICATIVA DA NECESSIDADE DE LEITURA CRÍTICA

Os cursos de Inglês Instrumental, geralmente estruturados sob o respaldo de criteriosa análise de necessidades, procuram atender às exigências acadêmicas dos alunos. Nossa experiência permite uma generalização de que a necessidade mais comum é a da leitura de textos científicos em inglês. Dentro desta perspectiva, a intensa pesquisa realizada no Brasil nos últimos quatro anos traduziu-se em inestimável desenvolvimento do ensino de leitura em Inglês Instrumental. O estudo dos processos mentais subjacentes à leitura e o desenvolvimento de critérios de análise do discurso ou, mais especificamente, do discurso científico permitiram que os cursos de Inglês Instrumental ora ministrados no Brasil tenham atingido um elevado padrão.

Graças ao estágio já alcançado, talvez possamos ampliar nossas perspectivas e situar o ensino de Inglês Instrumental no contexto social mais abrangente. Como esclarece Paulo Freire,

> "A educação não é um instrumento válido se não estabelece uma relação dialética com o contexto da sociedade na qual o homem está radicado".[2]

Vislumbro, no momento, a possibilidade de se estabelecer uma ponte de aproximação entre o contexto acadêmico e a nossa realidade sócio-cultural.

Nossa realidade ainda é uma dependência de culturas e organizações internacionais. Tal dependência não implica que tenhamos, necessariamente, de aceitar toda a informação que nos é enviada. Citaria, à guisa de exemplo, dois casos recentes que justificam a minha posição de que nos cabe o papel não só de receptores, mas também de decodificadores de informação. À vasta bibliografia científica em torno dos problemas decorrentes do uso do DIU (seus efeitos cancerígenos e aspectos morais), seguiu-se a constatação posterior de que houve, na realidade, uma tentativa por parte das multinacionais de recuperar o mercado de anticoncepcionais orais. Verificou-se também a situação análoga da literatura científica em torno dos malefícios da amamentação materna quando, na realidade, o objetivo era incentivar a venda do leite industrializado por multinacionais.

Não nos compete recuperar o elo de veiculação destas mensagens; basta-nos a constatação de que a literatura científica também pode assumir um caráter tendencioso e pragmático, visando não à informação mas à divulgação de uma ideologia, seja ela econômica ou política. Deparamo-nos, então, com a necessidade de a linguagem ser abordada não só em "sua função de reveladora de conhecimento, mas sim como a considera Aristóteles 'uma forma de ação' (ação específica e particular de persuadir)".[3] Muito pertinente parece-me a questão colocada por Marina Yagello na sua introdução ao célebre livro de Mikhail Backhtin:

"Sendo o signo e a enunciação de natureza social, em que medida a linguagem determina a consciência, a atividade mental; em que medida a ideologia determina a linguagem?"[4]

O relacionamento da retórica com a ideologia, bem como a constatação da existência de uma literatura científica tendenciosa e utilizada para fins pragmáticos, remetem-nos à proposta deste trabalho - como ensinar nossos alunos, além das estratégias de leitura, as habilidades de avaliar criticamente um texto, de detectar a intencionalidade do autor, motivos subjacentes ou até mesmo a persuasão subliminar?

A dicotomia proposta por C.N. Candlin[5] revela-se altamente esclarecedora como ponto de partida. Entende Candlin que a análise do discurso pode ser compreendida em termos da análise do PRODUTO ou em termos da análise do PROCESSO. Ao analisarmos o discurso como produto, tentamos revelar o plano geral do argumento, a estrutura subjacente, a organização do texto, os marcadores e sinais desta estrutura, a interação entre discurso verbal e não-verbal, etc. Ao analisarmos o discurso como processo, consideramos a interação entre ESCRITOR/LEITOR e, mais especificamente, os meios utilizados pelo leitor para compreender o texto: o suprimento de informações não explícitas, o estabelecimento de relações de causalidade, a compreensão de mensagens irônicas e ideológicas que o autor deixa transparecer, a detecção de valores e intenções do autor, etc. Depreendemos daí que a práxis do ensino da leitura crítica deve englobar as duas perspectivas da análise do discurso.

A experiência dos cursos de Francês Instrumental ministrados na Faculdade de Letras da UFMG, além de haver despertado em mim a necessidade de uma análise dos propósitos do autor, forneceu também alguns subsídios metodológicos para o ensino de leitura crítica. Conforme esclarece a Profa. Ida Borges,

"Em nossos cursos de Francês Instrumental, tentamos despertar no aluno esse espírito crítico, de não aceitação passiva de tudo que foi impresso e publicado. Acreditamos que o curso de língua instrumental está também aberto para esse momento de reflexão crítica, para essa procura do que existe "au-de-là" do texto".[6]

Para tal, esclarece Ida, é necessário que se faça uma distinção entre o discurso objetivo (que se esforça para apagar todas as marcas da existência do autor) e o discurso subjetivo (no qual o escritor se mostra - explícita ou implicitamente). Adverte ainda que certas unidades lexicais são mais carregadas de subjetividade e podem-se revelar eficientes marcadores da participação do autor no texto[7]. Diz ainda,

"... ao empregar certos advérbios como "peut-être" (talvez), por exemplo, estaremos deixando transparecer nosso julgamento pessoal ... De uma maneira geral, o uso do "je" (eu) implica mais o autor, o uso do "nous" (nós) engloba autor/leitor e o uso do "on" (se) mostra um certo distanciamento do autor em relação ao seu texto ... Já observamos, nos textos estudados, que quando o autor usa o "nous" tenta, geralmente, dar conselhos ao leitor, "passar" um certo número de recomendações ao leitor, enfim envolver o leitor dentro de seus conceitos".[8]

Embora esclarecedora, a orientação crítica dos cursos de Francês Instrumental (esta "caçada" à opinião do autor ou à "ideologia por ele professada") não é passível de ser transposta na íntegra para os cursos de Inglês Instrumental. Com pertinência, esclarece Ida que as raízes comuns do francês e português, a transparência maior do francês para falantes do português, permitem, com certa facilidade, o estudo da mensagem que o autor deixa escapar.[9]

DIDÁTICA

Minha proposta para a introdução à leitura crítica em inglês é a utilização constrastiva de material da mídia - o cotejo de diversos anúncios do mesmo produto ou de diversas manchetes sobre o mesmo assunto permitirá a fácil detecção de "bias" e intencionalidade do autor, como espero demonstrar adiante.

Minha sugestão de utilização de material da mídia, como por exemplo anúncios publicitários, prende-se a três motivos principais. Em primeiro lugar, a linguagem da mídia é bem clara e transparente, pois visa a atingir todas as faixas da população, sendo assim didaticamente mais viável. Em segundo lugar, a linguagem da mídia, permeada de um uso seletivo de fatos, de omissões, de comparativos não qualificados, etc, é o exemplo por excelência de linguagem tendenciosa. Em terceiro lugar, é fato notório que grande parte da informação sobre avanços científicos e tecnológicos chega até nós através da mídia, de periódicos e, principalmente, através de anúncios publicitários. Sob esta ótica, parece-me pertinente a observação feita por Maria Helena R. Campos,

> "A fim de melhor promover o produto, o anúncio passa de informação à persuasão. A descrição das características objetivas do produto se anula, cedendo lugar a mecanismos de persuasão. Há, dessa forma, na estruturação da mensagem um deslocamento da ênfase do produto para o destinatário".[10]

A estes três motivos há de se acrescentar o aspecto motivacional do uso dos meios de comunicação de massa, por sua vinculação à realidade concreta do aluno.

Minha experiência no ensino de leitura crítica permite-me apontar alguns problemas que afloram, problemas estes facilmente contornáveis. Como a nossa tradição cultural não encoraja uma avaliação crítica dos fatos, observa-se uma certa relutância inicial por parte dos alunos. Alguns alunos preferem também o mero papel de receptor de informações, pois parece-lhes mais confortável não questionar a realidade. A longo prazo, alguns alunos tendem a "over-generalize". Uma introdução gradativa, onde textos tendenciosos são contrabalançados por textos mais objetivos, parece sanar tais problemas.

Cumpre esclarecer que minha proposta não prescinde o ensino de estratégias de leitura, servindo-lhe apenas como complementação.

Vários modelos de atividades são sugeridos a seguir. Tais exercícios visam a sensibilizar o aluno para a interação autor/leitor e para a detecção da intencionalidade do autor e dos efeitos persuasivos por ele usados. À maioria das atividades subjaz uma comparação de material mais objetivo com outros mais tendenciosos. Entendemos que o estudo de "bias" pressupõe um contraste com textos objetivos que possam servir de parâmetro para a percepção dos desvios de elementos objetivos para elementos persusivos.

MODELOS DE ATIVIDADES COM ANÚNCIOS PUBLICITÁRIOS[11]

1 - Relacionar nomes comerciais com as associações que eles sugerem (Exemplo com modelos de carros: D'El Rey - aristocracia, Oggi - modernidade, Corcel - velocidade, Monza - resistência e velocidade).

2 - Relacionar o anúncio ao grupo alvo (Exemplo: detergente - donas de casa, pneu de carro - homens, hotel para férias - famílias, moto - jovens).

3 - Numa coleção de cinco anúncios, destacar os dizeres das ilustrações, misturá-los e pedir que os alunos relacionem os dizeres às ilustrações.

4 - Nos casos de comerciais que tentam envolver o leitor psicologicamente, relacionar o comercial ao tipo de emoção para a qual ele apela (culpa, ciúme, orgulho, medo, etc.)

5 - Reunir um número de anúncios de um mesmo produto, mas sob perspectivas contrastantes, e pedir que os alunos expliquem o que distingue um do outro (Exemplos: chocolate sob o ponto de vista do fabricante e do dentista, cigarros sob a perspectiva do fabricante e do médico, remédios para emagrecer sob o ponto de vista do fabricante e do médico, etc.).

reunir um número de anúncios onde os recursos lingüísticos sejam bem óbvios e pedir que os alunos expliquem sua força ilocucionária.

Exemplos: a) anúncios onde o pronome you (você/vocês) é usado para envolver o consumidor;

b) anúncios onde o imperativo (ou variações) é usado para conclamar o consumidor a fazer alguma coisa;

c) anúncios onde palavras carregadas de subjetividade sejam usadas (exemplo: "new" (novo), "super" (super); etc.).

MODELOS DE ATIVIDADES USANDO JORNAIS E REVISTAS[12]

1 - Relacionar o texto à função (oficial, política, social, humanitária, pública, comercial).

2 - Reunir pares de manchetes constrastivamente redigidas e pedir que os alunos comparem os diferentes modos com que as manchetes manipulam as respostas; posteriormente, pode-se discutir as implicações.
Exemplo: Concorde in service by 1972
Concorde not in service before 1972

3 - Colecionar opiniões de pessoas bem conhecidas sobre o mesmo assunto e pedir que os alunos relacionem a opinião ao autor.

4 - Recortar a mesma notícia em diversos jornais e revistas e pedir que os alunos relacionem o estilo do texto ao jornal/revista, justificando sua resposta.

5 - Reunir um número de recortes sobre o mesmo tópico e pedir que os alunos discutam a maneira com que cada jornal/revista faz um uso seletivo dos fatos para desenvolver a "bias" necessária à orientação política do jornal em questão.

6 - Colecionar trechos de discursos de líderes bem conhecidos (o Papa, Margaret Thatcher, Reagan, por exemplo) e pedir que os alunos expliquem o que os torna eficazes. A esta altura, os alunos já devem ter percebido que, muitas vezes, o conteúdo expresso é mais importante que o informativo.

7 - Colecionar manchetes contrastivas sobre o mesmo tópico e pedir que os alunos analisem o papel importantes das omissões.

EXEMPLO ILUSTRATIVO COM ANÚNCIOS PUBLICITÁRIOS

1 - Leia o anúncio dos microcomputadores NCR. (apêndice I)

a) O anúncio enumera três limitações dos microcomputadores comuns. Quais são elas?

b) Qual a solução que o microcomputador NCR oferece a estas limitações?

c) Além destas soluções, o anúncio do microcomputador NCR enumera quatro especificações de um bom microcomputador. Quais são elas?

2 - Leia o anúncio do microcomputador Honeywell. (apêndice II)

a) Onde você encontra a resposta à pergunta "What's the first thing a small computer will tell you?" (Qual a primeira coisa que um computador pequeno dirá a você?)?

b) De acordo com o anúncio, comprar um computador pequeno é um erro. Por que?

c) Honeywell é um microcomputador. Por que a compra de um microcomputador Honeywell não é um erro?

d) De acordo com o anúncio, quais as especificações de um bom microcomputador? Compare sua resposta às sete especificações contidas no anúncio dos microcomputadores NCR.

e) Apesar de o anúncio dos microcomputadores Honeywell conter apenas uma informação objetiva, ele agrada ao leitor. Em outras palavras, ele não convence o leitor através de argumentação objetiva, mas persuade-o a comprar através de outros recursos. Tentemos detectar quais são estes recursos.

A resposta à pergunta na primeira página é fornecida pelo próprio microcomputador. Assim sendo, o computador se revela bastante humano, conversando com o consumidor e fornecendo-lhe respostas às suas dúvidas. Este envolvimento com o leitor é evidenciado em outros trechos do anúncio. Dentro desta linha de raciocínio , procure explicar por que o autor do anúncio usa

- "minis" ao invés de "microcomputers";
- "give us a ring" (em contraste com "Phone Mike Couzens about sales" do anúncio do NCR);
- "We'll tell you" (em contraste com "Write to NCR Limited);
- "Ask a minicomputer".

f) O anúncio afirma que o microcomputador torna os negócios mais eficientes. À óbvia pergunta "como?", é dada a resposta "in a lot of different ways". O que esta resposta esclarece?

g) Compare os nomes comerciais NCR e Honeywell. O que "Honeywell" sugere?

h) Como ocorre freqüentemente em músicas, há uma série de jogos de palavras no anúncio de Honeywell. Os jogos de palavras (antíteses, por exemplo), por serem agradáveis aos ouvidos, enlevam o receptor. Nas duas primeiras linhas do anúncio há uma destas antíteses: "small" em oposição a "big".
Tente localizar outros exemplos de antíteses e jogos de palavras.

i) No trecho abaixo há duas premissas falsas. Tente localizá-las:
"You'll soon find out that it makes your business more efficient ...
And that's where the problems really start.
Because a more efficient business is business that wants to grow."

EXEMPLO ILUSTRATIVO USANDO JORNAIS E REVISTAS

Os mineiros do País de Gales entraram em greve para protestar contra o fechamento de algumas minas, o que gera desemprego. Arthur Scargill, Presidente do Sindicato dos Mineiros, pediu adesão dos mineiros da Inglaterra e da Escócia para que houvesse uma parada nacional na Grã-Bretanha.

Estas manchetes, retiradas de diferentes jornais, relatam a recusa dos mineiros da Inglaterra e Escócia à proposta de Scargill (Apêndice 3):

1 - Sublinhe as palavras de cunho tendencioso em cada manchete.

2 - Por que a palavra "snub" não aparece na manchete 1?

3 - O que faz com que a apresentação da manchete 3 seja bem diferente das outras?
O que revela o "layout" da manchete 3 sobre a orientação política do jornal?

4 - Compare o conteúdo da quinta manche e com as outras. Em termos de conteúdo, o que a torna diferente?
Na sua opinião, por que a derrota da proposta de Scargill foi omitida?

5 - Como você deve ter percebido, o autor da manchete ou da notícia deixa transparecer sua opinião pessoal. Qual a opinião do autor de cada uma das manchetes (favorável, desfavorável ou indiferente ao movimento grevista dos mineiros)?
- manchete 1
- manchete 2
- manchete 3
- manchete 4
- manchete 5

6 - Comparando as manchetes dos diferentes jornais, diga se a orientação do jornal é
a - neutra
b - esquerdista
c - direitista

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APÊNDICE I

MICRO-COMPUTERS. IT TOOK NCR TO IRON OUT THE MICROBES

Microbes are those little things that have been bugging micro-computer users for too long.

And it's taken a main-frame computer company with NCR's resources to overcome them.

For the first time, the new Decision Mate V introduces proven NCR patterns of performance to micro-computing.

Ordinarily, micro buyers have to choose between the speed of a 16-bit system or the wide software options of an 8-bit system.

The NCR Decision Mate's dual processor combines both.

Normally, micro buyers run into trouble matching available software to the hardware.

NCR offers five leading software packages with the Decision Mate V along with a list of packages that have been tested and approved on the hardware.

Usually, micro-computers are limited by their inability to exchange information.

NCR Decision Net allows data to be shared with up to 16 other micros and resources (not just NCR's) through its Modus resource sharer.

As you'd expect from anything that carries the name NCR, the Decision Mate V has an upgradeable storage capacity (from 640Kb to 10Mb).

An expandable memory (from 64Kb RAM up to 512Kb) using plug-in internal modules.

A multi-language capability.

A 12-inch high resolution mono/colour VDU. And a local network capability.

Beginning to sound expensive?

Wrong. It's a basic working system that includes keyboard, 2 disk drives, processor, VDU and operating software for well under £2,000. (Compare that with the competition).

So choose a micro-computer with a handle to its name. It doesn't only reduce computer size.

But it cuts the problems down to size too.

NCR

At this price why wait longer? Phone Mike Coutzens about sales and dealerships now on 01-388 8440. Or write to NCR Limited, 206 Marylebone Road, London NW1 6LY. Telex: 263 931.

THE NEW NCR DECISION MATE V: A DECISION YOU'LL NEVER REGRET.

APÊNDICE II

What's the first thing a small computer will tell you?

buying your first small computer could be your first big mistake.

You'll soon find out that it makes your business more efficient (in a lot of different ways)...

And think where the problems really start.

Because a more efficient business is a business that wants to grow.

And you'll find that some minis can't keep up.

So you will spend more money buying the computer you should have bought in the first place.

Take Honeywell mini computers, for instance.

They start small, but they can expand more than any other mini computer on the market.

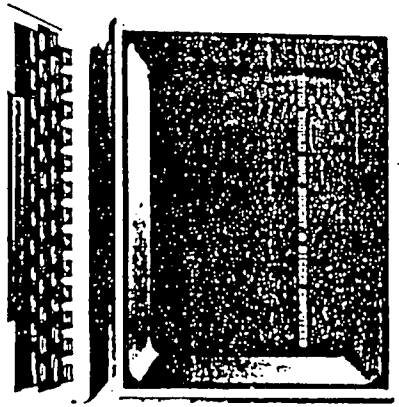
(By the simple addition of extra circuit boards and peripherals on site.)

And, no matter how big your computer grows, it will run on the same software you started with. Which already means that you don't waste money.

Give us a ring on 01-568 9191 (ext 471) And we'll tell you why it's better to start with a Honeywell mini computer.

Of course, if you're still not convinced after you've looked at us, there's always the other alternative.

Ask a mini computer.



A computer should be the end of your problems, not the beginning. Honeywell

ATIVIDADES SOBRE TEXTOS EM CURSO DE LEITURA
LÍNGUA ESTRANGEIRA (REFLEXÃO E SUGESTÕES)

Maria José R. Faria Coracini-PUC/SP

0. INTRODUÇÃO

APP. 55 TEXT E

Situando-nos neste artigo na perspectiva de um curso que privilegia a compreensão de textos escritos em língua francesa, constatamos as dificuldades que daí podem advir tanto ao nível da preparação do material didático quanto ao nível do trabalho pedagógico em sala de aula. Questões banais como: que tipo de textos escolher? Que atividades propor? parecem-nos frequentes em professores de língua estrangeira habituados que estão ao desenvolvimento simultâneo das quatro competências básicas (compreensão escrita e oral, produção escrita e oral). Outras questões que embora menos frequentes nos parecem fundamentais, girariam em torno dos objetivos pedagógicos (para que tal texto e tal atividade?), das razões pelas quais se realizou a escolha (por que tal texto e tal atividade?).

São essas as questões que tentaremos discutir neste artigo, baseados na experiência não só pessoal mas de uma equipe de professores de francês sobretudo em cursos com fins eminentemente instrumentais para graduandos e pós-graduandos heterogêneos quanto à especialidade.

1. REFLEXÕES METODOLÓGICAS

Antes de tratar desses problemas específicos, acreditamos conveniente lançar certas reflexões sobre como definimos a compreensão e sobre que princípios teóricos nos baseamos.

Considerando nosso trabalho inserido dentro dos princípios que norteiam o ensino comunicativo de línguas, partimos da concepção de leitura como processo ativo e criador do sentido em oposição à ideologia ainda vigente da recepção passiva do significado pelo Leitor. Parece fora de dúvida para os estudiosos da metodologia cognitivista que cabe ao Leitor reconstruir o(s) sentido(s) a partir dos dados do texto. Ora, essa reconstrução pressupõe uma série de operações cognitivas (atividade mental) por parte do leitor que a todo momento compara, associa, verifica, escolhe, elimina, interpreta e avalia. Para tal, utiliza-se ele de estratégias individuais que, segundo S.MOIRAND (1982) variam conforme três parâmetros principais:

a) O projeto de leitura - por que e para que se lê?(objetivos)

b) O texto (como se apresenta estruturado nas suas funções semiológicas, discursivas, linguísticas e comunicativas).

c) O leitor: sua competência linguística (grau de conhecimento dos modelos lexicais, gramaticais e textuais do sistema da língua estrangeira); sua competência discursiva (o conhecimento de diferentes tipos de discurso e de sua macro-organização); sua competência sócio-cultural (apropriação de modelos sociais, de normas de interação entre os indivíduos, conhecimentos dos objetos do mundo e de suas relações).

Passemos agora à análise, embora rápida, desses parâmetros em particular numa tentativa de aplicá-los à situação concreta de sala de aula.

a) Embora à primeira vista pareça desprovido de valor numa situação artificial de sala de aula, o projeto de leitura constitui um aspecto motivador sobretudo em curso que privilegia a compreensão em língua estrangeira. O professor poderá sugerir (ou pedir ao grupo de alunos que o faça) um ou mais motivos que orientem a leitura que, portanto, facilitem a compreensão: por exemplo, Marx morreu realmente para os comunistas? (T.5). Qual a opinião do Autor ou da Revista veiculada pelo artigo? (T.6).

Convém no entanto, considerar que o projeto de leitura quando não provém de uma necessidade urgente (p.ex. a elaboração de um trabalho em História), ou de um interesse individual, só pode ser suscitado metodologicamente num momento posterior à leitura global ou ao levantamento de hipóteses a partir de dados do texto, tais como ilustrações (T.1), título, tipo de discurso(T.3), etc... (cf. anexos).

b) Quanto ao texto, uma análise prévia de sua estruturação parece-nos necessária a fim de detectar suas características, sobre as quais o leitor ou professor poderão se apoiar seja para facilitar o que convencionamos chamar de "entrada" no texto, seja para prever possíveis dificuldades dos alunos, análise essa que poderá determinar as estratégias de leituras a serem utilizadas.

Será, portanto, necessário verificar os elementos de coesão, (unidades diafóricas: L'enfant...Ce livre...-T.4; retórico-lógicas (1):...Un second colloque... Enfin..... T.5 ;- Porquoi? La réponse... T.6; a organização discursiva: cf. T.4; as modalizações: En réalité: T.3, 32;

ieusement T.6, 49-55; os dados iconográficos (cf.T.1).
O aluno - sobre quem repousam as razões e os objetivós
toda atividade pedagógica - constitui o primeiro ele-
to a ser analisado no que ele tem de individual e so-
tudo no que ele tem de comum e de relevante para o gru
que competências (e em que grau) podemos pressupor:co
imento de língua estrangeira, grau de escolaridade,hã
s de leitura, interesses e gostos - constituem alguns
s importantes que devem preceder a seleção de textos
preparação de atividades.

Esses constituem os principais parâmetros sobre os
s devem se apoiar as atividades a serem propostas pe-
rofessor e realizadas em sala de aula, no intuito de
ar o indivíduo autônomo na habilidade da leitura de
os em língua estrangeira. Convém talvez aqui explicar
rmo: atividade supõe ação, trabalho consciente, elabo
o física e mental. No caso que nos concerne utiliza-
tal termo para distinguir as tarefas que aqui sugeri-
dos exercícios tradicionais de gramática, onde o tex-
quando é usado) constitui um pretexto, um meio de en-
r um certo conteúdo gramatical (pronomes, conjunções,
e sobretudo no caso da língua estrangeira, desenvol-
o vocabulário (1).

Ora, que tipo de atividades propor a alunos que dese
ler em língua estrangeira não apenas textos da própria
cialidade? Dado o tipo de público com que geralmente
lefrontamos - na maioria pouco habituados a usar de
consciente e produtiva sua capacidade de pensar, ana

do em geral) mesmo em língua materna, acreditamos ser tarefa da escola em geral - e porque não também do curso de língua? - fazê-los praticar essas operações cognitivas, sem as quais se torna difícil desenvolver a habilidade da compreensão escrita. Estratégias simples, tais como observar as imagens e relacioná-las com os dados do texto, apreender o sentido pelo contexto(quando escapa o significado de uma palavra); inferir o conteúdo ou formular hipóteses a partir da estrutura discursivá ou ainda por outros constituintes do texto. Cabe ao professor "pressentir" as dificuldades dos alunos e propor nas chamadas atividades (convites a uma leitura refletida, ativa e inteligente) estratégias novas a serem usadas noutros momentos de forma à garantir o sucesso da leitura e a autonomia do futuro leitor em língua estrangeira.

Assim, parece fora de dúvida que:

1) O critério de seleção de textos deve obedecer sobretudo aos interesses dos alunos; à sua própria constituição (estrutura interna), de modo a evitar uma redundância desanimadora; às competências (ver acima) do grupo de estudantes a fim de assegurar uma "progressão" inteligente, progressão essa que deve se basear no grupo de alunos, caminhar portanto do mais para o menos conhecido (2).

2) Embora a aprendizagem de qualquer competência seja um processo que recobre os três domínios - cognitivo (utilização do raciocínio), psico-motor e afetivo (motivações, interesses pessoais) é o primeiro deles que merece maior atenção no momento da elaboração das atividades a serem propostas.

Uma vez que as atividades privilegiam certas operações ognitivas, acreditamos eficaz que se levem em conta os ipos de operações a serem praticadas pelo aluno, já no mo-ento de sua preparação. Essa análise permitirá ao profes-or uma adequação satisfatória à situação real do ensino. ubora não tenha ainda sido realizada com perfeição uma xonomia dessas operações mentais, acionadas no momento compreensão de textos escritos, tentaremos utilizá-las nossos diagramas (cf.textos), apoiando-nos numa listagem ita por J. MCALPIN/M.SCOTT (1981) e S. MOIRAND (1982). Os objetivos específicos de cada atividade não podem modo algum ser esquecidos, pois disso depende o suces-do trabalho pedagógico.

APRESENTAÇÃO DE ATIVIDADES ADEQUADAS AOS TEXTOS

Nesta segunda parte, pretendemos descrever algumas atividades propostas a diferentes grupos de estudan-, todos eles principiantes em língua francesa, que ti-m por objetivo principal a compreensão de textos autên-os. Entendemos por autêntico (≠ fabricado) o texto re-ido de sua situação real de comunicação sem alterações fins pedagógicos. Assim, um artigo de revista escri-um determinado momento e lugar, para um determinado ico, com determinado objetivo (dados pragmáticos do o) poderá ser considerado autêntico e reutilizável em de aula, à condição que:

e reconstituam as condições de produção e os dados e-iativos e pragmáticos do texto em questão;

orrespondam aos interesses e necessidades do grupo de os.

Embora a leitura nos termos definidos até aqui pressuponha que o sistema cognitivo do estudante deva funcionar ao mesmo tempo em diferentes níveis: perceptivo, lexical, gramatical, semântico, pragmático e discursivo e que esses níveis só possam ser integralmente assumidos por uma abordagem global do texto, consideramos possível isolar, ou melhor, privilegiar um deles em função das características relevantes do texto: assim, ilustrações e diagramas sugerem estratégias que se baseiem nos dados semióticos do texto (cf.T.1), um texto tematicamente bem organizado, pode servir para treinar a leitura seletiva (cf.T.6), etc.. Parece-nos igualmente adequado aos princípios até aqui definidos, que, sempre que o texto se preste a isso, se proponham atividades de síntese, de elaboração de esquemas e gráficos (cf.T.5). Convém ressaltar que as atividades poderão exigir respostas verbais ou não verbais(3), segundo se solicite ao aluno que responda ou transcreva ou que apenas assinale ou sublinhe, por exemplo, o segmento a que se refere uma unidade anafórica (cf. T.4).

Passaremos a seguir à apresentação dos textos e atividades (cf. anexo) explicitados, numa tentativa de síntese, em grades sob as rubricas: características do texto, objetivos, atividades sugeridas e operações cognitivas pressupostas.

	DADOS RELEVANTES DO TEXTO	OBJETIVOS	ATIVIDADES	OPERAÇÕES COGNITIVAS
TEXTO 1	Ilustração com legenda, funcionando como elemento explicativo do texto; Organização retórica bastante elucidativa: a dualidade expressa no título se repete quer por co-referentes (La religion... Le catholicisme; L'idéal révolucionnaire....le communisme.), quer por unidades anafóricas do tipo: l'une et l'autre(1.18);ces deux blocs comparés (1.40).	Possibilitar ao aluno: 1) A compreensão do texto a partir da ilustração (desencadeacadora de hipóteses); 2) A reflexão sobre a organização retórica do texto; 3) O uso de uma estratégia de leitura bem sucedida.	Num primeiro momento, compreender a ilustração; depois, relacioná-la com os dados do texto (relação texto ⟷ imagem) Solicita-se aos alunos que assinalem no texto - atividade não verbal - (ou que reescrevam em duas colunas) os segmentos linguísticos que tratam dos dois assuntos explicitados no título e nas ilustrações.	Formular hipóteses a partir dos dados iconográficos; Reconhecer no texto os dados da ilustração; Relacionar ilustração ⟷ texto; formas linguísticas ⟷ significado.

	DADOS RELEVANTES DO TEXTO	OBJETIVOS	ATIVIDADES	OPERAÇÕES COGNITIVAS
	Aspecto bastante iconográfico: título e sub-títulos em negrito; itens claramente expressos em sequência; Cada item é precedido de uma pergunta na tentativa de explicar a afirmação feita no título; Tipo de Texto: Planfeto político - (argumentativo).	Facilitar a compreensão do texto graças à percepção da apresentação iconográfica do mesmo. Sensibilizar à percepção da organização lógica do texto (os itens respondendo às perguntas; estas explicando a afirmação inicial: Réconquérir la France, c'est possible). Fazer perceber a intencionalidade do enunciador (subjacente ao texto).	Texto segmentado nos diversos itens que o compõem. Solicita-se aos alunos que reestruturem o texto a partir dos seus principais elementos organizacionais. OBS. Convém lembrar que este exercício não constitui um momento de reflexão e de assimilação de certas formas linguísticas ligadas à sua função(Exemplo: Pourquoi? Resposta que expressa a causa).	Identificar o tipo de texto; A partir dessa primeira identificação, Identificar os itens; Selecioná-los e relacioná-los com a pergunta. Relacionar, portanto, forma, conteúdo e função. Ordenar segmentos (nível de compreensão que exige uma competência mais desenvolvida).

	DADOS RELEVANTES DO TEXTO	OBJETIVOS	ATIVIDADES	OPERAÇÕES COGNITIVAS
TEXTO 3	Texto accessível à maior parte dos alunos pelo assunto tratado. Organização retórica bastante explícita.	Possibilitar ao aluno a experiência de utilização da estratégia de leitura a partir dos dados temáticos e de alguns elementos organizacionais do texto.	Questionário que dê conta dessa organização e que facilite a compreensão. Em grupos de competência linguística mais avançada, recomenda-se que as questões não se limitem ao simples reconhecimento dos dados explícitos, mas atinjam sobretudo os dados implícitos e um certo nível de interpretação e avaliação.	Identificar a questão no texto; Selecionar a melhor resposta; Completar a questão com a informação do texto; Resumir a informação principal; Formular hipóteses a partir dos dados temáticos.

	DADOS RELEVANTES DO TEXTO	OBJETIVOS	ATIVIDADES SUGERIDAS	OPERAÇÕES COGNITIVAS
TEXTO 4	Tipo: Comentário de uma obra. .Superestrutura discursiva conhecida (cf. Introdução, método, resultados, comentário, conclusão). .Utilização frequente de elementos diafóricos (cf. texto analisado). .Presença de operadores discursivos (p.ex. aussi-1.37).	Permitir ao aluno o uso da competência discursiva adquirida em leituras precedentes. Refletir sobre a relação coesão-coerência do texto. Possibilitar a reflexão e a memorização de certas unidades gramaticais responsáveis pela estrutura do texto. Conscientizar o aluno de que a ausência de uma unidade linguística não interfere na compreensão, pois sua função pode ser inferida pelo contexto, na relação interfrasal.	1) Preencher as lacunas em português ou em francês (conforme a competência linguística individual) ou mesmo explicitar a função dessas unidades e assimilar no texto o(s) segmento(s) a que se referem. 2) Essas palavras poderão se achar enumeradas em desordem no final do texto. O aluno deverá escolher a forma correta. OBS. As mesmas atividades poderão ser aplicadas a textos de organização lógica bem acentuada (lacunas sobre os operadores lógicos e/ou discursivos).	.Formular hipóteses a partir da estrutura discursiva do texto. .Inferir o sentido das unidades linguísticas ausentes a partir da relação semântica entre os dois segmentos textuais (procedimento analítico). .Conceptualizar (generalizar) as relações linguísticas estabelecidas. .Relacionar as unidades linguísticas; .Selecionar ou escolher o item lexical que melhor se adapte ao conto (At.2).

	DADOS RELEVANTES DO TEXTO	OBJETIVOS	ATIVIDADES SUGERIDAS	OPERAÇÕES COGNITIVAS
TEXTO 5	Texto eminentemente informativo. Polêmico na medida em que comenta fatos. Ponto de vista do Enunciador facilmente reconhecido por enunciados modalizados (Ex.: Paradoxe: ...1.166).	Desenvolver a leitura não linear. Propiciar o reconhecimento e a utilidade dos diferentes níveis de leitura. 1) Localizar a informação desejada; correspondente, portanto, ao projeto de leitura inicial; 2) Reconhecer com facilidade a opinião do Autor.	Preencher o gráfico, obedecendo à sequência de "leituras" necessárias (cf. AT.4). (Resposta do tipo verbal).	Reconhecer o tema e o tipo de texto. Observar e relacionar itens do gráfico e dados do texto. Selecionar a informação pedida. Reorganizar os dados do texto, rompendo com a linearidade do mesmo. Avaliar (conclusão pessoal).

	DADOS RELEVANTES DO TEXTO	OBJETIVOS	ATIVIDADES SUGERIDAS	OPERAÇÕES COGNITIVAS
TEXTO 6	Texto eminentemente argumentativo. Grande número de operadores lógicos. Organização temática bastante relevante, a partir mesmo de repetições.	Treinar a leitura seletiva; Sensibilizar: 1) Para a percepção da organização temática; 2) Para o papel semântico pragmático da repetição (Ex. on ment... on ment... T.6) 3) Para o reconhecimento dos operadores lógicos com função argumentativa (Ex. alors que - relação de oposição; Pourquoi? La réponse...(1.) (cf.T.6). Possibilitar uma leitura mais autônoma.	Depois da leitura global, cada grupo de alunos lerá a parte do texto que mais lhe interessar (política, economia...) Por fim lerão a opinião do Autor (cf. fim do texto). Convém pedir um resumo (mesmo em português) do conteúdo apreendido.	Identificar os temas do texto; Selecionar um dos temas. Localizar a opinião do Autor. Resumir.

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Convém notar a liberdade que é preciso permitir aos alunos no momento da realização da atividade sugerida: a ordem dos segmentos (T.2), ou as respostas dadas (T.3) podem não corresponder exatamente à dos textos originais; o que importa, na verdade, é que toda resposta venha acompanhada de justificativa e de um momento privilegiado de interação professor-alunos numa discussão fértil onde a reflexão permita o raciocínio e a assimilação.

Mais duas observações: 1) A ordem em que se encontram os textos e atividades não correspondem de modo algum àquela atividade pedagógica, que, como já pudemos observar, deverá se adequar ao público em questão; 2) Não poderão ser aplicados tais quais sem uma análise prévia da situação real de aprendizagem.

5º Dessa forma, acreditamos ter proposto uma resposta (há muitas outras possíveis) às questões formuladas inicialmente, resposta essa que consideramos altamente satisfatória dada a reação positiva dos alunos ao notarem, no final de algumas aulas, o progresso feito e ao se darem conta de que nossa preocupação principal não é a de "ensinar" a língua estrangeira, mas a de "ensinar e aprender", ensinar a estudar, enfim, ensinar a ler.

(T.3)

Agnosticisme politique et espérance de vie

Les deux grandes idéologies qui structurent les conflits politiques nationaux traditionnels — l'idéal révolutionnaire et le catholicisme — sont des systèmes métaphysiques. La religion croit au paradis après la mort. L'idéal révolutionnaire croit au paradis sur terre.

Le communisme, représentant actuel de l'athéisme révolutionnaire et du matérialisme du XVIIIe siècle, affirme, de plus, que l'esprit meurt en même temps que le corps.

Communisme et catholicisme ont en commun l'idée qu'un rapport doit nécessairement exister entre vision de la mort et conception de la politique. Le bonheur vrai, pour une et l'autre doctrine, ne peut être situé que dans le futur de l'individu, sur la terre ou au ciel.

La plupart des régions de France ont accepté cette coïncidence des idéaux politiques et des conceptions métaphysiques. On est de gauche, athée, de droite et croyant. Quelques provinces seulement ont refusé cet alignement de la foi et du vote. Elles sont alors de droite sans être particulièrement chrétiennes, ou de gauche sans être particulièrement déchristianisées. Deux blocs principaux et opposés sont particulièrement remarquables.

L'un s'étend de la Seine à l'Océan : il est de droite sans croire beaucoup en Dieu.

L'autre s'étend de l'Océan à la Méditerranée : il est sincèrement de gauche sans être hostile à la religion.

Curieusement, ces deux blocs compacts apparaissent aussi clairement sur les cartes de l'espérance de vie.

La mort frappe particulièrement tard dans ces régions d'agnosticisme politique, où la métaphysique ne s'est pas emparée des conflits terrestres. On vit longtemps dans les régions où l'on ne croit ni au paradis sur terre ni au paradis après la mort. ■

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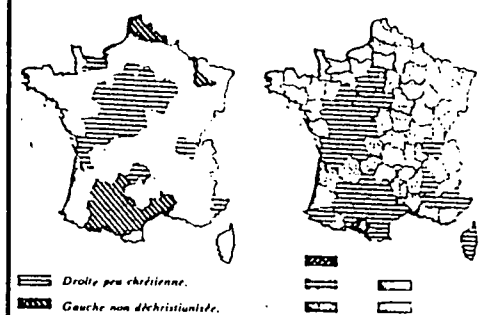
AGNOSTICISME POLITIQUE

ESPÉRANCE DE VIE EN 1975



Les départements dont les attitudes politiques et religieuses ne coïncident pas sont hachurés.

Ecarts d'espérance de vie après 50 ans en 1975 (hommes de 50 ans) par rapport à la moyenne nationale.

T. 2

RECONQUERIR LA FRANCE

C'EST POSSIBLE... AVEC VOUS,

UNE NOUVELLE POLITIQUE

POURQUOI ?

La France s'affaiblit
- Le chômage s'accroît
- La hausse des prix s'accélère
- Les entreprises ferment
- La politique agricole est menacée
- L'insécurité gagne la vie quotidienne
- La France vieillit
- La crise des valeurs morales s'approfondit

COMMENT ?

Prenons nos responsabilités
- Luttons contre la soi-disant fatalité
- Retrouvons le progrès et la croissance par un effort nouveau
- Sachons que la liberté se gagne tous les jours
- Favorisons les initiatives qui replaceront la France sur le chemin de l'espoir

QUAND ?

Aujourd'hui
- Nous devons écarter les illusions
- Nous pouvons refaire notre force économique
- Nous pouvons redonner à chacun les moyens de vivre mieux
- Nous devons rendre à la France le souffle d'une grande ambition nationale

(At.2)

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- Nous pouvons refaire notre force économique
- Nous devons écarter les illusions
- Favorisons les initiatives qui replaceront la France sur le chemin de l'espoir
- Le chômage s'accroît

UNE NOUVELLE POLITIQUE

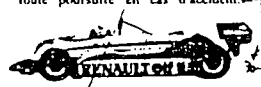
(T.3)

AUTOMOBILE

Coup de frein sur la Formule 1

Victoire d'Alain Prost sur Renault Turbo au Grand Prix d'Afrique du Sud de Formule 1, le samedi 23 janvier. « La Marseillaise » retentit encore que les commissaires sportifs décrètent la suspension de toutes les licences. Les pilotes avaient eu l'audace de faire grève pour exprimer leurs revendications. Comme n'importe quels salariés !

L'objet du litige : la « superlicence » imposée cette année par la commission de la Formule 1. Trois points au moins sont jugés inacceptables. Le premier impose de disputer toutes les courses de la saison dans une seule écurie, alors que les employeurs peuvent, eux, dénoncer leur contrat. Une disposition qui interdit aux coureurs de négocier eux-mêmes leur transfert, et prive de leur emploi les « petits » pilotes de F 1 qui sautent d'une écurie à l'autre, au coup par coup. Deuxième point litigieux : les pilotes non couverts par les organisateurs doivent renoncer à toute poursuite en cas d'accident.



Troisième point : « Ne rien faire qui puisse nuire au sport automobile et à la Formule 1 », formule imprécise qui revient à museler les champions.

En réalité, la superlicence apparaît comme un contrat d'allégeance envers le pouvoir sportif, la Fédération internationale du sport automobile (Fisa) et l'Association des constructeurs de Formule 1 (Foca).

« Nous n'avons pas droit à la parole », dit Didier Pironi, le « Français » de l'écurie Ferrari. Président de l'Association des pilotes de Grand Prix (G.p.d.a.), Pironi n'a qu'une voix consultative à la Commission de Formule 1, où sont élaborés les règlements. « Alors, dit-il, comment s'étonner que les voitures soient devenues suicidaires ? » En douze ans, 12 pilotes l'ont payé de leur vie.

Pour Didier Pironi, la partie qui commence autour du tapis vert sera plus difficile à remporter qu'un Grand Prix : en face, deux adversaires coriaces. Compagnon de route de Robert Hersant depuis les années 40, fondateur de « L'Auto-Journal », Jean-Marie Balestre (Fisa) s'est hissé au poste suprême du sport automobile sans le moindre palmarès dans cette spécialité. Il manie la diplomatie avec la légèreté d'un bulldozer.

Didier Pironi à Johannesburg. La Renault d'Alain Prost.

Ayant vaguement tâté de la Formule 3, le Britannique Bernie Ecclestone est propriétaire de Brabham. Président de la Foca, il rêve d'un grand cirque de la Formule 1 dont il serait à la fois le caissier et le Monsieur Loyal.

Les deux présidents, qui marchent la main dans la main cette année, étaient ennemis jurés l'an dernier. La sécurité des pilotes a ainsi été sacrifiée à deux objectifs : ménager l'orgueil du président de la Fisa et sauvegarder les intérêts du président de la Foca. Le règlement s'en ressent : noyé dans le flou politique, chaque article permet toutes les interprétations.

Sport spectacle, la Formule 1 est également une affaire de gros sous. Les droits de retransmission télévisée, le prix des places très élevé, la publicité drainent un pactole dans les caisses des constructeurs et des organisateurs. Les vrais acteurs en sont écartés. Sur 32 pilotes, une demi-douzaine de vedettes sont formidablement payées (certaines touchent de 500 à 800 millions de centimes par an) ; une poignée d'autres, avec un petit nom, gagnent bien leur vie. Le reste, réduit au rang de faire-valoir, en arrive à payer pour assouvir une passion. Alors, loin des flonflons et des lauriers, les pilotes manifestent simplement pour leur dignité.

JACQUES POTHERAT

(L'EXPRESS)

(AT.3)

ACTIVITÉS sur le Texte "Coup de frein sur la Formule 1"

1).....constitue le suject de l'article.

2)Apparement,.....est une mesure contre...
.....

3)..... points litigieux:

a)..... sont interdits de changer d'écurie. .....peuvent dénoncer.....

b)En cas d'accident.....

c).....doivent tout faire pour servir.....
.....

4)En réalité,.....est une mesure contre....
.....:.....et.....

5)L'an dernier, les deux présidents, M. .....et M. ...
.....étaient.....Cette année.....,
parce qu'ils ont les mêmes intérêts:.....

6)Ainsi, le nouveau.....ne répond pas aux intérêts des pilotes, mais aux intérêts de.....
.....

7)Les.....acteurs,.....,sont exploités: qualques-uns seulement.....;
.....gagnent bien; la plupart
.....

Les faux acteurs,.....et.....
.....gagnent.....

(T. 4)

Enfance

L'ENFANT UNIQUE : ENFANT EQUILIBRÉ, PARENTS HEUREUX

d'Ellen Peck

CE livre est le travail d'une journaliste américaine profondément engagée dans le Mouvement pour une croissance démographique zéro. L'ouvrage est d'autant plus significatif du courant de pensée qui se développe aux Etats-Unis depuis quelques années qu'il est le second à paraître en l'espace de quelques mois pour prendre la défense de l'enfant unique et de sa famille. Tous deux utilisent d'ailleurs une démarche semblable. Celle-ci consiste à solliciter, par le biais d'une enquête par questionnaire, les témoignages ou les opinions d'enfants uniques, de parents d'enfants uniques et de diverses catégories de spécialistes (conseillers familiaux, psychologues, sociologues et psychiatres d'enfants). Le mixage de l'ensemble des réponses obtenues permet à l'auteur d'étayer la thèse dont elle est partie : « *Les enfants uniques sont O.K.* »

Ainsi leur réussite scolaire, puis sociale ne fait aucun doute. Elle tient pour l'essentiel aux qualités de leadership, de générosité et de coopérativité dont font preuve tout au long de leur existence les enfants uniques. Qualités elles-mêmes dues au fait qu'ils ne sont évidemment pas absorbés par tous les problèmes de rivalité fraternelle, de compétition et de jalousie qui sont le lot quotidien des enfants ayant des frères et des sœurs.

Les parents d'enfants uniques sont aussi O.K. Le choix qu'ils ont su faire de n'avoir qu'un seul enfant assure leur épanouissement. Ils ont plus de temps, moins de soucis d'argent ; toutes choses qui devraient les rendre plus disponibles pour assurer le meilleur épanouissement possible à leur enfant.

Ce livre nous change du discours habituel sur l'enfant unique : depuis longtemps de nombreux spécialistes nous expliquaient, de façon plus ou moins savante, qu'« *être enfant unique est une maladie en soi* », selon la formule lapidaire de Stanley-Hall dans un de ses manuels de psychologie de l'enfant. Mais c'est un nouveau stéréotype, positif cette fois, que le livre nous propose : il a recours aux mêmes procédés : valorisation systématique du statut (des spécialistes, toujours eux !) des personnes dont on sollicite les opinions ; rapprochement d'informations anecdotiques et de données chiffrées qui leur donnent une valeur générale ; occultation de la façon dont l'enfant unique n'est qu'un enjeu dans un débat entre différentes options idéologiques relatives à la natalité.

Si le livre d'Ellen Peck amène un peu d'air en ébranlant les idées couramment admises, il s'avère à l'analyse tout aussi mystifiant que ces dernières. La psychologie des enfants uniques et des situations d'unicité reste à faire. Elle ne pourra être que par des observations systématiques, un travail long et minutieux pour sortir du jeu des opinions et définir d'éventuelles caractéristiques psychologiques des enfants uniques.

JEAN-PIERRE ALMODOVAR.

* Seghers. 245 pages. 35 F. Traduit de l'américain par M. Pancherra.

(At. 4)

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JEAN-PIERRE ALMODOVAR.

* Seghers. 245 pages. 35 F. Traduit de l'américain par M. Pancherra.

(T. 5)

Marx : un anniversaire enterrement

Il y aura cent ans le 14 mars 1983 que Karl Marx mourait. Or, curieusement, la célébration de cet anniversaire ne semble provoquer qu'un intérêt fort limité, même chez les plus directement concernés, les marxistes. A la question : « Qu'allez-vous faire pour le centenaire de Marx ? » l'ambassade de Chine semble stupéfaite et reste sans voix. Chez les Soviétiques, on vous rétorque que « plusieurs colloques vont se tenir en France » ; mais en U.R.S.S. ? Mystère. La R.D.A. a décrété 1983 « Année Karl Marx ». A l'inverse, l'ambassade de R.F.A. rappelle avec fierté qu'« un million et demi de marks ont été consacrés à la restauration de la maison natale de Marx, à Trèves ».

Paradoxalement, le fait que Trèves soit en Rhénanie-Palatinat — fief très conservateur dominé depuis longtemps par le nouveau chancelier Kohl — ne s'oppose nullement à ce que soit célébré en grande pompe un « fils du pays » si illustre. En cet anniversaire des cinquante ans de l'arrivée de Hitler au pouvoir, mais aussi des cinq cents ans de la naissance de Martin Luther et des cent ans de la mort de Wagner, c'est en fêtant Marx, l'homme, son engagement social voire humaniste, que les Allemands, tant marqués par l'histoire de ce siècle, vont retrouver un peu de leur identité. Bonn, capitale de l'un des Etats qui subissent depuis 1945 la pression directe du monde communiste, va accueillir en février, à la veille d'élections décisives, un formidable colloque, organisé par la puissante fondation sociale-démocrate Friedrich-Ebert, sur le thème : « Marx dans notre époque et le socialisme démocratique ». Willy Brandt, ex-chancelier, Bruno Kreisky, chancelier autrichien, Tierno Galvàn, maire socialiste de Madrid, autant de représentants qualifiés de l'Internationale socialiste, ont accepté d'y prendre la parole. En R.D.A., « pays du socialisme existant », plus que Marx, « le plus grand fils du peuple allemand », c'est le marxisme, assimilé au marxisme-léninisme, « fil conducteur de l'action contemporaine », qui sera honoré dans tout le pays.

Il y a longtemps que la renommée de Marx a franchi les frontières allemandes. La commémoration sera donc internationale. En Italie, Bologne, fief communiste, organise un colloque

(Suite page 106 →)

→ Suite de la page 104

suivi, au printemps, d'une exposition. A Linz, en Autriche, à Dubrovnik, en Yougoslavie, marxologues de l'Est et de l'Ouest se rencontreront pour une vaste confrontation. En Grande-Bretagne, en Suisse, aux Etats-Unis se tiendront quelques manifestations limitées. Plus surprenant apparaît le colloque international organisé par l'université de Burdwan, au Bengale-Occidental, sur le thème : « Théorie marxiste et recherches sur le monde extra-européen ». Dernier effet d'un néocolonialisme idéologique ou découverte du marxisme par le tiers monde non communiste et tentative de l'évaluer au prisme du sous-développement ? Au total, l'impression dominante reste celle d'un anniversaire contraint, académique, qui s'apparente plus à un enterrement de première classe qu'à la célébration d'une pensée revivifiée.

Dans ce concert international, la France tient très honorablement sa partie. Certes, à la veille des élections municipales, le P.s. reste prudemment à l'écart de toute initiative qui permettrait à ses adversaires de le stigmatiser comme marxiste-collectiviste. Et il faut bien reconnaître que la théorie — en particulier le marxisme — a toujours reçu un accueil très mitigé du mouvement ouvrier et syndical français, sauf dans la mouvance communiste. Mais pour le P.c.f., le problème est plus compliqué. Il ne tient pas, avant les municipales, à s'exposer aux coups des anticollectivistes. Il a choisi un profil bas : pas de grande manifestation publique. Néanmoins le marxisme-léninisme est l'un des éléments constitutifs de tout parti communiste. Les communistes français ne peuvent renier l'homme et la doctrine qui fondent leur démarche théorique. Leur commémoration de Marx sera donc en demi-teinte.

A usage interne, l'Institut de recherche marxiste organise, fin janvier, un colloque confidentiel sur « Le marxisme et la libération humaine ». Mais l'essentiel de l'action du P.c. se situe ailleurs : dans le soutien et l'approbation apportés à des initiatives qui, sans relever directement du contrôle politique du P.c.f., restent dans sa mouvance idéologique. Le coup d'envoi en a été donné avec le « Dictionnaire critique du marxisme » (Puf), réalisé par des dissidents du P.c.f., qui, sous la direction de Georges Labica, n'en retiennent pas moins une seule tradition marxiste : la marxiste-léniniste-stalinienne.

Ce stalinisme — certains, d'ailleurs, ne manqueront pas de « fêter » le 3 mars, le trentième anniversaire de la mort du Petit Père des peuples — qui a été pendant trente ans la référence théorique de tout communiste français, le P.c.f. a compris qu'il n'était plus tenable, qu'il existait des marxistes en dehors du Parti. Il s'en est donc accommodé, mais a immédiatement envisagé la meilleure façon de les utiliser. Il soutient donc à fond le « Dictionnaire critique du marxisme ». De même, il participe à la préparation d'un vaste colloque organisé, avec le même Georges Labica, par l'université de Nanterre et le C.n.r.s., du 17 au 20 mars 1983. Intitulé « L'œuvre de Marx, un siècle après », celui-ci ne portera que sur un aspect très technique : la diffusion et la traduction de ses écrits. Ainsi aucun risque de dérapage idéologique, ou politique sur la portée de l'œuvre de Marx au regard du socialisme existant. De leur côté, les Editions sociales se contenteront de publier une nouvelle traduction du livre I du « Capital » et une réédition de la biographie de Marx par Auguste Cornu.

Philosophes muets

Un second colloque, qui a la faveur du ministre de la Recherche et de l'Industrie, est en train d'être concocté par les universités de Vincennes-Saint-Denis et Paris-VII, sur le thème : « Marx et les marxismes ». Il regroupera, là encore, des intellectuels communistes et toute la palette des marxismes de gauche issus de Mai-68.

Enfin, pour clore l'année en beauté, la prestigieuse Ecole des hautes études apportera sa pierre à l'édifice, en décembre. Son initiative sera sans doute la mieux préparée des trois. Mais le rapport de Marx aux conceptions « historiques, économiques et sociales du XIXe siècle » sera nettement mis en valeur. En revanche, tout son impact politique et idéologique sur les intelligentsias d'Europe centrale et orientale — et évidemment russe — risque d'en être gommé.

Faut-il oublier Marx ? Le marxisme est-il mort ? Le combat cessera-t-il faute de combattants ? Les « nouveaux philosophes » sont muets. Paradoxe ? dans l'édition française, seul Raymond Aron, préfaçant « De Marx et du marxisme », un recueil d'articles de Kostas Papaioannou (Gallimard, en février), présente l'homme et sa pensée.

JUTTA SCHERRER
et STÉPHANE COURTOIS

AT. 5	NOM DES PAYS	COMMÉMORATIONS		IMPRESSIONS DE L'AUTEUR
		TYPE/SUJET	LIEU/DATE	
PAYS COMMUNISTES				
PAYS NON-COMMUNISTES				

CONCLUSION PERSONNELLE :

TRIBUNE

(T. 6)

Eloge de la vérité

PAR JACQUES ATTALI

En sciences humaines, en politique, en économie, vivre aujourd'hui que semble partout régner le mensonge. Faut-il s'en accommoder, comme d'un simulacre nécessaire à tout ordre social, ou le dénoncer, comme une drogue mortelle ? Sans doute faut-il d'abord prendre la mesure de son ampleur et de son rôle dans tous les champs de la société.

En sciences humaines, chaque chapelle consacre l'essentiel de son énergie à mentir sur la pensée des autres pour les critiquer : les léninistes font des théoriciens socialistes des alliés du capital ; les économistes mathématiciens traitent les autres économistes comme des charlatans avec des citations truquées ; les psychanalystes n'acceptent pas sans injure diffamatoire que d'autres viennent réfléchir sur leur terrain.

En politique intérieure, chaque parti proclame qu'il veut gouverner avec l'autre, alors que toute union électorale est en réalité une stratégie pour remplacer l'autre ; chaque parti proclame qu'il craint la trahison de l'autre, alors qu'il la souhaite pour se retrouver seul sur le territoire électoral commun.

En politique étrangère, les grandes puissances font semblant de ne pas se tolérer alors qu'elles ne maintiennent leur hégémonie sur le monde que par la peur que cet affrontement inspire aux autres.

En économie, le mensonge est plus que jamais la règle nécessaire aux jeux du temps : on ment sur la distribution des revenus pour faire accepter l'inégalité ; on ment sur les qualités des objets pour faire croire qu'ils peuvent satisfaire toutes les aspirations dont la publicité les entoure ; on ment sur les causes de la crise pour en faire accepter les conséquences ; on ment sur la valeur de la monnaie pour en faire supporter la domination ; les gouvernements mentent sur l'action qu'ils mènent, en disant qu'ils luttent contre l'inflation alors que celle-ci est la condition nécessaire du fragile consensus des sociétés dites libérales.

Pourquoi cela pourquoi ce monde d'illusion, d'invective, de jeu, de simulacre ? Pourquoi faire du mensonge un environnement quotidien, lancinant, de tous les actes, de tous les discours, de tous les ordres sociaux ?

La réponse à cette question renvoie au problème majeur des sociétés modernes : le mensonge est nécessaire à l'affirmation des différences avec les autres quand, en réalité, on a de plus en plus peur d'être identique à l'autre, de ne plus exister faute de différence. Or le monde industriel produit l'identité. Il lasse les regards théoriques sur la société, il homogénéise les vies politiques et il réduit la diversité des peuples, des modèles sociaux, des espèces animales et des objets. Pour lutter, l'uniformité reste intolérable parce que la vieille sagesse des peuples sait que, de tout temps, l'identité est porteuse de rivalité et de mort, des hommes et des nations.

> Il est urgent
> de produire un monde
> où chacun pensera à être
> plutôt qu'à paraître,
> à créer
> plutôt qu'à critiquer,
> à vivre plutôt
> qu'à faire mourir

Alors notre monde préfère vivre dans le simulacre de la différence, c'est-à-dire dans le mensonge créateur d'une artificielle variété, plutôt que dans la vérité de l'uniformité ou dans la difficile création de vraies différences.

Mais un jour, la vérité finit par se venger du mensonge ; les fausses différences, ruine de pouvoir, cessent de convaincre. A trop mentir en sciences, à ne pas être décomplexé pour avoir fait, on finit par perdre le sens du vrai, par soutenir n'importe quoi avec n'importe quel argument et à ne plus être que des propagandistes déguisés en chercheurs, des professionnels du simulacre, des techniciens de l'apparence, des théoriciens du faux.

A trop mentir en politique, on voit spectateurs quitter les salles, les malades perdre leurs illusions, les modèles de société devenir des cauchemars et la démocratie laisser insensiblement la place à la seule institution politique compatible avec la durabilité du mensonge, la dictature.

A trop mentir en économie, on rend crédible à ceux qui en sont les producteurs l'existence d'une quelconque limite à la croissance des salaires, interdisant ainsi toute transition réussie ; à trop mentir aux consommateurs, on finit par leur donner le goût d'autres marchandises de rêve, plus chères, plus dures, d'autres drogues.

Il devient alors urgent de faire, en tout et partout, l'éloge de la vérité, de produire un monde où chacun pensera à être plutôt qu'à paraître, à créer plutôt qu'à critiquer, à vivre plutôt qu'à faire mourir. Il devient urgent d'accepter la réalité de la nécessité d'uniformité, pour libérer partout les sources de réelles diversités qui ne peuvent naître que de la créativité de tous. Sans aucun doute apparaîtront alors de réelles différences, conséquences d'une réelle existence de chacun, d'une vie qui refuserait plus d'être guidée par le désir de se distinguer de l'autre mais par le désir d'être soi-même.

Par exemple, il faut avoir le courage de dire qu'une théorie sociale doit se construire ni contre ni pour les actuelles pensées marxiste, freudienne, wébérienne, marxiste ou léniniste mais à côté d'elles, sereinement, en utilisant certains des apports de chacune d'elles comme des outils parmi d'autres, en les retournés contre ceux qui en ont fait les fusils de leur mensonge.

Il faut avoir le courage de dire que la raison de l'effondrement de leurs modèles et de leurs théories les partis communistes occidentaux ne fondent plus leur existence que sur leurs calomnies dont ils accablent les socialistes.

Il faut avoir le courage de dire que les modèles sociaux des deux grandes puissances sont aujourd'hui si voisins que leur actuelle tension n'est qu'une dangereuse mascarade pour masquer cette similitude.

Il faut avoir le courage de dire que la compétition, la hiérarchie, l'inégalité, les marchandises ne remplaceront jamais, comme support d'existence et de communication, les rapports réels entre les hommes, que le temps stocké dans un objet ne remplacera jamais le temps vécu entre deux êtres, que la misère et la faim du monde sont notre faute, non celle du hasard. La perversion de notre monde est dans l'acceptation tacite de tous ces mensonges qui, en définitive, tuent les hommes aussi sûrement que des fusils. Il faut faire partout l'éloge de la vérité, c'est-à-dire celui de l'existence et de l'autonomie, seule voie ouverte vers la réelle lutte contre l'uniformité, vers un monde sans violence où les structures qui fondent encore les pauvres réalités sur le mensonge deviendront dérisoires, inutiles, oubliées.

LE NOUVEL OBSERVATEUR

LEGENDA

Elementos Endofóricos { (anáforas) (catáforas)

Repetições Lexicais ou Temáticas } ----------

Operadores Lógicos e Retóricos

Opinião do Autor

Dados Iconográficos

DISCUSSÃO SOBRE ALGUNS ASPECTOS DO ENSINO DE REDAÇÃO

TEXT F

Cecília A.S. Ramos de Abreu-PUC/SP

APPEN. 56

OBJETIVO

O objetivo deste artigo é discutir alguns aspectos do ensino de redação. Desta forma, trataremos da importância dessa área do ensino no contexto geral da educação; da possibilidade ou não de sua concretização em sala de aula; e por fim, da busca de caminhos a serem seguidos objetivando a facilitação desse ensino.

APRENDER A REDIGIR: UM ELEMENTO BÁSICO NO PROCESSO EDUCATIVO

A nosso ver, o ato de redigir deveria ser considerado um elemento de grande importância para a formação do indivíduo. Oliveira (1977:214) nos descreve a seguinte aspiral: "o pensamento possibilita a redação, o ato de redigir desenvolve o pensamento que por sua vez promove novas possibilidades de redação". Vemos, desta maneira, a formação de um círculo que não poderíamos, de modo algum, chamar de vicioso por seu caráter positivo mas talvez denominá-lo círculo profícuo ou fértil: desenvolvimento de raciocínio ligado ao desenvolvimento da habilidade de redigir. O homem tem o direito de saber se colocar de uma maneira clara, concreta e lógica diante de si e dos outros; para tal, devem ser oferecidos a ele estímulos variados e criativos.

Fica, desta maneira, patente a importância que deve ser dada ao desenvolvimento da habilidade de redigir dentro do processo educativo que visa ao desenvolvimento do homem como um todo e à utilização da língua "não para ser isto ou aquilo, mas para ser" (Portella)[1].

ATO DE REDIGIR: ARTE E CIÊNCIA

Partindo do pressuposto de que é de extrema importância

1. E. Portella "Linguagem nem sempre entendida" apud R. Bittar (1980)

a prática da redação para a formação do homem, temos que analisar um outro aspecto diretamente ligado a este: é possível se ensinar a redigir? Com relação a este ponto, admitimos como Vivian e Jackson (1961) que o ato de redigir é arte e ciência. No momento que engloba elementos relacionados à aptidão e ao instinto, escrever é arte. Esses elementos nos parecem não ser passíveis de uma instrução sistematizada, porém, vemos a possibilidade da pessoa aprender a exercitar e controlar seu talento para dessa maneira, tirar maior proveito do mesmo.

Por outro lado, o ato de redigir é ciência desde que possui elementos que seguem regras. Se a pessoa observa estas regras, ela maneja estes elementos perfeitamente. Sob este ponto de vista, portanto, praticamente, qualquer pessoa pode aprender a redigir com uma gramática aceitável e apresentar seu trabalho de uma maneira lógica. Com dedicação e prática qualquer pessoa pode ir além deste nível.

Chegamos, assim, à conclusão de que o ato de redigir é, de alguma maneira, passível de ensino. Como é admitido por muitos especialistas nessa área como Meserani (1972), todos os homens possuem qualitativamente as mesmas capacidades psicológicas (inteligência, memória, criatividade, etc.), o importante é exercê-las. Portanto, saber redigir não pode ser visto como uma questão de dom, mas como uma capacidade que todos possuem e que podem desenvolver.

SITUAÇÃO BRASILEIRA DIANTE DA REDAÇÃO: ALUNO E PROFESSOR

Com relação à situação do aluno brasileiro diante da aprendizagem de redação, nós professores não devemos nos satisfazer com a dura constatação: escrever é importante para a formação do indivíduo mas nossos alunos não vêm se desempenhando bem nesta área. Algo tem que ser feito. No entanto, um dos maiores problemas no processo ensino-aprendizagem da redação é que não é que os professores estejam ensinando mal, mas eles não estão ensinando, pois não há quase ensino no processo mandar escrever-escrever-avaliar. Criticar redações que surgem milagrosamente não é a forma ideal de se ensinar a redigir. Na realidade, não estamos ensinando nossos alunos a escrever melhor mas esperamos que eles o façam. Estamos interessados somente pelo produto final que é o texto escrito pelo aluno e não pelo processo de redigir. Para sanar esta falha, seria necessário buscar caminhos possíveis que levem o aluno a conseguir um desempenho adequado.

BUSCANDO CAMINHOS

A tarefa dos professores de redação, portanto, deveria ser a busca de caminhos que devem ser vistos como pressupostos teóricos que deveriam estar presentes na elaboração de programas de cursos de redação e na preparação de aulas propriamente ditas. Discutiremos aqui, a existência de etapas no processo ensino-aprendizagem dessa área e a necessidade de associar o ensino de redação ao ensino de outros aspectos da língua, mais especificamente da leitura. Esses são alguns dos caminhos que consideramos interessantes de serem explorados.

Etapas do Processo

Nessa busca de caminhos acima mencionada, parece-nos ser relevante a análise das fases do processo de aprendizagem de redação. Muitos especialistas em ensino de línguas descrevem mais de uma etapa neste processo.

A primeira seria a de reconhecimento de como a comunicação se efetua através da linguagem escrita em suas diferentes modalidades. A segunda etapa - compreensão - é considerada a mais importante do processo, porém, precisa necessariamente, ser precedida pelo reconhecimento. Depois de reconhecer, o aluno deve exercitar, em nível de análise, os elementos da estrutura do texto que será redigido em seguida. Dá-se desta forma importância à consciência da linguagem. Essas duas primeiras fases têm por objetivo desenvolver a competência do aluno. A terceira é a de produção ou uso e é a fase em que se aplica ou se transfere o que foi apreendido das fases anteriores, na produção de um texto original. Nessa fase, espera-se que o aluno mostre sua competência através de seu desempenho.

Ensino não Isolado

É apontada, também, por muitos a importância de

não se ensinar redação isoladamente, sendo considerada valiosa a prática da escrita paralela à prática das outras habilidades linguísticas. Seguindo essa teoria, Dawson et alli[2] pregam a utilização de atividades de "intake" (ler e ouvir) ou impressão antes de atividades de "outgo" ou expressão (escrever e falar). Relacionando esta afirmação com o ensino de redação, pode-se dizer que atividades de "intake" devem ser usadas precedendo a escrita. A nosso ver, a utilização de linguagens semelhantes - leitura e escrita - parece ser mais útil e frutífera.

Leitura entre Leitura e Redação

Arapoff (1970), Widdowson (1978) entre outros, consideram vantajoso o ensino de redação ligado ao ensino de leitura. Embora sejam muitas vezes tratados separadamente, devem ser vistos como realmente são: dois lados da mesma moeda da alfabetização. É apontada a importância de o aluno aprender técnicas da escrita através da leitura, pois os verdadeiros modelos para a linguagem escrita são absorvidos através da leitura. Cada leitura enriquece o aluno das possibilidades da língua.

Os escritores profissionais não deixam de explorar esta fonte. Marquez (1981:2) analisando o porque de ele ler os romances de Hemingway diz: "não sei quem disse que os romancistas lêem os romances de outros autores apenas para descobrir como foram escritos. Acho que é verdade".

Não ficamos satisfeitos com os segredos expostos na superfície das páginas: viramos o livro pelo avesso, para examinar as "costuras". Ao analisar os processos psicolinguísticos envolvidos na leitura e na escrita, vemos que essas habilidades são semelhantes, desde que têm em comum o processo de interpretação. Este processo é definido por Widdowson (1978) como habilidade de reconhecer o valor que sentenças entendidas ao nível de compreensão recebem, quando associadas a outras a nível de discurso. Trata-se de um processo psicolinguístico que não é realizado como uma verdadeira atividade social, mas é uma atividade que se desenvolve na mente. Pode-se relacionar a habilidade de interpretação descrita por Widdowson com a habilidade de pensamento ou raciocínio descrita por Dawson et alli[2], considerada a mais importante das habilidades verbais e fundamental tanto para as codificadoras ou de "outgo" como para as decodificadoras ou de "intake".

Vemos desta maneira, o porque de se incentivar a prática de redação junto com a de leitura, habilidades que são ligadas organicamente. As maneiras através das quais a leitura pode ser explorada visando ao ensino de redação nos parecem múltiplas; no entanto, essa estreita ligação parece ser tão relevante que deveria ser aproveitada com maior frequência em salas de aula de redação.

Tentamos, deste modo, analisar alguns aspectos do ensino de redação, ensino este provado ser possível e de grande relevância no processo educativo do indivíduo. Não pretendemos, de modo algum, esgotar o tema mas incentivar a discussão sobre esse assunto que nos parece vital no contexto educacional. Foram feitas algumas constatações quanto à situação do ensino de redação e em seguida foram apontados alguns caminhos teóricos para uma posterior concretização em salas de aula de redação.

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APP. 58

O computador no ensino de línguas: retrospecto e perspectivas

Miriam Solange Costa (*)

TEXT H

O uso da tecnologia e o papel do professor no ensino de línguas ocupam lugar de destaque nestes últimos 50 anos. É a presença marcante do professor à procura dos meios mais modernos para aumentar a eficácia do seu ensino/aprendizagem. Por outro lado, o constante desenvolvimento da ciência e da tecnologia vem positivamente contribuindo para que esses meios sejam obtidos. Este trabalho objetiva um retrospecto do desenvolvimento da tecnologia e os recursos que ela vem oferecendo ao professor no processo ensino/aprendizagem. Aordaremos a introdução do computador como uma nova tecnologia no ensino e analisaremos suas potencialidades em benefício do ensino/aprendizagem de línguas no presente contexto e as perspectivas de sua relevância futura.

Hoje em dia, os professores têm o seu dispor uma série de meios técnicos que vão desde a projeção de slides aos filmes mais sofisticados; do gravador ao vídeo cassete. Todos esses tipos de máquinas são usados para prover imagens audio-visuais mais vividas e autênticas, quebrando as limitações de tempo e espaço impostas ao ambiente de sala de aula, e conseqüentemente, aumentando o interesse dos alunos na prática da língua materna e na aquisição de uma nova língua.

As máquinas são usadas para criar situações e ambientes, temas e conteúdos favoráveis às atividades orais da sala de aula. Os discos e cassetes, por exemplo, são de inestimável valor na aprendizagem porque fornecem material autêntico para o trabalho individual e/ou de sala de aula.

A partir da década de 60 os laboratórios de línguas e as abordagens lingüísticas ao ensino foram introduzidos através do uso de fitas cassete. Esse aparato tecnológico trouxe mais esperanças ao professor, como se esses equipamentos fossem uma panacéia que pudesse resolver as dificuldades geradas em sala de aula. O laboratório de línguas, no entanto, não trouxe os resultados esperados. A prática no laboratório de línguas era psicologicamente behaviorista e lingüisticamente estruturalista. a língua era ensinada através de exercícios de repetição mecânica que levaria à formação de hábitos lingüísticos, através da prática de frases isoladas que separavam o contexto da situação real.

Tradicionalmente o ensino de língua estrangeira era centrado nos padrões gramaticais da língua. Posteriormente este modelo foi substituído por uma abordagem comunicativa, onde o domínio da linguagem envolve dois tipos de competência: a competência lingüística/gramatical e a competência comunicativa. A primeira refere-se ao conhecimento de um conjunto de regras lingüísticas abstratas, enfatizando a precisão. A competência comunicativa, por sua vez, refere-se à habilidade de se usar esse conjunto de regras lingüísticas para uma comunicação mais efetiva, enfatizando-se a adequação contextual.

O uso da linguagem é um processo social, por isso envolve fatores ambientais e situacionais da fala, o relacionamento social dos interlocutores, a intenção dos falantes. A mesma forma de linguagem pode ter significados e funções diferentes. Por este motivo o uso da linguagem é também um processo interpretativo, em que a comunicação se dá a nível do discurso e não a nível de frases isoladas. O ensino de línguas focaliza estruturas a nível frasal, incluindo o desenvolvimento do discurso, a coesão e a coerência. É também um processo de interação que vai depender do feed back, do contato dos olhos e da expressão facial.

serem capazes de fazer uma avalição inteligente das respostas dos alunos. Os cursos COMUNICATIVOS são uma réplica quase autêntica do contexto lingüístico e envolvem fatores sóciolingüísticos que contribuem ao desenvolvimento da competência comunicativa.

Abordagem eclética

É muito difícil aprender uma língua estrangeira e dominar um estoque lexical e um conjunto de regras gramaticais que diferem, em grande parte, dos conjuntos da língua materna. É natural, por isso, que se dê ênfase na metodologia do ensino de línguas à aquisição de uma competência comunicativa razoável, atribuindo-se primazias à fluência em vez de à exatidão ou à perfeição. Se, entretanto, nós nos dermos ao luxo de rejeitar os exercícios estruturais, estaremos ignorando o fato de que muitos — talvez a maioria — dos alunos precisam de um trabalho remediativo de gramática ao ingressarem nas universidades. A prática desses exercícios estruturados ainda é muito importante e alguns hábitos podem ser adquiridos pela repetição, com atenção, à significação textual das mensagens. Nesse caso, o computador pode oferecer uma grande variedade de exercícios de formação de hábitos na aprendizagem da língua. A flexibilidade do uso do computador dá mais sentido pedagógico a exercícios que, feitos em sala de aula, geram monotonia nos alunos e até antipatia. Ao adaptar procedimentos tradicionais (exercícios estruturais) ao uso da tecnologia computacional, o professor revela-se eclético, buscando a solução mais adequada para os problemas de aprendizagem de seus alunos. Em suma, quando se praticar ALC, deve-se ter em mente tanto o uso como o desenvolvimento de courseware adequado à clientela.

Perspectivas futuras

1. Com o desenvolvimento da tecnologia do hardware é possível conectar o computador a um gravador, e assim propiciar material auditivo autêntico, i.e., gravado pela própria voz humana.

Experiências têm sido feitas com o uso do vídeo controlado pelo computador que, oferece grande capacidade de armazenamento de informações visuais. Não tardará muito para que o material audio-visual computadorizado crie, para os alunos, um ambiente vivo e autêntico nas atividades da língua.

2. Outro grande desenvolvimento diz respeito à utilização de redes locais que visa otimizar os recursos computacionais dentro das sala de aula, explorar as possibilidades de comunicação em tempo real entre alunos e professor, e mesmo entre alunos, com vantagens para o processo de ensino-aprendizagem. A exploração das possibilidades de comunicação poderá reduzir a necessidade do uso de certas técnicas de Inteligência Artificial, que tendem normalmente a encarecer as aplicações. Um estudo de decomposição dos processos de comunicação entre alunos, micros e professor definirá os protocolos de comunicação na rede local, bem como as necessidades do uso de técnicas de Inteligência Artificial. A ligação dos micros educacionais tende a ser feita sem uso de "hardware" extra, através de um protocolo de acesso com passagem de "token". O desenvolvimento de software educacional procurará utilizar as vantagens de um ambiente apoiado por uma estrutura em rede local de micros educacionais.

3. No que diz respeito ao software, há uma grande demanda de cursos do tipo "pacotes tutoriais integrados" que podem ser usados diretamente na sala de aula ou em várias outras atividades. O desenvolvimento de cursos dessa natureza capitaliza resultados das pesquisas sobre Inteligência Artificial; havendo expectativas de que ALC possa chegar a possuir um alto grau de inteligência, a fim de simular comunicações de modo mais realista. O desenvolvimento de software educacional, no entanto, dar-se-á através da iniciativa, do esforço e da cooperação teórico-prática entre os professores em sala de aula e os profissionais e semi-profissionais da área de ALC.

4. Para o lingüista, o computador pode ser de grande utilidade no estudo de dados lingüísticos, na área de testes e de tradução. Os resultados nestas áreas também devem ser utilizados direta ou indiretamente pelos professores de línguas. Imagine-se um corpus lingüístico computarizado que possibilite uma descrição completa para o inglês contemporâneo. Com o levantamento desses dados lingüísticos, torna-se possível construir um banco de dados com os propósitos voltados para a aprendizagem de línguas: buscar-se-ia estabelecer as palavras mais freqüentemente usadas. O banco de dados lingüístico pode também prover informações quanto ao alcance contextual (usos e restrições de uso) de uma palavra.

Conclusão

O computador tem sido visto, erroneamente, como um *concorrente* do professor. Em vez de limitar-se a *ver* o computador, o professor precisa aprender a *usar* esse recursos tecnológico, descobrindo nele um poderoso auxiliar no planejamento, execução e avaliação de muitas atividades didáticas. O percurso da eficiência à eficácia docente já pode ser feito com a ajuda do computador. Por que não utilizá-lo, particularmente, em contextos escolares economicamente privilegiados, reservando, assim, ao professor mais tempo para o aprimoramento de sua criatividade como *produtor* de conteúdos e como animador pedagógico-cultural da aprendizagem de seus alunos? Eis o desafio tecnológico à nossa frente. Preparemo-nos para vencê-lo humanisticamente, colocando a competência computacional (ALC) a serviço da eficácia e do bem-estar comunicacionais dos seres humanos. •

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Estratégias para a aquisição do vocabulário em uma língua estrangeira

APP. 57

Abuendia Padilha Pinto (*)

TEXT G

Um dos problemas cruciais na leitura de textos em lingua estrangeira consiste na limitação do repertório lexical do aluno-leitor, que tenta superar essa deficiência através do uso freqüente do dicionário, ocasionando não só desestimulo como também uma compreensão truncada da mensagem original. A maioria dos nossos alunos, por só possuir conhecimentos reduzidos de uma segunda lingua, lê palavra por palavra em frases curtas, muitas vezes esquecendo-se do significado de enunciados inteiros logo após sua decodificação. Isto acontece devido à falta de estratégias adequadas ao aprendizado de novos vocábulos. Considerando tal limitação e, ainda, a necessidade de desenvolver estratégias para leitura de textos em uma segunda lingua, apresentamos sugestões de técnicas, exercicios e atividades para a expansão do universo lexical do alunado. Contudo, o conhecimento de novas palavras por si só, não é suficiente para resolver problemas de compreensão textual. Treinar o aluno a inferir o significado de palavras mediante o contexto, ensiná-lo a usar os itens lexicais já adquiridos e proporcionar a retenção dos novos termos, são estratégias essenciais ao processo de leitura. Por esta razão ressaltamos, neste trabalho, a importância da inferência léxica, que Marcuschi (1984) denomina *inferências analógico-semânticas*, baseadas no *input* textual e também no conhecimento de itens lexicais e relações semânticas. E, uma vez que a memória exerce um papel fundamental nesse campo devido à sua relação com os processos de retenção de palavras, frases e conteúdo textual, propomos, também, algumas diretrizes que poderão ajudar o aluno a ampliar seu inventário léxico, a usar as novas palavras em contexto distintos e a reter as unidades lexicais apreendidas durante a leitura de textos em lingua estrangeira.

1. Leitura como produto ou processo

Os vários tipos de vocabulário (geral, especifico, expressões idiomáticas, etc) devem ser ensinados mediante estratégias que motivem seu aprendizado. Por exemplo, ao introduzir um texto, o professor poderá utilizar perguntas de compreensão geral a fim de estabelecer um contexto e ativar palavras conhecidas; apresentar exemplos de termos derivados, sinônimos, antônimos e definições, para intensificar o conhecimento lingüistico; explicar o significado de expressões idiomáticas e assim por diante. Sua atitude dependerá do tipo de vocabulário e da escolha de técnicas modernas e interessantes que contribuam para a compreensão de novos itens lexicais.

Antes de expor algumas estratégias que facilitam a ampliação do repertório lexical do alunado, tentaremos distinguir o que se entende por produto e processo de leitura e como cada uma dessas abordagens explora o vocabulário objetivando a percepção do conteúdo da mensagem. De acordo com Alderson (1980), na leitura como produto testa-se apenas a ocorrência ou não da compreensão textual mediante perguntas, exercicios de múltipla escolha, podendo, inclusive, haver atividades que tratem da estrutura da lingua. Mas não se ensina aos alunos como compreender um texto. Sua aplicação restringe-se apenas a um determinado texto sem utilização imediata em outros tipos de discurso. Todavia, na leitura como processo enfatizam-se fatores psicológicos, intelectuais e metodológicos que interagem como

determinadores do nível de compreensão atingido pelo leitor. Como processo, então, focaliza estratégias que ajudam o aluno a lidar, independentemente, com qualquer texto dentro de sua área, fornecendo-lhe várias maneiras de abordá-los.

A diferença entre o processo e o produto da leitura, como lembra Alderson (1980), é melhor exemplificar pelo modo de tratar o vocabulário. Na leitura como produto, por exemplo, os novos itens lexicais podem ser apreendidos mediante duas opções:

1. ensina-se o significado de palavras distintas recorrendo-se a gráficos, diagramas, definições, sinônimos ou à própria língua materna;
2. testa-se a compreensão de vocábulos desconhecidos pedindo-se ao aluno para parafrasear palavras e frases do texto ou utilizar sinônimos e definições adequadas.

Contudo, na leitura como processo, o relevo especial manifesta-se na aquisição de estratégias que facilitam a compreensão léxica. O aluno é treinado, portanto, a inferir o significado de novos termos através de indícios contextuais. O exercício dessa habilidade requer a utilização do conhecimento do assunto da experiência anterior do aluno-leitor e de informações contextuais que fundamentem a suposição.

2. Estratégias para a inferência

Como ponto de partida para a prática dessa habilidade, o aluno deve observar as seguintes estratégias:

1. Verificar se a palavra tem raiz comum com outra na língua materna e se seu significado faz sentido dentro do contexto.
2. Examinar o termo desconhecido e identificar sua categoria gramatical.
3. Distinguir a função gramatical dos vocábulos vizinhos (por exemplo, se for um substantivo, que adjetivo o qualifica?; se for um verbo, que substantivos o acompanham? etc).
4. Descobrir os indícios contextuais (definições, afixos, sinônimos, antônimos, etc) que estão associados ao novo item lexical.
5. Reconhecer as relações (causa e efeito, ênfase, contraste, etc) intersentenciais e extrasentenciais.
6. Utilizar o conhecimento adquirido nos itens anteriores e inferir o significado do novo termo.

O reconhecimento da categoria gramatical pode ser exercitado mediante o uso de enunciados compostos de palavras sem sentido, como por exemplo, *Shanton dreded the blop* e perguntas que permitam a idenfificação da função de cada vocábulo, tais como: *Shanton* é uma pessoa, uma coisa ou uma ação? O que *Shanton* fez? O que é *blop:* uma coisa, um lugar ou uma pessoa? É possível saber que *Shanton* ou *blop* são substantivos porque a lacuna entre o artigo definido *the* e o verbo deve ser preenchida por aquela função. Essa atividade proporciona a distinção do tipo de significado que deve ser procurado e representa um primeiro passo para a compreensão textual.

Um exercício de conjetura bastante útil consiste no emprego de seqüências de palavras relacionadas quanto ao significado, como no exemplo de Windeatt (1980): "He then served potatoes, carrots, *leeks* and cabbage". Embora não faça uma suposição exata, não resta dúvida de que o aluno estabelecerá por hipótese que *leek* é uma espécie de vegetal.

A prática das deduções que, ao lado do conteúdo textual, contribui para a organização do sentido pode ser exercitada mediante a leitura de pequenos trechos. Os exemplos abaixo, precedidos do tipo de indício contextual, objetivam desenvolver o processo inferencial como responsável pela introdução das primeiras noções que irão orientar a compreensão.

Cognatos — Embora existam palavras que possuam similaridade ortográfica e semântica com outras de nossa língua, é aconselhável verificar se seu significado faz sentido dentro do contexto, devido aos falsos cognatos (vocábulos que não possuem similaridade semântica e sim ortográfica: *actually, to pretend, to intend,* etc).

There was *silence* — a silence so *acute* that you could have heard — as the saying is — a pin drop. *Actually,* somebody did drop what was *probably* a shoe in the next room. It sounded like a *bomb* in the hushed *atmosphere.* (Poirot rides again.)

Hiperônimo — Um item lexical de significação geral que se refere a outros com significados específicos (hipônimos), também facilita a inferência léxica.

"The *mass media* are often badly used. *Newspapers* only give sensational news. *Radio* programmes are usually superficial. *Television* has bad effects on people".

Um tipo de treinamento mais avançado consiste em pedir ao aluno para indicar que palavras ou frases do texto foram importantes para a suposição do significado, como no exemplo abaixo:

"It is not only farmers, however, who are affected by the water problem. Elsewhere in the country, water supplies have either run dry or been severely *curtailed.*"

Considerando as atividades já apresentadas como meios para o desenvolvimento do processo inferencial responsável pela organização do sentido, torna-se necessário mencionar, a seguir, as dificuldades de retenção léxica ou memorização. Com relação às limitações e à natureza do processo da memória, há estudos de ordem psicológica, lingüística e pragmática. As pesquisas experimentais sobre fixação e retenção tanto no nível semântico como no sintático são bastante numerosas e têm permitido estabelecer alguns aspectos desse problema. Stevick (1976) por exemplo, lembra que as distinções feitas por Lado (1965, 1971) entre a memória de longa duração e a de curta duração no contexto do aprendizado de língua estrangeira, não tiveram muita receptividade por parte daqueles professores. Na sua opinião, se por um lado tal classificação tem sido pouco aceita, por outro há inúmeros usos possíveis no âmbito do planejamento dos métodos de ensino. Cabe a nós, educadores, a tarefa de encontrar estratégias

e meios que facilitem o armazenamento e a reprodução dos novos itens lexicais.

Os traços da memória consolidam-se mais rapidamente com o que é familiar e totalmente entendido, do que com dados incomuns e de compreensão parcial. Embora não interesse aqui aprofundar o estudo sobre o funcionamento da memória, é importante mencionar que se trata de um processo dinâmico, organizado e capaz de se reestruturar a todo momento. Sob este aspecto, há várias estratégias que facilitam a retenção ou memorização. Em *Memory, Meaning and Method,* Stevick apresenta uma série de atividades de sala de aula que facilitam a evocação, como por exemplo, recontar um texto, utilizar paráfrases, improvisar variações em um diálogo memorizado e outras. No tocante à leitura e compreensão textual, o aluno poderá utilizar exercícios que pratiquem os novos vocábulos em contextos distintos ou organizá-los de várias maneiras: relacioná-los de acordo com a ordem em que aparecem no texto de modo a formar um esboço lèxico da passagem; agrupá-los por categoria semântica ou por associação com outras palavras conhecidas de significado semelhante e voltar ao texto a fim de verificar se eles foram retidos ou não na memória. Assim sendo, a compreensão dos itens lexicais, sua integração na memória e a repetição, favorecem a retenção léxica.

3. Uso do Dicionário

Após persuadir o aluno-leitor a ler textos baseando-se em hipóteses que funcionam como estratégias úteis ao processo de compreensão, o professor poderá treiná-lo a manusear o dicionário. Não resta dúvida de que se trata de um recurso extremamente útil e pode ser aproveitado como fonte de referência sempre que dificuldades sintáticas ou léxicas impeçam a inferência por meio do contexto. Contudo, como há variedades quanto ao número de vocábulos e o tipo de informação oferecida, é necessário que cada aluno se familiarize com as características de seu próprio dicionário. Seu manuseio deve ser centralizado na informação semântica apresentada, cuja prática pode ser exercida através de várias atividades. Uma delas, por exemplo, consiste na escolha do significado relevante a um determinado contexto dentre as várias opções propostas: Leia o trecho abaixo, analise as quatro opções oferecidas e identifique o significado da palavra sublinhada.

"His knowledge of astronomy is amazing. He is really a *scholar* on that subject.

a) escolar
b) erudito
c) colegial
d) escolarizado

O aluno poderá também ler pequenos enunciados contendo a mesma palavra usada com significados diferentes, objetivando identificá-los, como no exemplo que segue:

Aqui estão três sentenças contendo a palavra *lift*. Observe as equivalências abaixo e escreva o número daquela que corresponde ao significado de *lift* em cada sentença:

My car is in the garage. Can you give me a *lift*? ( )
The table is too heavy for me to *lift*. ( )
He took the *lift* to the tenth floor. ( )

1. Elevador
2. Levantar, erguer, suspender
3. Condução ou carona

Estes são apenas alguns exemplos de exercícios que representam a etapa inicial para posterior emprego do dicionário como fonte de referência. A prática contínua em outros tipos de atividade que poderão surgir ao longo do curso de leitura, permitirá desenvolver, no aluno, a capacidade de usar o dicionário eficientemente.

Conclusão

O aprendizado lexical, como foi enfatizado ao longo desse trabalho, deverá ser feito através de atividades que não só motivem os alunos, como também facilitem a compreensão de textos em uma língua estrangeira. Definimos, durante nossa apresentação, os modos de abordar o vocabulário tanto na leitura como produto quanto na leitura como processo e introduzimos algumas diretrizes que possibilitam o conhecimento, armazenamento e reprodução de significados diversos dentro do contexto.

Esperamos que estas idéias, sugestões e exemplos de estratégias para a aquisição, ampliação e retenção do inventário léxico, sejam úteis aos professores de uma segunda língua e que eles possam valer-se delas posteriormente. •

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TEXTO I

APP. 59

O idioma estrangeiro em nosso contexto educacional

por Lygia Fonseca Ferreira (*)

"Quanto mais crítico um grupo humano, tanto mais democrático e permeável, em regra. Tanto mais democrático, quanto mais ligado às condições de sua circunstância".
P. FREIRE

O ensino de línguas estrangeiras exige hoje em dia uma tônica de discussão que transcenda o debate em torno da escolha deste ou daquele "*método*" em função de sua eficácia, para abrir-se sobre uma ampla perspectiva educacional e antropológico-cultural que dê conta da real função, ou do sentido que se deve atribuir ao ensino de um idioma estrangeiro, dentro de um sistema de educação específico guardadas suas idiossincrasias.

O que há muito se percebe e vinha se calando na garganta dos inúmeros profissionais atuantes nesta área era que a língua estrangeira surgia como um dado estranho e quase que puramente inutilizável, tal a maneira como vinha sendo administrada nas mais diferentes instâncias de aprendizagem segundo a organização da educação brasileira, a ponto de algumas delas, como o francês e o espanhol, virem a ser praticamente banidas do currículo das escolas de todo o país. Mas, o que restou cumpre por sua vez algum objetivo? E, nesse caso, como se definiria este objetivo? Pensando-se na parte mais interessada na questão, quais os resultados ou conseqüências resultantes para o aluno? A didática de língua estrangeira no Brasil vê-se fadada ao fracasso?

Estas perguntas, antes de nos levarem a alguma resposta definitiva e satisfatória, permitem-nos muito mais proceder à análise de alguns aspectos colocados pela problemática do ensino de línguas em geral e, devemos acentuar, nos países do Terceiro Mundo.

Atualmente, seria de uma ingenuidade imperdoável deixar de pensar criticamente os modelos pedagógicos adotados até então nos países-alvo, modelos estes chegados de fora, lá concebidos na ignorância quase total da realidade em que deveriam inserir-se ou, então, imaginados em uma praxis universal, cuja principal ressalva residiria numa imagem completamente velada, ou ignorada, do seu público destinatário.

Assim como o Terceiro Mundo debate-se em torno de questões que esclareçam sua posição na transferência de tecnologias que acabam por acentuar também a dependência cultural, por que não pensar amplamente as conseqüências culturais em diversos níveis da importação de modelos pedagógicos?

Lembramos que qualquer tipo de pedagogia vinda de fora carreia toda uma ideologia prenhe de sistemas de idéias e valores próprios da sociedade onde foi concebida, uma certa maneira de encarar o próprio ato didático que, sem dúvida, é passível de muitas diferenciações na passagem de uma cultura a outra. Acresce-se também o fato de serem propostos instrumentos e conteúdos de validade discutível, quando aplicados num sistema educacional e cultural determinados além de uma falsa idéia, ou pelo menos, uma idéia deturpada, das necessidades longínquas — não só no espaço, mas quem sabe até num tempo histórico — aos quais esta pedagogia julga estar respondendo, já que a análise das mesmas pode nem sempre traduzir as reais demandas do público a que se destina.

O quadro acima exposto nos leva a aquiescer diante da constatação de que a imposição de didáticas de línguas provenientes de países da Europa Ocidental como as dos EUA, podem acarretar sérios danos culturais, se não respeitadas as características e tradições dos países que as recebem.

Chegamos, assim, a um ponto capital, ou seja, o papel que deve representar o idioma estrangeiro em nosso contexto educacional. Um primeiro sentido que se lhe possa atribuir será o de jamais distanciá-lo, aos olhos do aluno, de uma reflexão crítica com relação à cultura estrangeira, assim como propiciar um instrumento que faça este mesmo aluno pensar sua própria cultura. Ao mesmo tempo, a metodologia adotada deverá ancorar-se na realidade existencial do aluno, de suas experiências e conhecimento prévio do mundo que o acompanham no seu dia-a-dia em classe.

Esta postura, que rejeita os modelos apresentados pelos variados métodos como parâmetro de imitação ou identificação, visa à preservação de identidade cultural do aluno, em que novos padrões culturais com os quais é confrontado virão não subestimar, mas enriquecer os seus próprios.

Pensando-se neste propósito, um primeiro passo nos parece de suma importância para que as transformações necessárias sejam efetivamente, e sem tardar, postas em prática: rever a formação didático-pedagógica do professor a fim de libertá-lo de certos vícios que toda uma orientação, isenta de questionamentos que ora fazemos, ajudou a criar; ou ainda, permitindo-nos a expressão corriqueira, "mudar a cabeça" no sentido de que sejam eles, os professores de língua estrangeira, os primeiros a lograr a firme consciência do seu papel não como meros técnicos e recitadores de manuais, mas principalmente como educadores.

Esta nova formação exigiria uma postura crítica e uma participação ativa e fundamental na seleção e adoção dos conteúdos que pretende veicular, atendendo para as formas como pode se articular a aprendizagem da língua estrangeira com as outras esferas do conhecimento. Com relação a isso, fica clara, por exemplo, a integração que deve se levar a cabo entre língua materna e língua estrangeira.

Professor e metodologia utilizada colocam-se desta forma numa relação intrínseca, visto que é o primeiro quem a virtualiza. É ele o canal; cabe-lhe, pois, considerável dose de responsabilidade.

Quando dizemos "mudar a cabeça", pensamos, sim, numa certa forma de "politização", sem que isto represente para nós e aos demais professores estrangeiros uma negação ou atitude hostilizante com relação a culturas que, por certo, encarnaram mitos e que mereceram nossa ardorosa admiração. Criticamos apenas o que, vítimas de uma ausência completa de indagações, esquecem seu contexto de atuação assim como o contexto dos seres que se encontram a seu encargo.

Respeitar a identidade cultural do aluno pode implicar, numa primeira instância, em não apresentar uma visão idealizada dos países de origem, o que geralmente incorre numa supervalorização de suas civilizações, contribuindo em certos casos para estimular um crônico complexo de inferioridade dos países do Terceiro Mundo. Incumbe ao professor conscientizar-se, e posteriormente, conscientizar seus alunos da existência das peculiaridades de cada cultura, da relativização de cada uma delas, e de que pesadas nos pratos da balança, nenhuma "cultura" pesa mais do que a outra, pois não é lícito estabelecer-se uma divisão entre países com uma "super-cultura" e países "sem cultura".

Para tanto, uma das "démarches" que aconselhamos é a de se ressaltarem aspectos contrastivos entre as culturas envolvidas. Vemos com tristeza o banimento das línguas estrangeiras do currículo escolar brasileiro, no qual encontramos praticamente uma só opção que, então, a nosso ver, resvala por dois descaminhos: uma eficácia questionável, que num balanço geral apresenta um saldo muito maior de insucessos e objetivos frustrados, por outro lado acirrando uma presença monolítica, portanto unilateral de uma cultura estrangeira. Uma proposta intercultural, sem imposição de qualquer espécie, configuraria a possibilidade de se diversificarem pontos de vista, o que incontestavelmente constitui fatos de enriquecimento.

Quanto às metodologias adotadas — e aqui desejamos que se avaliem sempre criticamente os "pacotes" de métodos e manuais elaborados fora e despejados em nossas mãos — acreditamos que soluções poderão ser encontradas se o ponto de partida para a construção das mesmas for a análise das necessidades do público em vista e suas características, de modo a não ignorar-lhe o contexto sócio-econômico-cultural-educativo onde se insere, sua própria expectativa quanto à aprendizagem de uma língua estrangeira, das demais disciplinas e — por que não? — da própria instituição que freqüenta. Mais uma vez, tratar-se-á de colocar estas questões junto ao aluno, guiando-o em suas reflexões, apresentando-lhe dados que possam bem dirigi-lo a suas conclusões.

Os instrumentos de trabalho surgiriam, desta forma, da consideração dos pontos levantados acima, assim como de uma avaliação das condições materiais, humanas e de tempo disponível para que um curso seja ministrado, tendo-se em mira levar a cabo os objetivos fixados. Estes comportam as decisões ao nível das prioridades escolhidas, já que, como se constata de ano para ano, as condições oferecidas ao ensino de uma língua estrangeira nos 1º e 2º graus, por exemplo, transformam em mera utopia o desejo de se desenvolverem as quatro competências: compreensão oral e escrita, expressão oral e escrita. Além do mais, eleger uma ou duas delas significa concentrar trabalho, oferecendo ao aluno a possibilidade de poder verdadeiramente "aprender" alguma coisa, sem que a aula de língua estrangeira deixe como únicas lembranças um trauma de "incompetência ou a sensação de um aprendizado inútil e infrutífero.

Acrescentamos que podem resultar interessantes os trabalhos metodológicos empreendidos no país ao qual se destina o ensino da língua estrangeira, por professores que atuem nesta área e cientes da política educacional em questão, dos lapsos desta política e das necessidades gerais dos alunos, e por colaboradores estrangeiros, cuja contribuição se molde a uma situação específica e suas injunções. Neste sentido, defendemos uma metodologia brasileira para o ensino de línguas.

Nenhum discurso nasce sozinho. Portanto, realizar este trabalho torna-se tanto mais gratificante por unirmos nossas inquietação e desejo de contribuir o quanto for possível para que, de tantas idéias, algo de bastante palpável e construtivo venha surgir. O tema proposto por este concurso internacional, assim como a realização do I Simpósio de Professores de Línguas Estrangeiras promovido pelo Instituto de Idiomas Yázigi trazem à baila uma discussão pedagógico-metodológica das mais importantes e abrangentes. O professor de língua estrangeira não mais se conforma ao isolamento de seu próprio papel e do papel de sua disciplina e está consciente de sua participação na educação brasileira.

Refletir e conscientizar, levam a uma maior afirmação das raízes nacionais.

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A Língua Estrangeira ao nível de 1.º grau: meio ou fim?

TEXT J

APPEN. 60

Daniel N. Martins da Costa (*)

Não é novidade alguma entre os estudiosos da área de Língua Estrangeira no meio escolar, o fato de que o centro do processo pedagógico, ou seja, a origem das referências e o ponto de partida das propostas educacionais têm passado de uma preocupação com o produto (a língua a ser ensinada) para o processo (como aprender a aprender), portanto, de uma pedagogia centrada no professor e na língua para aquela centrada no aluno; da ênfase no ensino para a ênfase na aprendizagem.

A Língua Estrangeira como o produto que vai chegar ao aluno através do "ensino ministrado pelo professor" pertence inicialmente, de forma restrita, à concepção de língua enquanto sistema formal idealizado e que não tem necessariamente qualquer relação com objetivos pedagógico-educacionais. Como afirma Lyons in Widdowson (1983: 50), para se estabelecer um "sistema" lingüístico, isto é, derivar orações abstratas de enunciados autênticos, o lingüista submete os seus dados a certos processos, como padronização e descontextualização, que procuram explicar a realidade e controlá-la. No entanto, tais procedimentos não podem servir a objetivos pedagógicos, como se a sentença que é a unidade da análise lingüística teórica servisse também para representar "unidade de ensino" da língua. E aqui nos referimos a sistema "idealizado" não apenas na perspectiva de uma abordagem "sintética" de seleção de conteúdo lingüístico, ou estrutural, mas também, e não menos, apesar das aparências, de uma abordagem "analítica", ou nocional-funcional. Isto porque mesmo se os conteúdos funcionais traduzam uma maior preocupação com a língua enquanto instrumento de comunicação ou sua função social, continuam a representar, em grande parte, uma idealização. O que queremos dizer é que, embora a natureza destas idealizações sejam distintas, ambas se referem ao final do processo de aprendizagem, se voltando para os seus fins: a totalidade do vocabulário dito básico e a gramática, ou o inventário de funções comunicativas. Em suma, como ressalta Bowers (1980: 68), ambas as abordagens pressupõem o ensino de um corpo fixo de material lingüístico, especialmente quando, de forma geral, os materiais didáticos são altamente prescritivos do tipo de atividade que toma lugar na sala de aula.

Dentro do espírito "nocional-funcional" são mais do que conhecidos os trabalhos de Van Ek (1975), Wilkins (1976). Estes autores tentaram resolver o problema da falta de um sistema de especificação de "competência alvo", através de um modelo de processamento que se inicia com o aprendiz e termina com a especificação apropriada do que deve ser ensinado, ou seja, o que o aprendiz teria que fazer na língua estrangeira para satisfazer a certas necessidades de comunicação mínimas.

O resultado desta especificação se constitui no ponto de partida para a elaboração de um vasto número de materiais didáticos sem que se discutisse a forma que eles tomariam, nem se fizesse um detalhamento das limitações operacionais de uma especificação de conteúdo programático. Tampouco se constituiu a elaboração de qualquer proposta

metodológica objetiva para o alcance dos objetivos em mente, em suma, preocupou-se com objetivos gerais, futuros, sem se incluir nesta tarefa os meios para atingí-los.

Centralização na disciplina

A falta de definição de linhas metodológicas mais precisas tornou a proposta daqueles autores altamente vulnerável a críticas de especialistas que viam aí uma negligência muito grande em relação ao papel dos objetivos "de ensino". Afinal, a separação entre objetivo e conteúdo por um lado, e metodologia por outro, continua a sugerir uma centralização na disciplina, na língua, porquanto ignora as múltiplas variáveis que interferem no processo ensino-aprendizagem (aspectos motivacionais, interacionais, diferenças individuais, etc.) Postman e Weingartner ilustram muito bem este ponto (1969: 28) afirmando que na realidade é o "meio" que consiste na "mensagem", em outras palavras, as impressões mais fortes e duradouras que se exercem no sistema nervoso humano partem das características e da estrutura do ambiente no qual suas funções são desempenhadas. Ainda em outros termos, e como já dissemos anteriormente, é o ambiente em si que transmite críticas e dominantes através do controle das percepções e das atitudes daqueles que dele participam. A não consideração da natureza dos processos em que se dá a aprendizagem e conseqüente dicotomização entre objetivos, conteúdos e metodologia só pode prejudicar, portanto, a eficiência pedagógica.

Sem colocarmos todo o peso apenas nos processos de sala de aula, mas tentando restabelecer o equilíbrio entre meios e fins, vamos procurar em outros autores evidências que nos esclareçam essas idéias um pouco mais.

Língua para aprender e língua para viver

Embora Doughty (1973: 16) esteja se referindo à questão do ensino de língua materna, e não especificamente às línguas estrangeiras, suas afirmações podem contribuir para esta discussão, principalmente na medida em que encontram eco nas opiniões de outros especialistas da área de LEs. Este autor ressalta que, no processo de definição de objetivos, considera a palavra necessidade duplamente ambígua, uma vez que pode se referir tanto a uma preocupação com o desenvolvimento pessoal da criança enquanto indivíduo, bem como ao seu desenvolvimento paralelo enquanto ser social, em contacto contínuo com outros membros de sua espécie. Desta feita poderemos enfatizar de um lado, os aspectos imaginativos e individualmente criativos da atividade lingüística, e de outro, seus aspectos de natureza pública e social. De qualquer modo, partindo-se de quaisquer dos dois pontos de vista, concluiremos que a ênfase na escola deve estar voltada para o desenvolvimento da criança enquanto indivíduo. Na verdade, essa ambigüidade só se torna aparente porque podemos tomar em consideração o desenvolvimento individual da criança de um ponto dentro do círculo do ego autônomo infantil e voltado para o mundo como um todo, ou de um ponto fora do círculo, voltado na direção da gama de exigências que o mundo faz dela. Na verdade, as necessidades individuais do aprendiz não são mais do que um sub-conjunto do conjunto inteiro de necessidades que a vida em sociedade nos impõe.

Ainda para Doughty isto significa, em termos de ensino de língua, que existem duas formas de se analisar a questão: "língua para aprender" e "língua para viver", onde a primeira se traduz por todas as maneiras em que a língua entra no processo ensino-aprendizagem e a última por todas as maneiras em que os seres humanos utilizam a língua no seu dia a dia. Deveremos, assim, procurar ver de que forma a "língua para aprender" se relaciona e se deriva da "língua para viver" para que sejamos capazes de compreender as necessidades dos aprendizes em relação à língua e os problemas lingüísticos que devem ser enfrentados pelos professores.

Essa relação entre a definição de objetos ligados, por um lado à aquisição de língua, ou seja, voltada para o *processo* e comportamentos de transição ou meios de aprendizagem, e por outro lado, ao que o aprendiz fará com a língua uma vez que a tenha aprendido, isto é, voltada para metas educacionais ou fins da aprendizagem, é igualmente sugerida por Widdowson (op. cit.: 20). Ele ainda acrescenta que é a confusão entre estas duas naturezas de necessidades (objetivos de ensino e objetivos educacionais) que subjaz ao trabalho já citado de Munby e Van Ek cuja característica maior reside na relativa negligência em relação aos objetivos de ensino em vista de uma preocupação excessiva com o produto final ou os comportamentos terminais.

Trim (1980: 50) compartilha do mesmo ponto de vista, afirmando claramente que não podem se confundir necessidades traçadas em conseqüência de uma preocupação com metas educacionais, e aquelas estabelecidas como resultado de uma preocupação com os termos operacionais, ou seja, os atos lingüísticos e atos de aprendizagem, ou estratégias pedagógicas, que possibilitarão o alcance das mesmas metas. Em suma, o au-

tor ressalta a importância de se considerar não apenas a divisão sistemática de conteúdo lingüístico, mas também a análise de situações de aprendizagem. O conceito global de lingua deve ser necessariamente quebrado em unidades e sub-unidades tão logo se coloque qualquer curso em prática.

Finalmente, Parker e Rubin (1966: 21), também se manifestam a este respeito ressaltando que existem tipos diferentes de conteúdo a se transmitir. Fatos, princípios, leis e conceitos são um tipo, mas o processo pelo qual são possivelmente colocados em prática são outro. Assim sendo, aponta Brumfit (1984: 268), quando se trata do ensino de LE, os processos metodológicos devem ser considerados partes do conteúdo, uma vez que é apenas através do que se solicita que os alunos de fato realizem com a lingua, que estarão expostos a um modelo dos seus possíveis usos (o produto).

Poderemos aqui chegar a uma conclusão como resultado das considerações acima: Vimos, portanto, que os vários autores citados (Doughty, Postman & Weingartner, Widdowson, Trim, Parker & Rubin e Brumfit) concordam em ressaltar a necessária distinção entre objetivos imediatos e objetivos futuros da aprendizagem de LEs, sugerindo assim as desvantagens de uma confusão desta natureza. ●

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A leitura em língua francesa no 1º grau

APP. 61 TEXT K

1. Para que estudar uma língua estrangeira?

De uns tempos para cá vem se questionando a validade da inclusão da língua estrangeira de um modo geral e da língua francesa em particular no currículo de 1º e 2º graus. Uma das questões gira em torno de sua utilidade imediata.

É bem verdade que ensinar a língua pela língua, ou seja, basear o ensino quase que única e exclusivamente na aprendizagem das estruturas gramaticais, como se fazia há anos atrás e que ainda se faz hoje, embora sob as aparências mais modernas dos métodos audio-visuais, pode levar a tal questionamento: afinal, poucos dos nossos alunos terão oportunidade de vir a utilizar a língua estrangeira. Entretanto, se o ensino se voltar para as necessidades e/ou os interesses dos alunos, os objetivos pedagógicos ganharão em clareza e precisão e o ensino da língua estrangeira passará a ter um valor educacional inestimável. Afinal de contas, não há interferência do ensino na aprendizagem (aquisição e desenvolvimento de atitudes comportamentais) se não ocorrer o feliz encontro entre a situação pedagógica proporcionada e as disposições e vontade do educando. Por vezes, tais disposições interiores são acionadas, ou mesmo geradas por fatores externos; é o caso das necessidades de ordem prática: quando o aluno precisa aprender para desempenhar melhor uma determinada função social, profissional ou intelectual. Nesse caso, a motivação não precisa ser pedagogicamente criada; basta acioná-la e o encontro ensino-aprendizagem se realizará sem maiores problemas.

Sabe-se, no entanto, que tal situação não ocorre com a maioria dos nossos educandos: que consciência têm eles em plena fase da adolescência da utilidade de uma língua estrangeira em sua vida, sobretudo numa sociedade como a nossa tão pouco aberta aos valores educativos e culturais advindos de uma formação plurilingüística?

Como então motivá-los quando as necessidades de ordem prática não existem? Ou melhor, como tornar o ensino de tal língua interessante, útil e realmente educativo? A resposta parece-nos simples: proporcionando aos nossos alunos momentos de prazer, na medida em que se atende aos seus interesses; colaborando, ao lado das demais disciplinas, para o bom desenvolvimento das operações cognitivas necessárias ao desempenho social e intelectual dos nossos jovens, enquanto seres que pensam, raciocinam, comparam, analisam, criam. Tais operações parecem, por experiência, constituir as maiores dificuldades de nossos educandos: criar conceitos, estabelecer relações, e extrapolar o lingüístico, antecipar, inferir — dificuldades estas muitas vezes reforçadas por um sistema escolar amplamente passivo e massificante, capaz de transformar seres humanos em robôs... Ora, toda e qualquer interferência pedagógica só será bem sucedida se levar em conta as experiências de vida do educando, os conhecimentos prévios, os seus gostos e tendências. É pois com base nestes pressupostos pedagógicos, de ampla visão humanista, que teceremos a seguir alguns comentários sobre o trabalho de leitura que se pode desenvolver nas aulas de língua francesa (LF) no 1º e 2º graus.

2. O que se entende por leitura?

Pesquisas sobretudo em psicologia cognitiba vêm demonstrando que a leitura constitui um processo ativo de elaboração do sentido e que como tal exige da parte do leitor uma atitude de quem analisa, infere, compara, antecipa, enfim, constrói o sentido. Tal processo se realiza através de um encadeamento sucessivo de formulação de hipóteses (antecipações do sentido e inferências a partir de alguns dados do texto), seguida de sua verificação no texto e consequente confirmação ou reformulação das hipóteses anteriores, numa interação eficaz entre conhecimentos e experiências prévias do leitor e dados do texto.

Tal interação pode se dar em três diferentes correspondentes aos três

componentes de um texto:

1 — temático: correspondente ao tema (assunto) do texto;

2 — discursivo: diz respeito à organização das idéias (nível retórico), organiz[illegible]o que se acha frequentement[illegible]truturada sob a forma de esquen[illegible]mentais padronizados e socialm[illegible]te adquiridos. É o caso, por exemplo, da receita de cozinha, de uma bula, de uma carta.

3 — textual: concernente ao aspecto coesivo do texto: determinadas unidades lingüísticas têm por função relacionar e/ou remeter a outras unidades ou partes do texto. É o caso comum das conjunções em *a* e dos pronomes em *b*.

4 — lingüístico propriamente dito: correspondente às unidades lexicais e gramaticais do texto.

A cada um desses níveis correspondem às competências necessárias no leitor de língua materna: a *competência temática* consite em saber relacionar o tema com o conhecimento e experiências previamente adquiridas sobre o assunto. A *competência discursiva* permite ao leitor relacionar o esquema textual com o padrão culturalmente adquirido que o texto sugere. Quanto à competência textual consiste em reconhecer as unidades responsáveis pela coerência e coesão do texto. Por fim, a *competência lingüística* é aquela que permite ao leitor partir do conhecimento de língua que possui para daí construir o sentido do texto.

Privilegiar uma ou outra competência como desencadeadora da formulação de hipóteses depende primordialmente 1) do tipo de texto — organização e características que apresenta; 2) do tipo de situação enunciativa que proporciona a realização do discurso: quem escreve, para quem, em que circunstâncias, com que objetivos; 3) do projeto de leitura que todo leitor elabora de forma consciente ou não: ler para quê?

Assim, um texto bem organizado, com argumentos em série, correspondente a um esquema culturalmente determinado exigirá uma abordagem (estratégica) do tipo discursivo. Um texto cujo assunto é bastante conhecido e do interesse do leitor privilegiará o uso da competência temática; Um texto ou um segmento de texto que não acione nenhum esquema discursivo nem conhecimento temático exigirá, sem dúvida alguma, uma estratégia que faça uso principalmente da competência lingüística (partir da componente morfo-sintático para a apreensão do todo discursivo).

Quanto ao projeto de leitura, podemos afirmar que ele determina a predisposição para a atividade de leitura. Ler para se distrair? Então a estratégia de tipo temático será privilegiada. Ler para resumir? Então a abordagem temática ao lado da discursiva deverão ser ativadas. Ler para jogar ou fazer funcionar um aparelho? Serão privilegiadas, neste caso as competências lingüística e discursiva como desencadeadoras do processo de compreensão.

Com relação à situação da enunciação parece-nos claro que as intenções do enunciador, isto é, que os objetivos do texto também podem servir tanto para desencadear hipóteses quanto para determinar uma estratégia de leitura. Assim, por exemplo, o comportamento do leitor diante de uma revista em quadrinhos, cujo objetivo é sobretudo distrair, é bem diferente daquele que exigiria dele um texto didático.

Percebe-se pois que os três componentes — tipo de texto, enunciação e projeto de leitura se acham intimamente relacionados para determinar o comportamento do leitor.

3. Ler em aula de língua estrangeira

O processo sobre o qual estamos tecendo algumas considerações só se realiza de forma autêntica na situação real de vida em que uma necessidade ou um interesse particular se fazem sentir espontaneamente. Entretanto, em sala de aula — e esta corresponde a uma proposta de ensino que focaliza a abordagem comunicativa de línguas — é possível *imitar*, numa atmosfera de jogo, uma situação real de leitura, ou seja, trazer para a sala de aula situações de vida onde a leitura tem seu lugar importante; por exemplo: um momento de lazer em que se pega uma revista em quadrinhos; ou na cozinha quando se precisa ler uma receita para preparar um bolo ou uma sobremesa, uma situação de leitura do jornal a fim de se informar sobre os principais acontecimentos do dia ou procurar emprego nas colunas de anúncios. Várias são as situações de vida em que a leitura se torna uma exigência ou um prazer;

Em aula de língua francesa (isto naturalmente se aplica a toda língua estrangeira) o professor, sensível à necessidade de motivar seus alunos, poderá, a partir de uma sondagem rápida, verificar a que tipos de texto seus alunos têm acesso em língua materna, a preferência temática de cada um e, a partir desse levantamento inicial, propor à classe textos em francês que, por corresponderem ao gosto e aos hábitos do aluno, não apresentarão dificuldades intransponíveis, mesmo quando a competência lingüística parece nula. Na verdade, devido à semelhança da estrutura morfo-sintática existente nas duas línguas — português e francês — o aluno, mesmo no 1º grau, não é tão nulo assim em francês. Claro está, no entanto, que partir do lingüístico não é uma estratégia de leitura a ser praticada em tal situação, sob pena de desestimular o aluno diante de um desejo quase que instintivo, porque conseqüência de um ensino gramatical na própria língua materna, de compreender palavra por palavra, na ilusão de que o sentido se constrói pela adição sucessiva do significado de cada palavra tomada isoladamente. É preciso desde o início proporcionar condições para que o aluno tome consciência de que, sobretudo em língua estrangeira (quando a competência lingüística falta) outras estratégias de compreensão poderão e deverão ser utilizadas, isto é, outras competências, que não a lingüística, deverão ser acionadas.

Assim, com o texto em mãos, numa situação de análise prépedagógica, o professor detectará as características do texto, determinará

a sua organização retoricológica em função da análise criteriosa da situação de enunciação e determinará a partir daí as características textuais sobre as quais o aluno poderá se apoiar como primeiro passo para "entrar" no texto. Estará, desse modo, preparado para *orientar*, sem impor, uma conduta de leitura bem sucedida.

Tomemos como exemplo os Texto TI, II e III. Embora a análise aqui apresentada não seja exaustiva, ela nos fornece as características principais dos textos:

Texto I	Texto II	Texto III
• tipo: instrução. • objetivo: ensinar. • centrado no interlocutor (ex. uso do imperativo). • o autor parece dialogar com seu leitor virtual. • suporte: revista para adolescentes (Okapi, 1984).	• tipo: publicidade de um restaurante. • objetivo: atrair a clientela (leitor virtual). • o texto como um todo corresponde a uma imagem (esquema conceptual adquirido). • Conteúdo conhecido (quem não sabe a que tipo de informações contém um texto como este?). • ilustração: mapa situando o restaurante. • suporte: publicidade distribuída nas ruas. • numerosos vocábulos transparentes: menu; buffet; 3 legumes; ...	• tipo: estória em quadrinhos. • total redundância entre ilustrações e texto. • narração na 1ª pessoa. • marcas de seqüência temporal: après. ... • suporte: revista para crianças (Astrapi, 1984). • Vocábulos transparentes: Cologne, dents, aime, lave, roses ...

A partir dessas características é possível estabelecer os objetivos que o texto permite realizar:

Texto I	Texto II	Texto III
• criar condições para que o aluno identifique em francês as instâncias enunciativas (quem escreve a quem), perceba qual o objetivo do texto. • permitir uma experiência de projeto de leitura (ler para aprender). • permitir a auto-avaliação da compreensão (sei fazer?).	• sensibilizar o aluno à noção de texto como imagem. • possibilitar a utilização eficiente dos conhecimentos e experiências prévias que permitam o reconhecimento imediato do tipo de texto e do assunto, bem como das informações contidas. • sensibilizar o aluno à noção de função do texto. (para que serve?)	• desenvolver a competência de leitura a partir das ilustrações. • permitir ao aluno que perceba a relação que normalmente existe entre ilustrações e dados lingüísticos. • possibilitar a experiência de uma leitura não-linear.

Em função do texto e dos objetivos pedagógicos que ele permite, o professor pode propor diferentes atividades — estratégias de leitura ou exercícios que permitam ao aluno melhor compreender o texto em questão. Como tudo o que apresentamos até aqui, as atividades propostas são meras sugestões e devem ser alteradas ou adaptadas — bem como a escolha dos textos ao tipo de público, à faixa etária, aos hábitos e conhecimentos que o aluno traz consigo, enfim, ao grau de desenvolvimento cognitivo em que se encontra.

Texto I	Texto II	Texto III
Estratégia de leitura: • fazer hipóteses sobre o conteúdo a partir das ilustrações. • achar os índices lingüísticos que determinam as instâncias enunciativas. Sublinhar. • Auto - avaliação.	Dizer ou escrever: • tipo de texto. • tema (Enumerar se possível as informações contidas). Ex: o preço, os diferentes pratos que compõem uma refeição. • função do mapa.	Reconstituir o texto, isto é, restabelecer a seqüência dos fatos a partir das imagens.

No caso do T.III, a atividade de reconstituição exige do aluno a capacidade de realizar certas operações cognitivas tais como: fazer hipóteses, identificar os vocábulos transparentes, relacionar ilustração e expressão verbal, selecionar, ordenar. O momento adequado para realizar tal tarefa deve ser 'sentido' pelo professor.

Ainda com relação ao T.III, para tornar mais fácil a tarefa e mais interessante a atividade, o aluno não deve se preocupar inicialmente em encontrar as falas na ordem em que os quadrinhos se apresentam. a partir de qualquer uma das ilustrações será possível proceder à reconstituição por eliminação, como num jogo de quebra-cabeça.

Nos três textos aqui apresentados a orientação metodológica é a mesma: partir do conhecido para chegar ao desconhecido; partir do próprio conhecimento e experiência prévias para inferir o sentido. Assim, pedir-se-á ao aluno que imagine (antecipe)

o conteúdo do texto pelas ilustrações ou imagem mental que o texto suscita; conteúdo este que ele tentará explicar em voz alta aos colegas. A seguir, o aluno, em grupo ou individualmente, poderá verificar se é capaz de encontrar em qualquer parte do texto palavras, frases que correspondem às ilustrações ou às hipóteses levantadas. Feito isso, as hipóteses vão se sucedendo e a confirmação delas pelo professor vai facilitando a compreensão que, de global (no início do curso) poderá atingir o nível integral.

Tal procedimento básico — partir da observação das ilustrações ou do texto como imagem (componente extra-lingüístico) e, portanto, partir do geral para o particular — parece bem condizente com o aluno em questão: numa faixa etária que se situa entre os 11 e 15 anos, o indivíduo já se mostra apto à passagem do concreto (imagens) ao abstrato (formulação de hipóteses, inferência...) e à utilização da sua imaginação como estratégia para a conceitualização. Basta que ele se sinta motivado. Ora, nessa idade, tal motivação pode ser suscitada pelo simples interesse que possa despertar-lhe o texto. Assim, uma publicidade, uma página de estória em quadrinhos, instruções sobre um jogo, horóscopo, uma página sobre moda constituem algumas das muitas opções capazes de proporcionar à aula de francês a variedade e o estímulo necessários à eficiência pedagógica. Além do texto, as atividades variadas que exijam participação ativa — física e intelectual — do aluno podem constituir fator relevante de motivação.

Acreditamos ter mostrado com as breves reflexões e exemplos aqui apresentados que o ensino da língua francesa, sobretudo no que diz respeito à leitura, não constitui fator de alienação cultural e intelectual; ao contrário, por exigir a presença ativa das experiências de vida e dos conhecimentos que todo indivíduo traz consigo, tal metodologia facilita a conscientização da própria língua, permite o confronto cultural, ao mesmo tempo em que contribui para o desenvolvimento intelectual do aluno, criando nele o hábito de pensar, comparar, analisar, inferir, a caminho de um espírito crítico, capaz de construir uma sociedade mais livre e justa. o

FALANDO INGLES NA AULA DE INGLES

APP. 62 TEXT L

Sara Viola Rodrigues - UFRGS

O inglês é, indiscutivelmente, língua de acesso universal a diferentes culturas: ninguém em sã consciência pode negar, no que se refere ao domínio de língua estrangeira, que o conhecimento de inglês em primeiro lugar, seguido do conhecimento de francês, alemão, espanhol, russo e, cada dia mais, de japonês, faculta ao indivíduo a possibilidade de contato, seja pela leitura, seja pela palavra oral, com uma infinidade de outros conhecimentos nas áreas da ciência e das artes que seriam inacessíveis, caso se ficasse só no domínio da língua materna.

Com relação ao Brasil, é fato conhecido que o inglês é realmente aprendido e ensinado como língua estrangeira, isso porque, pela distância geográfica dos países de língua inglesa, o brasileiro não convive com os falantes nativos dessa língua, ao contrário do que acontece na ~~Europa~~ Ásia, onde os países estão muito próximos geograficamente uns dos outros e onde há casos em que o inglês é uma das línguas oficiais como, por exemplo, no caso da Malásia, da Tailândia e do Ceilão.

Se, por um lado, é vantajoso para o português esse estatuto de língua nacional soberana, por outro lado, não se pode esquecer a desvantagem cultural, anteriormente aludida, de uma cultura monolíngue.

Não seria demais lembrar que o nível de dificuldade do ensino-aprendizagem do inglês como língua estrangeira é bem mais acentuado que o nível de dificuldade do seu ensino-aprendizagem como segunda língua.*

A negligência com o ensino da língua estrangeira em nosso país (e, especificamente, com o ensino do inglês) deve-se a fatores diversos; contudo, pode-se observar que todos os entraves ao êxito do aprendizado do inglês em nossa pátria se aglutinam em dois campos: o entrave no campo metodológico vinculado à dificuldade apontada no parágrafo anterior e às demais variáveis do complexo processo de aprendizagem e/ou aquisição de língua(s) e o entrave ideológico apoiado numa falsa consciência da questão: na crença de que não se precisa de língua estrangeira,de que seu aprendizado é coisa para elites, ou, ainda, de que ela é um meio de dominação estrangeira.

O último argumento contra o ensino do inglês só vem justamente a reforçar a dependência cultural temida por todos e alegada por aqueles refratários ao ensino dessa língua "imperialista".Somos da opinião de que para combater tal dependência,ao contrário, é essencial conhecer,absorver e dominar o conhecimento que se processa além da fronteira nacional, para que então, sim, possamos nos defender, se for

o caso, da manipulação das potências detentoras de saber humanístico e tecnológico, e caminhar lado a lado com os outros países no processo de produção criativa de bens e saber, recusando-nos a seguir de forma obediente e submissa os caminhos que outros vão traçando muito a nossa frente. Mesmo que o Brasil divise soluções totalmente originais, não deixa de ser um país de interrelação necessária e obrigatória com os demais povos do mundo. E essa interrelação se viabiliza essencialmente através da(s) língua(s).

Nesse sentido, ainda, àqueles que objetam indagando: *mas por que ensinar língua estrangeira para quem, no mundo subdesenvolvido, precisa, antes de mais nada, aprender a ler e a escrever e arranjar logo um emprego que lhe permita sair do estágio de miséria?* é preciso responder: exatamente para oferecer meios de superação desse estágio de subdesenvolvimento, é vital que todos tenham igual oportunidade de aprender - não só língua estrangeira - mas tudo o que for pertinente à formação do indivíduo e do cidadão: aos poucos, um número cada vez maior de pessoas, fazendo uso dessa oportunidade oferecida, superando as condições de ignorância e atraso vai, pela via do conhecimento, elevar o nível cultural do povo brasileiro, garantia segura para o estabelecimento e continuidade da autêntica democracia e desenvolvimento permanente do Brasil.

A partir dessas considerações preliminares, uma exigência do momento presente em que se discute a Lei de

Diretrizes e Bases (LDB) e em que é preciso assegurar o lugar da língua estrangeira no currículo escolar, abordaremos, então a questão específica do ensino-aprendizagem do inglês como língua estrangeira.

O que ensinar, como ensinar e para quê, como avaliar são os primeiros itens da matéria que preocupam qualquer profissional da educação. Neste trabalho buscamos focalizar essas questões a partir da seguinte perspectiva e situação:

Na qualidade de ex-professora de 1o. e 2o. Graus, atualmente lecionando no Curso de Letras da UFRGS e fazendo parte do Projeto Nacional Integração Universidade, 1o. e 2o. Graus para a Melhoria do Ensino da Língua Estrageira: Projeto Piloto em Língua Inglesa, vimos trabalhando com professores da rede escolar do Estado na posição de colega, professora universitária ou, no caso do Projeto citado, como ministrante de cursos de extensão universitária - de atualização em língua inglesa, e questões metodológicas do ensino de língua estrangeira. Entre os diversos achados que essa experiência profissional tem proporcionado, aparece uma constatação: grande parte dos professores de inglês evidencia, em maior ou menor grau, frustração por não falar (ou não falar tanto quanto desejariam) inglês com os seus alunos na sala de aula.

Essa frustração aparece de diversas maneiras. Seja de forma direta e explícita, quando o professor nos confessa que não consegue falar inglês como gostaria (porque não é proficiente oralmente, ou porque não sabe como fazê-lo

pedagogicamente), seja de forma indireta, quando demonstra significativo interesse por quaisquer atividades que envolvam conversação em inglês nos cursos oferecidos; alguns se esquivam de participar para não verem denunciados seus limites de expressão oral na língua estrangeira e, quando estimulados, demonstram notável prazer em ouvir e falar inglês: normalmente, a maioria prefere que o curso seja integralmente ministrado em língua inglesa.

Então, interessados em aproveitar essa motivação natural dos professores (e de seus alunos também) para falar inglês, pensamos em incentivar o uso do inglês para o ensino do próprio inglês, seguindo, relativamente, a perspectiva de Jane Willis em seu livro *Teaching English through English*.

A essa altura, alguns certamente estarão pensando:

Mas de que jeito? Como falar inglês na aula, com dois períodos de aula semanais apenas, turmas numerosas e heterogêneas em interesse, idade e nível de conhecimento da língua; alguns com aparente falta de aptidão para o estudo de línguas?

Seguindo essa mesma linha de raciocínio, surge o desenvolvimento da habilidade da leitura em língua estrangeira como prioritário e como, talvez, a única meta alcançável em termos de nosso modelo escolar e das condições e necessidades de nosso alunado.

Conhecemos essa realidade e concordamos que seja um desafio conseguir trabalhar com a língua estrangeira através de atividades comunicativas. Essas atividades visam em

primeiro lugar a desenvolver a *competência comunicativa* que SAVIGNON define como a "habilidade de veicular significado combinando eficazmente ' regras linguísticas e sociolinguisticas em interação comunicativa"(p.v) .

Nesse sentido, é ainda relevante lembrar que atualmente o foco de atenção do profissional de língua estrangeira não recai tanto no método de ensino, quanto na análise do contexto e das necessidades dos alunos; somente a partir dos resultados dessa análise é que se produz o material instrucional ou oportunidades que permitirão ao aluno interpretar, expressar e negociar significados em situações reais de aprendizagem.

Voltando, agora, a focalizar a questão da dificuldade do professor de inglês em utilizar o inglês como língua de comunicação em sala de aula, propomos que, com base no trabalho de J.Willis, anteriormente citado, pode-se ensinar *inglês através do inglês*. Ou seja, partindo da inevitável interação entre professores e alunos na sala de aula, sugerimos a preparação de material instrucional (levando em consideração a linguagem como interação), aproveitando especificamente a <u>linguagem utilizada em sala de aula</u>.Esta, quase que infalivelmente, inclui as funções de: apresentar-se ou cumprimentar, dar início às atividades de aula, fazer chamada, organizar a sala, o material, a dinâmica do grupo, dirigir a atenção dos alunos para um objetivo ou atividade, interromper alguém para falar, introduzir diferentes etapas da lição ou trabalho, revisar o que foi feito, anunciar e

orientar a utilização de recuros áudio-visuais, gravadores ou outros equipamentos elétricos, exercer disciplina e controle, estimular ou desestimular comportamentos, recolher trabalhos, corrigir, avaliar, determinar tarefas, agradecer. fazer previsões ou planos para atividades futuras, finalizar uma lição, aula, despedir-se etc.

Concretamente, sugerimos ao NAP-RS**, do qual somos membro integrante, a elaboração de um módulo instrucional sobre o inglês falado em sala de aula, para ser aplicado em um dos cursos de atualização para professores de inglês, aproveitando o enfoque apresentado acima e levando em consideração as necessidades, interesses, *background knowledge* da clientela do curso, com o objetivo de instrumentalizar o professor para que ele se sinta mais seguro e fluente ao escolher e utilizar adequadamente as frases, expressões idiomáticas e formas comunicativas na interação verbal com seus alunos.

Em consequência, o professor estará desenvolvendo sua própria competência comunicativa, ao mesmo tempo em que, mesmo priorizando outras habilidades (como leitura, por exemplo) estará oportunizando a seus alunos o trabalho com essas outras duas habilidades: *speaking e listening*.

NOTAS

* Para os conceitos de *língua estrangeira* e *segunda língua*, veja a primeira obra citada na bibliografia que segue.

**NAP-RS significa *Núcleo de Apoio Pedagógico do Rio Grande do Sul*: célula regional, sediada na UFRGS, do Projeto Nacional de Integração Universidade, 1o. e 2o. Graus para Melhoria do Ensino da Língua Estrangeira.

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APP. 63

A EXPERIÊNCIA QUE VEM DANDO CERTO

TEXT M

Lucia Helena Vendrusculo Possari (*)

Do nosso contato diário com as escolas da rede oficial, como professoras de Prática de Ensino de Língua Portuguesa do Curso de Letras da Universidade Federal do Mato Grosso-UFMT e supervisoras de estágio, surgiu a preocupação de colaborar de alguma forma, com a melhoria do ensino-na-rede estadual, na área de Comunicação e Expressão.

Durante todo o tempo de trabalho com as quatro últimas séries do 1º grau, avolumavam-se a nossos olhos problemas como:

— sugestão (?) de um conteúdo programático por parte da Secretaria de Educação e Cultura do Mato Grosso, vinculado exclusivamente à gramática normativa;

— adoção de livros-texto desvinculados do programa da SEC-MT, bem como da realidade mato-grossense, especificamente de Cuiabá;

— distribuição de aulas de português a professores de outras áreas de conhecimento.

Além disso, ao chegarem às escolas para estagiar, os alunos do Curso de Letras encontravam um quadro muito diferente daquele, para o qual haviam sido preparados. Conforme depoimento de alguns, as propostas curriculares encontravam-se aquém das potencialidades que tencionavam desenvolver.

Para que se pudesse, efetivamente, interferir no processo, foram pensadas algumas alternativas:

— cursos de atualização para os professores da área de língua portuguesa;

— seminários;

— treinamentos;

— estudo do currículo e proposta de reestruturação;

— confecção de material instrucional.

Consultamos os professores e supervisores das escolas e eles optaram pela última, pois julgaram ser a que, além de atualizá-los, poderia num "continuum", acompanhá-los sob forma de proposta. É necessário dizer que em Mato Grosso existe uma única Universidade que, nos seus multi-campi, possui três cursos de Letras, sendo que dois deles, fora da sede, tiveram a 1ª turma formada em 1984.

Os professores de Língua Portuguesa na rede oficial, devidamente habilitados são apenas 30%; o restante divide-se em 20% de professores que cursam Letras; 30% de professores de outras áreas de ensino e 20% de outros profissionais.

Para viabilizar nossa tarefa, optamos pelo Programa de Integração Universidade/Ensino de 1º Grau da Sesu-MEC.

Efetuamos, primeiramente, uma revisão bibliográfica com vistas a um embasamento teórico que pudesse nortear a proposta de ensino.

Prosseguimos, efetuando análise e apreciação de todo livro-texto utilizado pelas escolas da região. Como resultado, confirmamos a inadequação para com o contexto regional; uma vez que os livros vêm das livrarias do eixo Rio — São Paulo e que nada têm a ver com as peculiaridades locais. Além disso, observamos também a inadequação da proposta de trabalho com a linguagem, que tem se resumido quase que exclusivamente no ensino da metalinguagem.

É oportuno que aqui se delineie o que chamamos de contexto: a capital de Mato Grosso dista do centro-sul do país, aproximadamente 2000 km. Só em 1970 iniciou-se o rompimento dessa distância com a abertura e pavimentação das estradas BR-364, que efetua a ligação através de Goiás e BR-163, através de Mato Grosso do Sul.

O isolamento a que se submeteu, desde sua fundação, fez com que muitas características culturais pouco se alterassem, dentre elas a peculiaridade lingüística da baixada Cuiabana, que, afetivamente chamamos de "falar cuiabano" (variantes ch/tch j/dj; a neutralização do gênero; a regência especial de alguns verbos; e um sem-número de vocábulos e expressões que formam o léxico desta região).

Todavia, o acesso pelas BRs como também a política de ocupação agrária da amazônia mato-grossense oportunizaram a migração intensa para este Estado e para Rondônia. Os migrantes provêm de diversas regiões do país, principalmente da região sul. Assim, o que tem sido permanente passa a se alterar, causando uma situação conflitante — o secular versus a transformação súbita — fazendo com que se leve em conta o que há, sem perder de vista

a transformação por que passa o Mato Grosso.

Após a análise dos livros, consideramos de suma importância conhecer a realidade sócio-econômico-cultural dos alunos da rede oficial. Fizemos um levantamento em toda Capital, mas escolhemos a clientela de duas escolas conveniadas com a Universidade para aprofundar nosso conhecimento acerca da realidade.

Para nós se fazia necessário conhecer as crianças fora da escola, onde predominam a subnutrição, a privação, a marginalização cultural (ao que comodamente tem-se atribuído o insucesso escolar) como também reconhecer seu potencial: o conteúdo que dominam, as habilidades que possuem baseando-nos, principalmente, nestes últimos, para apresentar proposta metodológica e de conteúdo.

De posse do conhecimento da realidade dos alunos, dirigimo-nos às escolas. Devido à Universidade possuir convênio com dois colégios estaduais, optamos por iniciar o trabalho com eles, uma vez que o estágio supervisionado ali se realiza.

Inicialmente promovemos um seminário sobre linguagem, com a participação também de professores de outras Universidades.

A seguir, iniciamos treinamento intensivo com os professores das escolas e alunos estagiários de prática de ensino de língua portuguesa, numa tentativa de descondicioná-los do ensino de até então.

Demos continuidade ao trabalho, estabelecendo como norteadores quatro conceitos-chave:

- Linguagem Oral; Linguagem Escrita; Linguagem não-verbal; Análise Lingüística.

Linguagem Oral — É a atividade que se segue imediatamente à leitura do texto. São, geralmente, questões que envolvem entendimento do texto (sem imbecilizar o aluno como: o que é que fez o personagem tal? que cor eram os cabelos da personagem tal?) e interpretação (o relacionamento da estória com os alunos, e a história do aluno com o texto).

Este primeiro momento oral permite ao aluno, descontraidamente, expor-se ao grupo. Acreditamos que, por se constituir numa situação de informalidade, não se deva exigir a utilização da variante culta apenas.

Chamamos ao procedimento acima de "produção de leitura".

Também oralmente, sugerimos que os alunos contem estórias, recitem poemas, dêem opinião sobre determinado assunto. Tudo isto tem a ver com a unidade com que estamos trabalhando.

Linguagem Escrita — Pode se constituir, conforme a preferência do professor, num esforço da oralidade.

No entanto, é nosso propósito que, ao escrever, o aluno não faça redação, mas produza texto. Explicamos: o primeiro para nós é a situação artificial que há muito vem ocorrendo: "escrevam sobre a árvore", "façam o final desta estória"; "façam uma redação sobre a mãe", etc. Não fica definido: escrever para quem ler? (Só tem sido para o professor que, investido de autoridade de saber a norma culta, castiga as redações com lápis vermelho — quando isto é feito — e devolve ao aluno com algum conceito ou nota. O castigo sempre se refere à acentuação gráfica, à ortografia, dificilmente à concordância verbal ou à estruturação e nunca ao conteúdo propriamente dito. A conseqüência não pode ser outra: "o aluno não gosta de redação", "redação é tortura", etc.).

O segundo, apesar de a escola ser uma situação artificial, ultrapassa esse escrever sem razão. Colocamos o aluno em uma situação definida: o leitor é definido: o colega, os pais, o professor; todo texto tem referência anterior em outros textos, debates, etc.

É o que chamamos de prática de produção de texto.

Linguagem não-verbal — É a produção de textos, onde não se utiliza o código lingüístico. Usam-se pinturas, desenhos, colagens, fotos, mímicas, etc. Estas atividades têm razão de ser, pois, nas mais variadas situações, o aluno poderá se utilizar das mais variadas formas de expressão para uso e compreensão.

Análise Lingüística — De posse dos problemas que os alunos apresentam, quanto ao uso da norma culta, o professor poderá, utilizando-se do mesmo vocabulário da unidade em estudo, apresentar exercícios que favoreçam o uso de acordo com a gramática.

Para a 5.ª e 6.ª séries, sugerimos os exercícios estruturais. Para 7.ª e 8.ª estamos propondo maior sistematização para a aprendizagem, tendo em vista a necessidade social (concursos, vestibulinhos, etc) do aluno após o 1.º grau.

Estabelecemos também que o Material Instrucional seria elaborado por série, progressivamente, e, para isso, decidimos que cada volume deveria possuir uma temática: 5.ª série: Cuiabá; 6.ª série: Mato Grosso; 7.ª série: Centro-Oeste; 8.ª série: Brasil.

Para a 5.ª série, enfocamos Cuiabá sob os aspectos: social (migração, profissão do pescador); físico (ruas, rios); antropocultural (o índio, a peculiaridade lingüística, o folclore, o artesanato) e o ecológico.

Os textos foram selecionados, levando-se em conta o pré-estabelecido.

Cada unidade elaborada era levada às escolas para ser pré-testada. A seguir, ouvidas as sugestões, procediamos a reestruturações.

Finalmente, após a pré-testagem e reestruturações, o Material elaborado foi entregue à Editora da UFMT para os serviços gráficos. A simplicidade da editoração se deveu ao caráter experimental como também ao montante de recursos obtidos junto ao MEC.

Esse volume foi experimentado nas escolas no ano de 1984, pelos professores que colaboram na confecção e por alunos de Prática de Ensino que, ao longo do tempo, engajaram-se no Projeto.

Acompanhamos toda a experimentação e colhemos outras sugestões para que fossem modificados alguns itens antes de ser editado em definitivo. No final do ano, obtivemos, além da opinião de alunos, pais, professores, supervisores e diretores, o parecer favorável da equipe técnica de ensino de 1.º grau da Secretaria Estadual de Educação e Cultura, para a extensão a outras escolas.

Durante o acompanhamento da experimentação do Material da 5.ª série fizemos, simultaneamente, o Material da 6.ª série. Enfocamos o Mato Grosso sob os mesmos aspectos da 5.ª série, acrescentando: Indústria, Comércio, Economia e Turismo no Estado.

Na 5.ª série, a ênfase foi dada à linguagem oral, com o objetivo de proporcionar ao aluno condições de ter voz.

Na 6.ª, enfatizamos a modalidade escrita. Para isso, todas as atividades nesta modalidade desembocarão em um jornal mural mensal, que terá também espaço para outras: colagens, pinturas, etc.

Na 7.ª série também a ênfase é dada à modalidade escrita. Privilegiamos a dissertação no seu sentido mais lato. Para tal, são trabalhados os aspectos de coesão e progressão textual nos textos propostos pelo material e nos produzidos pelos alunos.

Na 8.ª série, o Material Instrucional se distancia estrategicamente dos textos literários e traz textos da literatura de massa (Revista Veja, Jornal do Brasil, Folha de S. Paulo, Revista Amiga, Revista Cláudia, Gibis, etc). Nosso propósito é o de possibilitar ao aluno contato com textos atuais cuja linguagem é definida pelo propósito do autor (persuadir, inquietar, informar, divertir, etc.) bem como pelo interlocutor que pretende atingir.

Neste ano, quando estamos experimentando o material da 8.ª série (os da 5.ª, 6.ª e 7.ª já se encontram adotados por três escolas da Capital e por três cidades do interior) já se evidenciam para nós alguns resultados: os alunos que utilizam o Material desde a 5.ª série, produzem sem bloqueios, sem clichês, seus próprios textos. Os professores nas reuniões semanais e em depoimentos informais afirmam terem descoberto um fazer novo e produtivo. A SEC-MT, através da Coordenadoria de Ensino de 1.º e 2.º graus, tem utilizado o Material Instrucional como base para a reciclagem de professores.

Assim, enquanto acompanhamos e orientamos a aplicação na 8.ª série, procedemos ao resgate de toda a experiência, com vistas a reestruturações metodológicas e de conteúdo que necessitam ser feitas. É, sem dúvida um trabalho de revitalização que inclui a revisão de concepção de língua portuguesa, de ensino de língua portuguesa bem como de aprendizagem e uso de língua portuguesa. Queremos que este nosso procedimento seja constante para que esta proposta não se transforme num manual (livro-texto) pronto e acabado.

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A correção do texto

Hora de Aprender

por Irandé Antunes (*)

TEXT N

APP 64

A correção dos textos que as crianças produzem não se tem afastado muito das práticas tradicionais. Em geral, os "erros" são destacados com o acréscimo da alternativa correta ao lado. A criança, sem ser levada a pensar a inadequação de sua escolha ou o porquê da substituição apontada, recebe passivamente essa interferência do professor e parte para a próxima experiência, nos mesmos moldes.

Como poderia ser encarada a correção das produções escritas das crianças, no 1º grau menor?

Antes de tudo, concebemos a correção como um procedimento de ensino-aprendizagem, pelo qual se revêem e se refazem as escolhas efetivadas em função dos objetivos pretendidos. Essa concepção se enquadra na outra mais ampla que define o papel da escola no ensino da língua portuguesa: promover o desenvolvimento lingüístico da criança para que ela amplie sua capacidade de expressão e de comunicação com os outros. Daí que o grande e primeiro empenho da escola deve centrar-se no estímulo à fluência lingüística da criança. Isso significa que a escola deve encorajar e promover a produção de textos de criança, deve levá-la a vivenciar a experiência e o gosto de criar, de tentar expressar-se pela escrita. Através das circunstâncias mais variadas, valendo-se das oportunidades reais que possam suscitar na criança interesse pela participação lingüística. Conseqüentemente, tal atitude neutraliza a postura prescritiva e corretiva com que a escola tradicional encara a produção dos alunos. Por que o predominio da "caça aos erros"? Por que não assumir a posição contrária de encorajar as tentativas feitas, os êxitos alcançados? Não pretendemos a ingenuidade permissiva e simplista de canonizar qualquer resultado. Defendemos, sim, uma atitude respeitosa, esclarecida, consciente e estimuladora de quem se sabe promovendo um desenvolvimento que só pode acontecer gradualmente. Há escolhas inadequadas ("erros", na literatura escolar) que são "normais" dentro da perspectiva desse desenvolvimento em processo e, por isso, podem funcionar, para o professor, como indicio das etapas vivenciadas. A avaliação centrada no "erro", como prova do que não se conseguiu fazer, inibe a expressão da criança e condiciona, de certa forma, o bloqueio com que, mais tarde, as pessoas encaram a prática social da escrita. Há uma "correção" preventiva que a escola não cuida em fazer. A leitura constante de textos interessantes e variados (há hoje farta literatura infantil, d muito boa qualidade, e a imprens jornalistica esta aí), a opção da e cola pela prática da comunicaçã enfim, a exposição ativa da criaç à compreensão e produção de texte constitui o expediente naturalmen ativador da fluência lingüística qu a escola deve promover.

Um outro aspecto a salientar que a correção será muito mais pr dutiva se for realizada como opo tunidade, como exercicio de apre dizagem. Neste sentido, o proced mento inicial deverá ser descobr com a criança em quê e porquê se texto não está adequado e, na me ma dimensão, encontrar com ela alternativas de reconstrução. T prática iniciará o aluno na tarefa d ser ele mesmo o primeiro revisor d seu texto. Assim, ele vai aprende do a refazer sua primeira redaçã até a versão definitiva que chega ao leitor. O hábito da revisão d texto poderia ser criado a partir d exercicios coletivos em que, nu primeiro momento, a expressã fluisse livremente para, depois, grupo discutir o que poderia ser a terado visando a uma linguage adequada aos objetivos e interloc tores implicados naquele ato espec fico de comunicação. As discussõ e acertos percorreriam os vários n veis de expressão: o sintático, o s

mântico, o lexical, o ortográfico, o da apresentação visual, sempre considerando os aspectos pragmáticos da situação comunicativa. O trabalho do professor com a produção individual do aluno também devia aproximar-se desses princípios, na medida em que as condições de nossas salas de aula superlotadas o permitem. O que não nos parece justificável é que se inicie a criança na postura de delegar ao professor o poder absoluto de revisar, avaliar e corrigir seu texto. Assim, não se desenvolve a dimensão da procura crítica, essencial a qualquer processo de aprendizagem não mecanicista.

Convém ainda ao professor estabelecer os perfis de cada fase em que se encontra a competência da criança, a fim de que ele possa fixar os limites de suas exigências. Há etapas, como nos referimos acima, em que certas inadequações são inteiramente normais e indicam as aquisições que a criança está compreendendo e assimilando.

O empenho maior do professor deve ser o de respeitar as possibilidades reais da criança, o que significa aceitar as limitações de cada etapa de seu desenvolvimento e, ao mesmo tempo, favorecer a ampliação e aprimoramento dessas possibilidades. Num e noutro aspecto, a postura do estímulo à fluência comunicativa nos parece a atitude mais indicada. A função da escola é, nesse particular, levar o aluno ao desenvolvimento da competência que já traz. A correção só tem sentido na medida em que é parte estratégica da proposta geral e prioritária de favorecer e promover aquele desenvolvimento.

Cabe, além disso, perguntar: corrigir o quê? Os princípios que vimos afirmando implicam o estabelecimento de uma hierarquia na identificação dos elementos a corrigir. Nem todo desvio à norma padrão tem a mesma importância para a qualidade global do texto. A falta de clareza, a escolha indevida das unidades lexicais, a desordenação na seqüência das idéias, a desconexão entre as várias partes do texto, a propriedade do que se diz representam elementos mais relevantes para a compreensão da unidade textual do que questões ortográficas, por exemplo. A prática demonstra o contrário: o aspecto privilegiado nas correções têm sido questões de letras e acentos. O mais periférico. Por isso, o mais inequivocamente passível de correção também periférica. A revisão do aluno se justifica nestes termos: "Revise sua redação para ver se fez: a) no mínimo três parágrafos; b) título; c) frases curtas; d) separação das palavras no fim das linhas, corretamente; e) letra legível" (1). Dessa forma, a compreensão da escrita como ato verbal de comunicação intersubjetiva — que pode e deve ser aperfeiçoada — não se dá. Por que não insistirmos antes em aspectos relevantes para a compreensão da comunicação verbal? Os acertos ortográficos ou da apresentação visual virão naturalmente com a prática sistemática, refletida, avaliada e revista da leitura e produção. E devem também ser objeto de ensino e revisão, contanto que não desviem a atenção da criança daquelas habilidades realmente importantes para o êxito da comunicação.

O como realizar a correção é mais uma questão de princípio do que de técnica. Aqui também, não valem receitas. O professor deve pensar, observar, descobrir em cada momento a maneira mais adequada de contribuir para que seu aluno cresça na aquisição de sua competência comunicativa. Só nessa perspectiva pode-se enquadrar a atividade da revisão e correção. O mais é expressão do autoritarismo e desrespeito da escola frente à produção da criança.

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APPENDIX 65. EXEMPLIFICATORY EXTRACTS FROM ARTICLE IN PORTUGUESE.

EXTRATO A1: EXAMPLES OF HORATATORY PLEA: 'instrucional sobre o ingles falado em sala de aula.'; (Rodrigues, Text 12) 'Minha proposta e ...varios modelos de atividades sao sugeridos'; (Vieira, Text 4) 'Esperamos que estas ideias, sugestoes e exemplos de estrategias... sejam uteis aos professores de uma lingua e que eles possem valer-se delas posteriormente.'; (Pinto, Text 7) 'Foram apontados alguns caminhos...' (Abreu, Text 6)

EXTRATO A2: UNDERLINING IMPORTANCE, NEED OR BENEFIT OF SUGGESTIONS: 'parece-me essencial que a formacao dos futuros professores seja orientada nesse linha'; (Celani, Text 2) 'E preciso dismistificar...para que ele passa a ser utilizado como um recurso...efetivo'; (Varella, Text 1) 'Tal metodologia facilita...'; (Coracini, Text 11) 'defendemos uma metodologia...nao mais conforma ao isolamento.' (Ferreira, Text 9)

APPENDIX 66. EXEMPLICATORY EXTRACTS FROM PORTUGUESE ARTICLES.

EXTRATO B: 'common ground' : 'nossos alunos'; (Pinto, Text G) 'nossos educandos': (Ribeiro, Text K) 'nos professores'; (Abreu, Text F) 'nosso contexto'; (Ferreira, Text I) 'em nosso pais'; (Text L, Rodrigues) 'nas universidades brasileiras'; (Cavalcanti, Text C) 'no Brasil' (Vieira, Text D)

EXTRATO C: lexical items marking generalization: e.g. 'A maioria de nossos alunos'; (Pinto, Text G) 'a maioria de nossos educandos'; (Ribeiro, Text K) 'a grande maioria dos alunos'; (Varella, Text A) 'todos esses tipos'; (Costa, Text H) 'todos os homens'; (Abreu, Text F) 'muitos alunos'; (Celani, Text B) 'muitos especialistas'; (Abreu, Text F) 'grande parte dos professores de ingles'; (Rodrigues, Text L) 'muitas vezes'; (Pinto, Text G) 'o homen tem'.(Abreu, Text F)

EXTRATO D: adverbs of frequency: e.g. 'hoje em dia'; (Costa, Text H; Ferreira, Text I) 'no momento'; (Celani, Text B) 'faz hoje'; (Ribeiro, Text K) 'constantes'; (Cavalcanti, Text C) 'mais commun'; (Vieira, Text D) 'frequente'; (Varella, Text A) 'quase total'; 'completamente'.(Ferreira, Text I)

EXTRATO E: lexical signals marking the 'centrality' of the topic,: 'importancia'; (Abreu, Text F; Pinto, Text G; Ferreira, Text I; Varella, Text A) 'um ponto capital'; (Ferreira, Text I) 'cruciais'; (Pinto, Text G) 'diretamente atinentes'. (Celani, Text B)

EXTRATO F: Celani's (Text B) title and first sentence sentence (a metacomment of purpose) spell out the focus on the aims, contents and methodology of an EFL 'Teaching Practice' course for third-year undergraduates on a B.A. language degree; the same writer uses a 'Matching' pattern and grammatical parallelism to contrast the scope of 'general' and 'specfic' EFL teacher training:

'de um lado para uma formacao profissional geral do educador e de outro para a formacao especifica do professor de ingles.'

APPENDIX 67. DETAILS OF DISCOURSE COLONIES IN BRAZILIAN FL ARTICLES

A. DISCOURSE COLONIES IN VIEIRA (TEXT D).

COLONY (A) The entire section providing practical suggestions is made up of two colonies, each of two parts; this first part are the two 'modelos', presented in numbered points and both are interchangeable. 'MODELOS...PUBLICITARIOS. MODELOS...JORNAIS' C (S) (W)

COLONY (B). This colony is the first major division, with six major parts. 'MODELOS DE ATIVIDADES COM ANUNCIOS PUBLICITARIOS' C (P) (W) >C

COLONY (C). Within point '6.' of this first 'MODELOS', the order of the 'exemplos', 'a)...b)...c)...', can also be altered and these are therefore a dependent sub- colony, : C (P) (W) >C.

COLONY (D). 'MODELOS...JORNAIS E REVISTAS' This set is similar to the 'MODELOS' (B), but there are no sub-colonies. C (P) (W) >C.

COLONY (E). The two sets of 'EXEMPLOS' are also interchangeable and are a colony. C (P) (W)

COLONIES (F) (G). Within the first of these 'EXEMPLOS' there are two dependent sub-colonies embedded, each with the same colony characteristics: C (P) (W) >C :

'EXEMPLO ILUSTRATIVO COM ANUNCIOS PUBLICITARIOS

1.	2.		
a)	a)	d)	c)
b)	d)	e)	f)
c)	g)	h)	i) '
[(E) dependent sub-colony. C (P) (W) >C]	[(F) dependent sub-colony C (P) (W) >C]		

B. DISCOURSE COLONIES IN PINTO (TEXT G)

The two bold-typed headings in the article by Pinto, marked '2.' and '3.' repeat lexical items from both the article title and the metacomment of 'response' predicting the provision of practical steps:

TI: " 'ESTRATEGIAS...' ('Strategies')

ME(AL): 'Treinar o aluno inferir ensina-lo a usar... estrategias
('Train the pupil to infer teach him to use...strategies')
HE: '2. Estrategias para a inferencia' '3. Uso do dictionario'"
('Strategies for inferencing' 'Using the dictionary')

COLONY (A) These latter two headings, representing complete sections of Pinto's discourse, are interchangeable, the first colony. C (S) (M)

COLONY (B) Within the section under the heading '2.' there are six numbered exemplifications of strategies; these are an interchangeable colony, C (P) (W) C>C each in note form, as seen below

PREDICTION: 'as seguintes estrategias:' ('the following strategies:')

1. verificar...
2. examinar...
3. distinguir... e.g....
4. descobrir...
5. reconhecer...
6. utilizar...e.g...

SUB-HEADINGS: 'Cognatos' 'Hiperonimo' ('Cognates' 'Hyponyms')

COLONY (C) Within point 6, under two italicized sub-headings, 'Cognatos' and 'Hiperonimo' are suggestions which are interchangeable, a dependent sub-colony. C (P) (M) C>C.

COLONY (D) Within the discourse under the section heading '3.' there is a predictive enumerative, 'varias atividades', ('various activities') and two exemplifications which are interchangeable, a dependent sub-colony. C (P) (W) C>C.

" 3. Uso do dicionario.
'...varias atividades...'
'.....' '.....'
a) b) c) d) 1. 2. 3. "

Not only the headings and the layout differentiate these practical steps from their surrounding 'mainstream' discourse; they are also presented largely in the imperative.

C. DISCOURSE COLONIES IN RIBEIRO (TEXT K)

COLONY (A) Ribeiro presents her practical suggestions on a single page (18) within three tables, with instructions presented in the imperative or in note form, each indented with a small dot (viz Rinvolucri), carefully distinguished from the surrounding 'mainstream' discourse by these various typographical ploys. The three tables are interchangeable: C (S) (W)

COLONY (B) The three sets of information ('Texto 1...Texto 2...Texto 3') described in each of the tables are interchangeable: C (P) (W) C>C.

COLONY (C) In addition, within each of these three, under the heading 'Texto' are a series of points under sub-headings including 'tipo', 'objetivo' etc. Each of these sub-sets, indented with a dot, is a sub-colony, embedded in the 'Texto' table, which it relies on for a framing context: C (P) (W) C>C.

D. DISCOURSE COLONIES IN CORACINI (TEXT E)

COLONY (A) In common with the previous article the entire practical section is presented in six tables, presented on three separate pages, with distinctive type. Each of these six tables (Texto 1 to Texto 6) are interchangeable: C (S) (W).

COLONY (B) Each of these six tables contains subsections under four separate headings: 'dados'; 'objetivos'; 'atividades' 'operacoes', the order of which does not alter the function or meaning: C (P) (W) C>C.

COLONY (C) There are, in addition, within each of these subsections, presented in separate columns, a series of points, indented by dashes or numbers. Two of the four, e.g. 'Texto I. Objetivos. Possibilitar 1)... 2)...3)...', could be presented in a different order. In contrast, the last two columns, the 'atividades' and 'operacoes' need to be followed in the order presented for them to make any sense didactically.

E. DISCOURSE COLONIES IN POSSARI (TEXT M)

ME(P)	'estabelescendo como norteadores quatro conceitos-chave' ('establishing as guidelines four key concepts')	
HE(B-T)	'Linguagem oral'	('Oral language')
HE(B-T)	'Linguagem escrita'	('Written language')
HE(B-T)	'Linguagem nao-verbal'	('Non-verbal language')
HE(B-T)	'Analise linguistica'	('Linguistic analysis')

Each of these four headed sections is autonomous and interchangeable.

APPENDIX 68. TEXT EXEMPLIFICATION OF EVALUATION IN PORTUGUESE ARTICLES

TEXT	MOVE	PIT	TEXT EXEMPLIFICATION
(K)	(1)	PA17	'vai facilitando compreensao' ('ease comprehension')
(K)	(1)	PA18	'tal procedimento basico - partir da observacao das ilustracoes... e do geral para o particular - parece bem condizente com o aluno em questao...constituem... opcoes e o estimulo necessarios a eficiencia pedagogica.' ('This basic procedure, from the observation of illustrations... and from the general to particular appears well suited to the pupil in mind... (and) ... constitute options and the required stimulus towards pedagogical efficiency.) [This series of ' Cause-Consequence' relations shown in Extrato G, Appendix ??)
(G)	(1)	HE(CON)	'atividades que nao so motivem os alunos, como tambem facilitem a compreensao de textos' ('activities which not only motivate the pupils, but also facilitate the comprehension of texts') [See presentation, Extrato H illustrating grammatical parallelism]
(E)	(1)	PA(F)	'...altamente satisfatoria dada a reacao positiva dos alunos' ('highly satisfactory given the positive student reaction')
(A)	(1)	PA12.	[complex of clause-relations Extrato I]
(A)	(1)	PA9	['Cause-Consequence' relations, Extrato J]
(L)	(1)	PA18	'...o professor se sinta mais seguro e fluente' ('the teacher will feel more secure and fluent')
(H)	(2)	HE(CON)	'O computador tem sido visto...com um concorrente do professor' ('The computer had been seen as a teacher competitor') 'agora...descobrindo nele um poderoso auxiliar da eficiencia e eficacia' ('it is now seen as a powerful aid for efficiency & effectiveness.')
(B)	(3)	PA(F)	'garantir aquela formacao de maneira adequada.' ('guarantee training in an adequate way')
(L)	(3)	SEN(F)	'Em consequencia, o professor estara desenvolvendo sua propria competencia comunicativa' ('Consequently the teachers will develop communicative competence')
(I)	(3)	PA(F)	'podem ter resultados interesssantes...' ('may have interesting results') [i.e. his suggestions]
(D)	(3)	PA(F)	'Tais exercicios visam a sensibilizar o aluno para a interacao autor/leitor e para a deteccao da intenci--onalidade do autor e dos efeitos' ('These exercises develop an awareness of the interaction of author/ reader and of ability to detect author intention and the effects of the same')
(C)	(3)	PA(F)	'apresentei sugestoes de passos para a pratica de leitura no desenvolvimento do senso critico' ('I have presented suggestions for ways in which the practice of reading can focus upon the development of a sense of criticism')
(A)	(3)	PA(F)	'o objetivo dessas transformacoes' ('the objective of these transformations') '...e que o laboratorio.. inves de um instrumento inibidor, ele passe a ser utilizado como um recurso realmente efetivo...') ('is that the laboratory ...instead of an instrument of inhibition will become an effective resource') [See Extrato K; 'matching pattern' in Portuguese]
(I)	(3)	PA(F)	'O professor...nao mais se conforma ao isolamento de

			seu proprio papel' ('The teacher..no longer conforms to the isolation of his role')
(L)	(3)	PA(F)	'sem duvida um trabalho de revitalizacao que inclui' ('without doubt a revitalization job which includes)
(M)	(4)	SEC(F)	H (B-T) 'Vantagens' (Advantages) ME(P) (EN) 'Ha uma serie de vantagens'('There are several advantages')
(H)	(4)	PA19	'Primeiro, os computadores sao pacientes' ('Firstly, computers are patient')'Em segundo lugar os computa--dores sao flexiveis' ('Secondly, computers are flexible')'Finalmente, a terceira vantagem, recai no processo interativo' ('Finally, the third, they take part in an interactive process') 'mais completo e mais flexivel' ('more complete and flexible...')
(H)	(4)	PA22	ME (EN) 'O envolvimento do professor pode ocorre em tres etapas' ('The teacher can be involved at three stages') [Generalization]
(H)	(4)	PA23	['Matching contrasts' with prior practice] '1)... fornecer uma variedade' ('provide a variety') '2)... desenvolver jogos criativas' ('develop creative games') 'exercitar sua imaginacao criadora com plena liberdade'('use their creative imagination with full freedom') [Extrato N embedded 'S-P-R-E' minitexts]
(K)	(4)	PA(F)	['Matching contrast' see Extrato O for details]
(L)	(4)	SEN(F)	['Matching contrast':'consequence'; lexical signals] 'Em consequencia, o professor estara desenvolvendo sua propria...estara oportunizando a seus alunos... mesmo priorizando outras habilidades (leitura)' ('In consequence teachers are developing their own.. .are providing opportunities for their pupils even though giving priority to other abilities (i.e. reading)')
(N)	(4)	PA(F)	'a maneira de contribuir para que seu aluno cresca na aquisicao de sua competencia comunicativa... so nessa perspectiva pode ser enquadrado...' (...a way of contributing so that your pupil's communicative competence grows...only from this viewpoint can...')
(H)	(5)	PA22	H (B-T) (B-C) 'O professor X o computador' [Extrato Q: 'Matching Contrast'and grammatical parallelism]
(H)	(5)	PA23	'Por tudo isso devem os professores corrigir suas concepcoes erroneas sobre o computador'('This is why teachers ought to be able to correct their erroneous conceptions regarding the computer')
(H)	(5)	SEN(F)	['Cause-Consequence'; embedded 'Contrast' Extrato.R]
(B)	(5)	PA(F)	'nao significa que nosso futuro professor deva ser mantido na ignorancia dos ultimos desenvolvimentos' ('This does not mean that future teachers will be in ignorance of latest developments') 'Pelo contrario, o conhecimento da teoria devera garantir-lhe a base intelectual, a familiaridade com a tecnica garantir-lhe-a uma pluralidade de opcoes' [grammar. parallel] [Matching Contrast] ('On the contrary, ...these will provide an intellectual basis for sensible decisions ...a knowledge of the various technical options...')
(G)	(5)	HE(CON)	'Estes sao apenas exemplos dos exercicios que repre -sentam a etapa inicial...' ('These are only a selection of examples representing initial stages')
(D)	(5)	PA16	'Sao apenas alguns exemplos de possiveis atividades' ('They are only examples of possible activities')
(D)	(5)	PA17	'Sem negar toda...comprovada e a utilizacao' ('With-

			out negating all the...proven...uses')
(D)	(5)	PA12	['S-P-R-E' minitext in Extrato R]
(L)	(5)	PA7	'aqueles que objetam indagando... mas porque ensinar lingua estrangeira...no mundo subdesenvolvido...? e preciso responder' ('to those who object by asking the question 'Why teach foreign languages in an underdeveloped world? ... a reply is necessary')
(L)	(5)	PA13	'A essa altura, alguns certamente estao pensando: 'Mas de que jeito?...Como..? ' ('At this stage some must certainly be wondering. But how on earth?...')
(L)	(5)	PA15	'concordamos que seja um desafio conseguir trabalhar com a lingua estrangeira atraves de atividades de comunicacao' ('I agree it will be a challenge to work in a foreign language with communicative activities)
(L)	(5)	PA19	'... e valido mesmo priorizando outras habilidades' ('it is valid even when prioritizing other skills') [acknowledging the important role of ESP reading]
(G)	(5)	PA9	'se por um lado tal classificacao tem sido pouco aceita, por outro ha inumeros usos...' ('While, on the one hand this classification has rarely been accepted, on the other, it has inumerous possible uses') [acknowledging limitations of memory process; 'Matching Contrast' embedded 'minitext', Extrato U]

APPENDIX 69. C/R PATTERNING IN 'EVALUATION' OF PORTUGUESE FL ARTICLES.

EXTRATO G : CELANI (TEXT B)

'estamos preparando excelentes professores POSITIVE EVALUATION
de ponto de vista tecnica e do conhecimento de ingles.
muitos deles sao procurados por melhores escolas de linguas, POSITIVE
com ofertas otimas de trabalho e cargos de responsibilidade.EVALUATION
Quantos, porem, vao atuar no 1o e 2o Graus?'NEGATIVE CONTRAST/QUESTION
Tal motivacao pode ser suscitada CONSEQUENCE
pelo simples interesse que despertar-lhe o texto CAUSE
...constitutem opcoes de proporcionar CONSEQUENCE
o estimulo necessario a eficiencia pedagogica.'ACHIEVEMENT/CAUSE

EXTRATO H (Pinto, Text G 'Conclusao' grammatical parallelism:

'atividades que nao so motivem os alunos
mas tambem facilitem a compreensao
que possibilitem o conhecimento, armazenamento
e reproducao de significados
diversos dentro do contexto'.

EXTRATO I (VARELLA, TEXT A: EVALUATION)

Paragraph 6.

'como estimulo podemos utilizar... EXEMPLIFICATION/INSTRUMENT
sao apenas alguns exemplos (signal of exemplification)
o aluno assume um papel mais ativo... ACHIEVEMENT/
mais criativo' POSITIVE EVALUATION

Paragraph 7.

'Atraves dessas atividades de auto expressao INSTRUMENT/ANAPHORIC NOUN
pode desenvolver individualmente
a oportunidade de desenvolver seu auto-monitor RESULTS
sem as pressoes inibidores, adquirindo maior practica
aproveitando a vantagem' POSITIVE EVALUATION

Paragraph 9.

'a introducao de atividades comunicativas CAUSE
se estabelece uma relacao mais criativa CONSEQUENCE
afastando-se do classico sistema de estimulo RESULT/MATCHING
aproximando-se de situacoes de comunicacao (GRAMMATICAL PARALLELISM)
No entanto essa interacao so se completa (CONCESSION) CONSEQUENCE
se houver um cuidado com... CONDITION
apenas produz um efeito significativo (CONCESSION) CONSEQUENCE
se acompanhada de uma mudanca...' CONDITION

Paragraph 12.

'o objetivo dessas transformacoes (ANAPHORIC NOUN/GOAL) INSTRUMENT
e criar uma concepcao diferente ACHIEVEMENT
viza-se optimizar o componente afetivo CONSEQUENCE/CAUSE
a fim de se obter (SIGNAL OF GOAL)
uma maior motivacao/um melhor aproveitamento (POSITIVE RESULT)

APPENDIX 70. C/R PATTERNS THROUGHOUT FL ARTICLES IN PORTUGUESE.

EXTRATO J. (VARELLA, TEXT A: 'Cause-Consequence' relational patterns)

'A tentativa de humanizacao		CONSEQUENCE/CAUSE
(the attempt at humanization)		
surgiu da necessidade de		CAUSE
(came from the need to)		
diminuir seu distanciamento da sala de aula		CONSEQUENCE/CAUSE
(diminish its distance from the classroom)		
oferecer ao aluno condicoes		CONSEQUENCE
(and offer the student conditions)		
de utilizar-lo como instrumento	(GRAMMATICAL	POSITIVE
(to use it as an instrument)		EVALUATION
ao inves de	(SIGNAL OF CONTRAST)	
(rather than)		
se sentir usado como tal'	PARALLELISM	NEGATIVE
(feel used as such)		EVALUATION

EXTRATO K (VARELLA, TEXT A; final paragraph evaluation)

'o laboratorio	en vez de	um instrumento	NEGATIVE
tradicional		inibidor	EVALUATION
ele	passe a ser	um recurso	POSITIVE
		realmente efetiva	EVALUATION
nessa abordagem			
mais communicativa...'		(SIGNAL OF CONTRAST)	

EXTRATO L (FERREIRA, TEXT H. EVALUATION IN 'S-P-R-E' 'MINITEXT':

'uma proposta intercultural...	RESPONSE/SITUATION
sem imposicao...diversificaram...enriquecendo	POSITIVE EVALUATION
...entao acreditamos que solucoes poderao ser encontradas	SOLUTION
se o ponto de partida...e nao ignorar os alunos...	POSITIVE EVALUATION
desta forma...transformem...mera utopia...ao	RESPONSE/PROBLEM
trabalho...sem uma trauma inutil e infruitifera...	NEGATIVE EVALUATION
Acreditamos que podem resultar nao mais...confina ao	SIGNAL OF RESULT
isolamento mas...participacao, conscientizar...afirmacao'	+ EVALUATION

EXTRATO M. VARELLA (TEXT A) GENERALIZATION-EXEMPLIFICATION PATTERNS. Finally in her fourth paragraph Varella's (Text 1) 'Response' is begun by an enumerative predictive category, which is the start of a series of the 'Logical Sequence' relation of Generalization- Exemplification' organizing the written monologue at a variety of discourse levels:

'envolve uma serie de transformacoes em varios niveis	ENUMERATIVE
em varios niveis-	GENERALIZATION
nivel de producao do aluno...interacao aluno-meio...	EXEMPLIFICATION
e interacao aluno-corpo de funcionarios'	EXEMPLIFICATION

However, each of these phrases concerning 'niveis' (='levels) are themselves generalizations exemplified by longer chunks of six paragraphs, i.e. the bulk of the article:

'producao de aluno'	'interacao aluno-meio'	'interacao-corpo de'
(paragraphs 5,6,7)	(paragraphs 9,10)	(paragraph 11)

Within these discourse chunks, there are, in addition, further

embedded patterns of 'Generalization-Exemplification':

'A nivel de producao de aluno' (topic; first level, repetition)
seriam introduzidas atividades humanisticas... GENERALIZATION
(tipo Moskovits,1982) (SUPPORTING REFERENCE) EXEMPLIFICATION
a partir de estimulo visual...auditivo' EXAMPLES/GENERALIZATION

EXTRATO N. COSTA (TEXT H) 'GENERALIZATION-EXEMPLIFICATION' 'the involvement of the teacher can occur at three stages', ('O envolvimento do professor pode ocorre em tres etapas:'), a predictive 'enumerative' statement which is completed over three paragraphs in terms of the improved benefits for the teacher after the adoption of the computer:

'1) O professor faz uso dos programas disponiveis...Esta e a maneira mais facil e conveniente, mas tem uma desvantagem de ser inflexivel... Entretanto se o processo ensino/aprendizagem for bem organizado, esses programas podem fornecer uma variedade de actividades.

2) O professor recorre aos sistemas que permitem desenvolver jogos criativas.

3) O professor aprende tecnicas de programacao que possibilitarao a exercitar sua imaginacao criadora com plena liberdade. A unica desvantagem e... Este e um dos motivos pelos quais o professor geralmente opta pelas duas primeiras alternativas.'

EXTRATO N. (cont.) COSTA (TEXT H) An interesting aspect of the discourse in this same extract (N) is that there are two embedded 'S-P-R-E' minitexts. In '1.', for example, the problem signalled by 'mas tem uma desvantagem' ('but there is one disadvantage'), the response by 'Entretanto' ('On the other hand') and the conditional 'se...for' ('if...were'); in '3.' the problem is again signalled by 'desvantagem', as well as 'dificil', while the response is shown by 'Este e um dos motivos pelos quais o professor geralmente opta pelas duas primeiras alternativas' ('This is one of the reasons why the teacher generally opts for one of the first two alternatives'), the latter sentence containing both a clear 'Cause-Consequence' relation as well as an 'anaphoric noun'.

EXTRAO O. COSTA (TEXT H) Costa compares the situation of communicative teaching before and after the introduction of the computer to evaluate her views, expressed in a series of 'Cause-Consequence' relations: 'It is very difficult to learn a foreign language... It is thus natural to emphasize...reasonable communicative competence rather than exactitude or precision. However if we...reject structural exercises we are ignoring...the need for remedial grammar at the universities. ...the computer can offer a variety of habit-forming exercises... the teacher can choose an adequate way of solving learning problems.' The text extract in Portuguese can now be presented with the appropriate discourse labels:

'E muito dificil aprender uma lingua estrangeira... CAUSE/ PROBLEM
...por isso de enfase a aquisicao de...comunicativa CONSEQU./RESPONSE
em vez de a exatidao ou a perfeicao CAUSE/ CONTRAST
...rejeitar os exercicios estruturais CONSEQUENCE/CAUSE
estamos ignorando a fato que alunos precisam CONSEQUENCE/PROBLEM
Neste caso o computador pode oferecer RESPONSE

uma grande variedade...buscando a solucao mais adequada..'+ EVALUATION

EXTRATO P. RIBEIRO (TEXT K) Ribeiro uses a 'Matching Contrast' relation in her last paragraph to evaluate by comparison with the results prior to practice as follows:

'nao constitui fator de alienacao cultural e intelectual; MATCHING
ao contrario, por exigir a presenca ativa tal.. (SIGNAL OF CONTRAST)
facilita a conscientizacao da propria lingua,
permite o confronto cultural ... CONTRAST
contribui para o desenvolvimento intelectual... POSITIVE
criando o habito de pensar, comparar, analisar, inferir, .. EVALUATION
capaz de construir uma sociedade mais livre e justa.' RESULT

EXTRATO Q. COSTA (TEXT H) PA 22. The 'Matching Contrast' patterns and grammatical parallelism of the text in Portuguese will be demonstrated in a diagrammatic format:

'Ao professor	compete	o papel de lider.
Quanto ao computador	cabe-lhe complementar	atividades do professor
(o computador)	nao substitui-	-lo.
		('no entanto' 'however')
O computador	pode...substituir	...trabalho repetitivo do professor
para este	possa concentrar...	competencia comunicativa'

EXTRATO R. COSTA (TEXT0 H) PA 23. Completes the section argument in a single sentence containing a wider 'Matching Contrast' between the computer and the teacher, with a 'Cause-Consequence' relation embedded in each part of the contrast:

'The computer is simply a technical tool: MATCHING CAUSE
it only plays its part when there are adequate courses CONSEQUENCE
but the teacher's creative involvement CONTRAST CAUSE
is the gaurantee of the quality of the courses.' CONSEQUENCE
('O computador e simplesmente uma ferramenta tecnica: so cumpre a sua parte enquanto houver cursos adequados, mas o envolvimento criativo do professor e a garantia para a qualidade dos cursos.')
reading. What is also of analytical interest is that this section of her written monologue also exemplifies a 'S-P-R-E' 'minitext' illustrated by the following presentation:

EXTRATO S. VIEIRA (TEXTO D) 'S-P-R-E' 'minitext' within Evaluation:
'As our cultural tradition does not encourage critical SITUATION
evaluation of facts' (Como a nossa tradicao cultural nao (CAUSE)
encoraja uma avaliacao critica dos fatos...')
'we can see a certain initial reluctance by the pupils' (CONSEQUENCE)
('observa-se uma certa relutancia inicial por parte dos alunos.')
'pupils prefer the mere role of receiver of information...' PROBLEM
('alunos preferem o mero papel de receptor de informacoes...')
'The introduction of more objective texts' RESPONSE
('Uma introducao ...textos mais objetivos,)
'appear to resolve these problems.' SOLUTION
('parece sanar tais problemas.')

EXTRATO T. (TEXTO A) opens her written monologue with a first paragraph whose discourse aim is to justify (signalled by 'justifico') her article title, anticipating audience objections to her use of the

word 'humanization' and her coupling of the concept with the language laboratory:

'Raras vezes me sinto a voltade emutilizar a palavra 'humanizacao''.
('I rarely feel at ease using the word 'humanization', CONSEQUENCE
'pelo desgaste e esvaziamento que vem sofrendo, NEG. EVALUATION/CAUSE
pelo frequente mau emprego' NEGATIVE EVALUATION/CAUSE
('because of the exhaustion and vagueness it has suffered
by frequent misuse')
'A primeira vista, um processo de humanizacao parece incompativel com
todo o mecanismo que envolve um laboratorio...' NEGATIVE EVALUATION
('At first glance a humanization process appears incompatible with the
range of mechanisms involved in a laboratory...')
(anticipating reader opinion of incompatibility)
mas, em tempo justifico' ('but I justify it') RESPONSE
'para descrever uma tentativa de 'abrir' o laboratorio a novas
atividades'. ('to describe an attempt to POSITIVE EVALUATION
'open up' the laboratory for new activities')

'Com relacao as limitacoes...do processo de...memorization SITUATION
ha estudos... tem permitido estabeler alguns aspectos GENERALIZATION
desse problema. PROBLEM
...por exemplo...as distincoes feitas por Lado... EXEMPLIFICATION
se por um lado tal classificacao tem sido pouco aceita NEG. EVALUATION
por outro ha inumeros usos possiveis... CONTRAST/ POSITIVE EVALUATION
Cabe a nos, educadores, a tarefa de encontrar estrategias RESPONSE
Stevick apresenta uma serie de atividades ENUMERATIVE/GENERALIZATION
como por exemplo recontar...utilizar...improvizar... EXEMPLIFICATION
No tocante de leitura o aluno podera utilizar exerciciosGENERALIZATION
que pratiquem os novos vocabularios...de varias maneiras: ENUMERATIVE
relaciona-los de acordo...agrupe-los por categoria EXAMPLES/CAUSE
Assim sendo...favorecem a retencao lexica.'POS. EVALUATION/CONSEQUENCE

EXTRATO V. VIEIRA (TEXTO D PA 5) 'Generalization- Exemplification'
'A cada um desses niveis correspondem as competencias necessarias:
...competencia tematica consiste...
...competencia discursiva permite...
...competencia textual consiste...
...competencia linguistica permite...'

EXTRATO W. VIEIRA (TEXTO D; PA 6)
'formulacao de hipoteses depende primordialmente:
1) do tipo de texto- organizacao e caracteristicas que apresenta;
2) do tipo de situacao-que proporciona a realidade de discurso...
3) do projeto de leitura- ...ler para que?'

EXTRATO X. VIEIRA (TEXTO D; PA 7)
'Assim um texto 'x' exigira uma abordagem do tipo discursivo
um texto 'b' privilegiara o uso da competencia tematica
um texto 'c' exigira uma estrategia de competencia ling..'

EXTRATO Y. VIEIRA (TEXTO D; PA 9) 'Generalization-Exemplification'

'O tipo de leitura e determinada para a atividade de leitura. GENERAL.
Ler para se distrair? Entao a estrategia tematico sera EXAMPLE
privilegiada.
Ler para resumir? Entao a abordagem discursiva devera EXAMPLE

		ser ativada.	
Ler para jogar...?	as competencias linguisticas	serao privilegiadas.'	EXAMPLE

EXTRATO Z. GENERALISATION-EXEMPLIFICATION (VARELLA, TEXT A)

Finally in her fourth paragraph Varella's (Text 1) 'Response' is begun by an enumerative predictive category, which is the start of a series of the 'Logical Sequence' relation of Generalization- Exemplification' organizing the written monologue at a variety of discourse levels:

'envolve uma serie de transformacoes em varios niveis	ENUMERATIVE
em varios niveis-	GENERALISATION
nivel de producao do aluno...interacao aluno-meio...	EXEMPLIFICATION
e interacao aluno-corpo de funcionarios'	EXEMPLIFICATION

However, each of these phrases concerning 'niveis' (='levels) are themselves generalizations exemplified by longer chunks of six paragraphs, i.e. the bulk of the article:

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'A nivel de producao de aluno' (topic; first level, repetition)	
seriam introduzidas atividades humanisticas...	GENERALISATION
(tipo Moskovits,1982) (SUPPORTING REFERENCE)	EXEMPLIFICATION
a partir de estimulo visual...auditivo'	EXAMPLES/GENERALISATION

APPENDIX 71. CONTRASTING APPROACHES IN FL METHODS IN PORTUGUESE.

EXTRATO 71. VARELLA (TEXTO A; PA 2; PA 3)

PARAGRAPH TWO		PARAGRAPH THREE Por outro lado
valioso instrumento que (a useful instrument which) propicia ao aluno maior (provides the student with) pratica na producao (more productive practice) tem produzidos boms (and has produced good) resultados, trazendo uma (results,becoming vitally) real importancia como um (important as a means) mecanismo de reforco. of reinforcement.)	MATCHING RELATION OF CONTRAST	um recurso extremamente (an extremely unstimulating) desestimulante e inihibidor (and inhibiting resource) Esta carga negativa agravada (This negative image increased com a introducao do elemento (with the introduction of) comunicativo no ensino, pois (communicative teaching elements) evidenciou o carater mecanicista (as it showed the mechanistic) quando comparada (when compared) a nova abordagem mais natural. (to the new, more natural approach)
(POSITIVE EVALUATION)		(NEGATIVE EVALUATION)

Within this matching contrast pattern spanning two paragraphs, marked explicitly by the phrase 'por outro lado' ('on the other hand') there are additional micro clause relations. These include an 'Instrument-Achievement' pattern, signalled by 'instrumento', which achieves 'bons resultados'. In the third paragraph the negative qualities are spelt out by the anaphoric 'Esta carga negativa'. Within this paragraph there is a further comparison signalled by 'comparada', embedded within the wider comparison of paragraphs.

EXTRATO A2. VARELLA (TEXTO A; PA 4)

'A tentativa de humanizacao (the attempt at humanization)		CONSEQUENCE/CAUSE
surgiu da necessidade de (cane from the need to)		CAUSE
diminuir seu distanciamento da sala de aula (diminish its distance from the classroom)		CONSEQUENCE/CAUSE
oferecer ao aluno condicoes (and offer the student conditions)		CONSEQUENCE
de utilizar-lo como instrumento (to use it as an instrument)	(GRAMMATICAL	
ao inves de (rather than)	(SIGNAL OF CONTRAST)	
se sentir usado como tal' (feel used as such)	PARALLELISM)	

EXTRATO B2. VIEIRA (TEXTO A: Prologue P.Freire) 'Matching Contrast'

'Uma educacao que procurar	desenvolver	a consciencia e atitude critica	gracas a qual	o homem decide liberta-o
		em lugar de (instead of)		

a educacao em vigor do mundo	faz		de submete-lo de domestica-lo de adapta-lo
educacao que	tendo a ajustar	em lugar de	o individuo a sociedade
	promove-		-lo em sua propria linha

EXTRATO C2. VIEIRA (TEXTO A; PA 2; PA 3) 'Cause-Consequence'.

A intensa pesquisa realizada no Brasil	traduziu-se	em inestimavel desenvolvimento de leitura em Ingles Instrumental
O estudo dos processos	permiteram	
e analise de discurso	que	
os cursos de Ingles Instrumental no Brasil	tenham atingidos	um elevado padrao
Gracas ao estagio ja alcancado	possamos ampliar e situar	nossas perspectivas o ensino no contexto social mais abrangente.

EXTRATO D2. RIBEIRO (TEXTO K; PA 12) 'Matching Contrast':

partir do linguistico	nao e	uma estrategia ser praticada	sob pena de desestimular
E preciso	proporcionar	outras estrategias	que deverao ser acionadas

APPENDIX 72. DESCRIBING PREVIOUS RESPONSES IN PORTUGUESE ARTICLES

EXTRATO F2. PINTO. (TEXTO G; PA 1) 'S-P-R-E' 'MINITEXT':

'Um dos problemas cruciais na leitura em lingua estrangeira	SITUATION
consiste na limitacao do repertorio lexical do aluno/leitor,	PROBLEM
que tenta superar essa deficiencia atraves do ...dicionario	RESPONSE
ocasionando nao so desestimulo como tambem	NEGATIVE
uma compreensao truncada da mensagem original.	EVALUATION
A maioria dos alunos por possuir conhecimentos reducidos	SITUATION
le palavra por palavra esquecendo-se do significado	CONSEQUE/PROBLEM
devido a falta de estrategias adequadas	(CAUSE)
Considerando a necessidade de desenvolver estrategias	RESPONSE
apresentamos sugestoes...para expansao lexical	POSITIVE EVALUATION

EXTRATO G2. PINTO (TEXTO G; PA 2) 'S-P-R-E' 'MINITEXT':

'O conhecimento de novas palavras por si so	SITUATION
nao e suficiente para resolver problemas de compreensao	PROBLEM
Treinar o aluno a inferir...ensina-lo a usar os items	RESPONSE
...sao estrategias essenciais ao processo...'	POSITIVE EVALUATION

EXTRATO H2. COSTA. (TEXTO H; PA 4; PA 6) grammatical parallelism:

'A competencia linguistica	refere-se ao	conhecimento de um conjunto de regras...enfatizando a precisao
A competencia comunicativa	refere-se a	habilidade de usar esse conjunto de regras...enfatizando a adequacao

---

Os exercicios padronizados	podem apenas desenvolver	o conhecimento de um sistema
mas	nao pode garantir	a transferencia deste conhecimento para uma habilidade comunicativa'

EXTRATO I2 RIBEIRO. (TEXTO K; PA 1; PA 3) This is a complex of 'Matching Contrast' and 'Cause-Consequence' patterns, related to previous responses, within an 'S-P-R-E' minitext justifying her response. 'Few' ('poucos') signals the 'Problem'' 'however' (entretanto') and 'move towards' ('voltar') signal the 'Response', while 'clarity', ('clareza') 'precision', 'value' ('valor') and 'felicitous match' ('feliz encontro') signal 'Positive Evaluation'. Subsequently 'does not occur'('nao ocorre') signals a recycled, multilayer 'Problem' and finally 'Positive Evaluation' is provided by 'good development'. ('bom desenvolvimento') :

E verdade que aprendizagem das estruturas grammaticais	SITUATION
como se fazia ha anos...poucos...terao oportunidade a utilizar	PROBLEM
Entretanto se o ensino se voltar as necessidades e interesses	CAUSE
ganharao em clareza e precisao e...um valor educacional...	CONSEQUENCE
um feliz encontro entre a situacao pedagogica e vontade	POS.EVALUATION
Tal situacao nao ocorre com a maioria dos educandos:	PROBLEM/CONSEQ.
que consciencia...adolescencia da utilidade de uma lingua...	CAUSE

Como entao motiva-los...?	QUESTION
A resposta parece simples...	RESPONSE
bom desenvolvimento das operacoes cognitivas...'	POSITIVE EVALUATION

EXTRATO J2. PINTO. (TEXT G) RECYCLING PATTERN OF 'S-P-R-E'.

'D-R-S' (The knowledge of new words is not sufficient to solve the problems of textual comprehension) 'o conhecimento de novas palavras...nao e suficiente para resolver problemas de compreensao textual'

Finally in her fourth paragraph Varella's (Text 1) 'Response' is begun by an enumerative predictive category, which is the start of a series of the 'Logical Sequence' relation of Generalization- Exemplification' organizing the written monologue at a variety of discourse levels:

'envolve uma serie de transformacoes em varios niveis	ENUMERATIVE
em varios niveis-	GENERALIZATION
nivel de producao do aluno...interacao aluno-meio...	EXEMPLIFICATION
e interacao aluno-corpo de funcionarios'	EXEMPLIFICATION

However, each of these phrases concerning 'niveis' (='levels) are themselves generalizations exemplified by longer chunks of six paragraphs, i.e. the bulk of the article:

'producao de aluno'	'interacao aluno-meio'	'interacao-corpo de'
(paragraphs 5,6,7)	(paragraphs 9,10)	(paragraph 11)

Within these discourse chunks, there are, in addition, further embedded patterns of 'Generalization-Exemplification':

'A nivel de producao de aluno' (topic; first level, repetition)	
seriam introduzidas atividades humanisticas...	GENERALIZATION
(tipo Moskovits,1982) (SUPPORTING REFERENCE)	EXEMPLIFICATION
a partir de estimulo visual...auditivo'	EXAMPLES/GENERALIZATION

APPENDICES: TRANSCRIPTS OF VERBAL REPORTS OF PILOT PARTICIPANTS.

(LEGENDA: '?' = unintellible utterances; '...' = pregnant pause between utterances 'eh'; 'er'; 'ehm' = hesitation phenomena; a gap of a line in the transcription indicates a period of silent reading between utterances by participants; letters in square brackets '[ ]' represent the analytical categories assigned.

APPENDIX 73. TRANSCRIPT 1. PARTICIPANT: RGS.

Esta palavra 'sorcerer' eu nao sei/ [b] [c] [d]
Sei que e uma pessoa/ U...Uma influencia ma/ [c]
Os outros tem medo dele/ [h]
Deve ser 'sacerdote'/ Um padre talvez [c]
Nao ...nao/ E um homen que sabe de maldades/ Talvez um feiticeiro/ [c]
Vamos ver no dicionario/ [d]

'Embarking'/ 'Embarking'/ [b]
Deve ser 'embarcar'/ Nao nao tem nada a ver com barco [c]
Sera que...talvez significa comecar...initiar? Nao sei/[c]
'Swordsmanship'/[b] // Ehm// Sei que sword e espada/ [c]
man e homen...eh...ship e navio/
Nao Nao pode ser/ Nao pode ser nada com barco/ [c]
Deve ser alguma coisa a ver com abilidade com a espada [c]

'lurid'/ [b] Pode ser 'lurido' em portugues/ Mas mesmo nao entendo o que significa em portugues/ E verbo entao/ Talvez significa 'atrair'/ Nao sei/ Vou ver no dicionario/ [c]

'Furs'/ Perai/ 'Furs'[b] Forca talvez/ Nao perai/ 'Dressed in furs'[b] esta escrita/ Entao e roupa/[c] 'Dressed in furs to keep out the the chill/'[b] Para ficar...expulsar...fora o 'chill'/ Mas o que que e 'chill'/ [c] Perai/ 'The air is cold and damp'/[b] Esta frio / Claro roupa contra quente/ Roupa contra o frio/ [c]

A primeira sentenca aqui e dificil/ [a] [d]
'You ?????? around on your ?????? as you coach creaks to a halt/'[b]
Nao entendo muito aqui mas ele esta numa carroagem e parou [c]
Nao e? Ver no dicionario/ [c]

'Murky twilight' [b] Nao sei/ E de noite/ Luz/ Mas 'thick winter fog' [b] e neblina de inverno/ Entao e escuro/ Escuridao/ [c]

'Flushed'/[b] 'Her face is flushed'/[b] Seu rosto e.../ Nao sei/ Vamos ver/ 'Flushed with the warmf and the wine' [b] Entao o rosto dela e com o vinho/ Esta vermelho/ O seu rosto e vermelho com o vinho/ [c]

'You are about to nod' [b] Voce esta perto de... nod e verbo/ Pela estoria ele vai concordar/[c] 'nod your agreement'/[b] Sua concordancia/ [c]

APPENDIX 74.
TRANSCRIPT 2. PARTICIPANT : L.M. TEXT: "CLASSIC HOLLYWOOD COCKTAIL"

PRE-READING PREDICTIONS.

Bom/ O titulo/ [a] Um filme clasico de Hollywood/ Um clasico hollywoodiano/ [c] Mais 'cocktail'/[b] Bom 'Cocktail'/ Nao me lembro [d] ...um... um 'cocktail' era uma bebida... uma mistura de uma bebida...ingles...nao e? [c] 'Cocktail' foi introduzido pelo ...nao me lembro mais o nome/ Mais aqui parece que eles falam de dois estudios...ah eu acho que deve ser um tipo de trabalho/ [c]

Sim/[k] Bom/ Mais eu achou que deve ser uma mistura de trabalhos/[k] Vamos ver no texto/ [e] [f]

E a palavra 'oyster'/[b] Eu sei que e 'ostra' mais eu nao entendo o que quer dizer aqui com 'oyster' meu Deus/ [c] [d]

Bom o segundo paragrafo [a] e mais facil/[d]

Mais tem uma frase aqui que eu nao entendi: [c] [d] 'He's got style written all over him'/ [b]

E aquele verbo 'overcome? ('over' isso 'over' aquilo e um saco/) [c] Mas eu entendo o sentido do paragrafo como um todo/ [d]

Nao sei de 'gorgeous'/ [d] [b] E da mulher a estrela/ Deve ser alguma coisa com a garganta/ Nao sei/ [c]

E 'ride off'/ [b] Que que quer dizer? [c] 'To ride off' [b] Mm/ E verbo pela preposicao novamente/[c] Bom 'ride off'/[b] Bom 'ride' e carona [c] Achou que isso... nao sei/ mais o 'off' deve mudar o significado/[c] E uma pergunta que ele faz na frase/ Ou que ele vai com a mulher para algun lugar/ [c]
Eu acho que e isso porque continua 'to ride off into the distant horizon'/[b] Entao (??)

APPENDIX 75. TRANSCRIPT 3. PARTICIPANT: DUDA DATE: 16/6/90.
TEXT: "BRAZIL" "THE INDEPENDENT". 20/5/90.

PRE-READING PREDICTIONS.

?????? assim espero encontrar pouqinho sobre a defesa brasileiro e sobre o time do jogador Mozer por causa de foto/ [c] [i] Vamos ver/ [f]

No primeiro paragrafo [a] eles comentam sobre Carlos Bilardo [c] ...ele comentou 'Se o Brasil se descobrisse o sistema sweeper (nao sei o que que e isso) eles seriam imbativeis' [c]

WHILE READING.

No segundo paragrafo [a] eles falam sobre a questao da defesa brasileira comecando desde a epoca de Pele/[c] Mas depois eles largam uma pergunta no ar 'se o Brasil agora vai comecar ser...a solida defesa [b +] ...mas ele diz que nao realmente porque tanto Mozer como Mauro Galvao sao backs que atuam na defesa mas com essa expressao de ataque voltado para atras/ [c]

No terceiro paragrafo [a] diz que o Mozer tem vinte nove anos e ... uma das coisas mais de comando mas que decepcionadamente [c] ... (agora eu nao sei que quer dizer 'languid' em portugues/ eu achou que isto 'languid' quer dizer 'languido' mas eu nao sei em portugues) [c] [d] Diz que ele tem uma vasta experiencia porque ele teve no Flamengo no Rio e teve no Benfica de Lisboa e agora no Marseilles na Franca/ [c]

No quarto paragrafo [a] um amigo dele Chris Waddle no sul na Franca [c] falou que ('awe'... eu nao sei o que quer dizer a palavra [d]) 'awe of Mozer's timing'/[b] Bom aqui ele fala que ele tem uma habilidade de cabeca muito boa//('cabeciamento' nao e) [c] ... mais que o tempo esta indo embora (porque ja esta com vinte nove anos/ nao e) [k] ...daqui a pouco ele ja esta velho de mais [g -]

Bom no quinto paragrafo [a] falam que ele perdeu a Copa de 86 por causa que estava com o joelho machucado e mas de qualquer maneira ele ia perder o seu lugar para Julio Cesar/[c] Tambem que o Marseilles estava dificultando para ele sair para jogar em jogos internacionais [c] mas de qualquer maneira Mario Galvao do Botafogo tem jogado muito mais tempo nesse centrao de tatica ai de 'back' nao e/ e tem muito mais experiencia tatica de formacao do que Mozer/ [b -]

Finalizando/ no sexto paragrafo [a] (nao entendo essa palavra 'thrown'[d]) Finalmente eles falam que o Brasil esta vindo para a Copa do Mundo [c] com um (de novo tem esta palavra 'sweeper' que eu nao sei... e nao entendo mesmo com o dicionario) [d]

Bom eles deram um resumo geral sobre a defesa brasileira (nao inteira ne)...sobre o que eu estava pensando no jogo amanha do Brasil claro/

APPENDIX 76.
TRANSCRIPT 4. PARTICIPANT. DUDA. TEXT: "BRAZIL: PROUD KEEPERS OF THE FAITH IN SKILL AND ART." R.HUGHES. THE SUNDAY TIMES. 27/5/1990.

PRE-READING PREDICTIONS.

Bom/ Eu nao entendi todo o titulo/[d] Mas me parece que eles vao falar sobre o futebol tipo brasileiro nao e? [g +] As habilidades de nossas jogadores da selecao [g +]

WHILE READING.

No primeiro paragrafo [a] eles falaram como o Cid Moreira da TV Globo ' a bola ira rolar' os desejos para a Copa/ aquela conversa toda nao e/ [g +] Eles dizem que tem muita gente treinando ('dream') e que o jogo decisivo sera Brasil e Holanda/ [b -]

No segundo paragrafo ele confirmo que o Brasil e Holanda sera o jogo decisivo [b-] e que os dois foram campeoes em seus hemiferios mas que isso e importante [b-] e mas que ele tem quase a confianca [b-] que os jogos seriam mais do que 'winner-takes-all' [b] (eu nao entendi essa palavra/ [d] deve ser alguna coisa com 'so ganhar a arte' como esta no titulo/[b-]

No terceiro paragrafo [a] tem muita coisa que eu nao entendo/[d]

No quarto paragrafo diz que tem '166 nacoes dividindo o mais famoso dos jogos' [b -]...o jogo mais famoso do mundo' nao e/ [b-] Onde tem vinte quatro nacoes/[c] Eu nao entendi o que o pessoal quer dizer aqui [d] ...e que nao e so a intencao de ganhar mais e tambem o dinheiro e tudo/ [b-] ... Eu achou e mais ou menos isso/ [d] ...Eu consegui entender mais eu nao consegue explicar/[d]

De verdade o jogo nao e so e muito mais do que uma medalha ou pote de ouro/[c] E tudo espirito/ neh/ [g-] Quando eles falam em ingles sobre 'uma exihibicao' o que que e ? [c] 'O crescimento das criancas'/ [c] Qual e o sentido aqui ? [d]

Sexto paragrafo/ [a] Eles acreditam que a Copa na Italia vai ser muito emocionante como todas as Copas que eles tem visto/ [c] Isso dependera de perder o Brasil...ou ganhar ou perder/ Ele fala do Brasil/[c] Eu nao entendi o que que ele falou/[d].../'win or lose'/ [b] Eu achou que ele quer fazer ele quer fazer uma ligacao entre Brazil e [g ?]../nao sei/[d] E depois ele fala que os 'Dutsch' as caras da Holanda/ [b -] estao conseguindo 'buy'//'the soul'[b] ... mais eles precisam de muito tempo para achar o caminho deles para ter sucesso [b-] [g-] ... tecnicos... dinheiro... medicina [c] O que quer dizer com a palavra 'bickering'? [d] [c] [b]

No setimo paragrafo/ [a] Eles falam que a Alemanha Ocidental e a Italia tenham bastante desejo para [c]... bastante desejo competitivo [b-]...se eles podessem superar isso...se eles pudessem superar seus proprios fans eles vao terao uma vantagem/[b-] E o Brasil tem o melhor time do...[g-]

Do paragrafo depois [a] que eles falam de 'West Germany' eles falam que da vida brasileira... somos bem mais uma nacao...que e...que as coisas que fazem que... que... e imposivel de acreditar/ [b-] [g-]

No nono paragrafo [a] eles falam que um monte de brasileiros estao jogando na Italia nos clubes mais ricos [c] ...(nao entendi isso 'sterile of patterns' [d] [b] (Tambem eu nao entendi 'who see the football world through Brazilian yellow has existed for two decades') [b] Nao entendi isso nao/ [d]

No proximo [a] eles estao dizendo que o Brasil esta tentando o estilo europeu/[c] Durante as ultimas duas decadas Tele Santana fez uma romantica versao do jogo [c] ...e fez uma rivalidade (dentro do Brasil/ ne) nao//nao...nao...se envolveu nao compreu.../ [b-]

No decimo primeiro [a] eles falam que 'Uma e arte/ e a outra e um subtituto... e que o... ultimo assessor do brasileiro Sebastiao Lazaroni falou que/ 'Nos temos respeito das nossa raizes nossa tradicao nossas qualidades/' [b] [c]

No decimo segundo [a] ele confirma o decimo primeiro as nossa raizes a nossa tradicao as nossas qualidades/ [g-] porque ele fala que Charles Miller um ingles... um brasileiro nascido no Brasil descendente de ingleses/ ele realizou o primeiro jogo de futebol no Brasil quando encontraram trabalhadores de um [c] 'railway' (railway/ eu acho 'ferroviario') [d] na Inglaterra/ ingleses em 1894 em Sao Paulo/ [b-]

Decimo quatro paragrafo/ [a]
Nao sei essa palavra 'alas'/[d] [b]
Eutenho muitas duvidas aqui...nao entendi...[d]

O novo paragrafo [a] fala que muito jogador vem do Brasil ...de qualquer lugar... como na decada 50 o Garrincha e Josimar na ultima Copa/ [b-]

No decimo sexto paragrafo [a] ele fala sobre um outro jogador que se chama Mazinho/ [c] Que o pae morreu e que desde cedo ele teve que se virar solzinho e que e que ele mandava [b-]...ele ajudava com dinheiro/ mandava pra casa [c] ...//nao sei/[d]

O decimo setimo paragrafo [a] eles falam que Mazinho esta na defesa [c]// e que ele sabe o caminho [b-] ... nao [d]... que tambem ele sabe atacar e um ponto atacante e que provalmente no fim deste tornamento ele vai para Italia se empregar num time famoso/ [c]

E finalmente na conclusao [a] eles falam que tanto Brasil como Italia com suas diferencas mais tem o mesmo interesse e divide a mesma paixao pelo esporte que e nacional/ [b-] Tantos tem um jogo de violencia mais [b-]...// nao sei [d]

SUMMARY.

Bom no texto inteiro eu achei que eles falam que tem um monte de gente que nao tem uma ascensao social atraves de futebol que muitos deles tem conseguido ... e que muitos// [g+] que e o caso do Careca e que e talvez o caso de Mazinho nesta proxima Copa/ que e o caso do Mozer que e de muitos jogadores que foram para Italia que ficam riquissimos/ que conseque uma ascensao imensa/ [c] [k]

APPENDIX 77. TRANSCRIPT 5. PARTICIPANT. 'ALTA'. TEXT: "BRAZILIAN JUSTICE COMES FROM BARREL OF A GUN." FROM 'THE INDEPENDENT.' 29/5/1990.

PRE-READING PREDICTIONS.

'Em linhas gerais este texto deve revelar o que a justica brasileira tem feito para resolver seus problemas internos/ [k] [g-] [j] (????????) O que eu espero encontrar no text sao os problemas principais/ e como eles estao tentando superar esses problemas/ [j] mas relatados por um jornalista que vive ou ecreve no exterior/ mostrando o que ocorre no Rio de Janeiro e Sao Paulo com a relacao a seguranca/' [g-]

WHILE READING.

Nao/ nao e bem isso/[i] O que ele deve ?????? agora e com relacao a julgamentos sumarios que occorem nestas cidades [g+]/ Sim e realmente.../[i]

E realmente [i]
Diz que morreram mais de quinze pessoas...no Rio e em Sao [c]
Paulo...as pessoas foram sumariamente assassinadas e colocadas [c]

E realmente eles...eles relatam?? sobre problemas de 'justiceiros'/[i]

Os homens que em nome da lei/ eles acham que tem autoridade suficiente para tirar a vida de pessoas que eles acham que sao marginais/[c]
Ou e ??????????????????

E realmente o problema e sobre os justiceiros/ [i]
Justiceiros...eles matam por dinheiro/[c]
O que ocorre e que algums...ehm...comerciantes do bairro [c]
fazem...eles reunem dinheiro para pagar esses esses justiceiros/[k]

Bem/ Pelo que que estou entendo aqui [d]
Essas pessoas receberam muito dinheiro para fazer julgamentos [c]

Mas pelo que que eu estou vendo [d]
tambem nao e muito facil voce prender er...essas pessoas [g-]
porque... er ...parte da policia tambem nao esta interessada [k]
em descobrir quem e que esta por tras destas matancas [k]
Quem esta ????????

Bem/ realmente o pessoal nao esta interessado em descobrir quem
esta por tras ?????/ [c]
E segundo o jornalista boa parte
destes justiceiros eles sao policiais ou ex-policiais/ [c]
que//er...tentam...er// ajudar de certo modo
isto e a maneira deles ????? [c]
??????????

E/ Sao mortes de mais de duzentas pessoas [c]
sem uma...sem uma investigacao...sem um julgamento [c]
e isso ocorre principalmente no... na Baixada Fluminense [c]
onde a maioria da populacao tem baixa renda [k]
e uns criminosos uns refugiados da justica [k]
E/ E assim/ [d]

APPENDIX 78. TRANSCRIPT 6. PARTICIPANT: ALTA. TEXT: "LAZARONI'S VERSION OF THE BEAUTIFUL GAME."

PRE-READING.

Bom/ O assunto principal e o futebol/ [g]
e o que eu espero encontrar no texto
alguma coisa sobre a o time de Lazaroni/ [c]
o que o Lazaroni vai fazer para ganhar o Brazil na Copa/ [k]
a questao principal e o que o texto deve revelar [j]
e o que Lazaroni tem feito para resolver os problemas [j]
de jogadores brasileiros que atuam nos times europeus/ [k]
Do que eu conheco de Lazaroni/ como ele esta
tentando insistir (?) um sentido brasileiro de futebol/ [k]
a filosofia tipica do ataque/

Do que eu conheco de Lazaroni
ele e um tecnico altamente capacitado
e... e um profissional de nivel superior
formado na Universidade Federal do Rio de Janeiro
em Educacao Fisica/ [k]
Foi campeao no Vasco/ Foi campeao no Flamengo/ [k]
E pelo que eu vi antes de chegar na Inglaterra
ele ??????????????????????????????????????? [k]

WHILE READING.

E realmente/ [i]
Eles comecaram com um estudo(?) de futebol [i]
que um dos esportes
Samba ???????? Carnaval/ [b]

Tem alguma coisa sobre o extraordinario Garrincha [c]

Eles tambem falam da Copa de 70 [c] ...??????????????

E realmente/ [i]
Eles falam sobre as esperancas da Franca Italia Portugal/ [c]
??

APPENDIX 79. TRANSCRIPT 7. PARTICIPANT : SILB. TEXT 18. WUKASCH. "TWO GAMES TO TEACH NONCOUNT NOUNS."

PRE-READING PREDICTIONS.

This title to me suggests that the writer is going to discuss er about language game activities [b] [c]...
and as it especifically mentions...
only two games have been mentioned [c]
And I think this will be useful to the classes that I may teach/ [l]
Both eh... beginners and intermediate students/ [l]

SUMMARY/

This was a very...eh...not very complex piece of written...
er writing/ [c] So I didn't have many stops...er pauses/ [e]

But I think this is because there is nothing here which is new completely/ [g] [l] Yes/ But it was interesting/ [l] I tink with a small group/ Wid a small group I might be able to use [k] It's good and clear/ [c] [l] I might try with groups.../making the groups in my classes/ [l] Because...because this is a problem for my students in Brazil/ [l] ...and I like the solutions...eh suggestions of George [j] But it would only be after the presentation/ [l] I mean...these activity is possible only after...as consolidation/ [l]

APPENDIX 80. TRANSCRIPT 8. PARTICIPANT: M-J. TEXT 3 : "A PROCESS APPROACH TO A WRITING COURSE." KEH.

PRE-READING PREDICTIONS.

Well from the title is self-explanatory/ It must be a process of//of//of writing/ [b]

Er/ So we have a number of headings here/ er like 'Students' Writing'/ [b]

Eh/ 'Input'/ [b] 'Input' would be to initially note down the ideas/ that...you would have...for the writing/ [g-] 'The First Draft'/[b] That would be a first draft a first student effort...to...put tings on paper/ [k] 'Peer Evaluation' /[b] Well that would mean er working in pairs/ comparing what you've got with your partner/[k] 'Second draft'/ This would mean rewriting what you initially...rewriting your first draft...checking your mistakes/ Certain parts that you might want to rewrite/ [k] Then we have the 'Writing Workshops'/[b]that would really mean groups I presume it would be in groups of three four or five students/ Comparing what they've got again/ exchanging information/[i] Then last here is 'Student-teacher Sessions'/ [b] This will be students together with the teacher asking for information and help/ [k]

WHILE READING.

Well the article is about writing [b] and the...and the...and the author Carol states that it is the process not the product is what is important/[b] And in this article she describes how she 'taught a six-week writing course using a process approach'/[b] 'The title of the course was writing for those who don't like it/'[b] Very interesting...it's a topic which can be used in any part...I always think its the most difficult/ [l]...Yes OK So the problem is the students who doesn't like writing/ [i] [j] Good Yes It is also my situation/ [k] [g]

So in the 'Input Sessions'[b] [a] the author uses various methods which would be 'Brainstorming' Reading-Listening' etc/ [b] Its seems to me to be the best possible way to start writing/ [l] In the 'First Draft' the students have to bear in mind that what they write might be changed later on/ [b] Then the second/ the next step would be the 'Peer Evaluation'/ [b] Here groups or pairs or trios they would work together and they would have guidelines to help them...go through their work/ Er... the idea development...the idea arrangement/ [c] After that the next step would be 'Second Draft'/ Here the teacher even would maybe suggest that de students should start all over again/ do something completely new/ Or else change what dey had done Right/ [c] ...

'Writing Workshops'/ [b] [a] The teacher would then collect the the second drafts that the students have...have prepared and she would take on...she would read through them three times/ firstly to get a general idea of what it's about and the second time...the second reading...we should make comments about the content / 'positive reactions questions maybe some suggestions/ [c] And then last of all the last reading would be when she would use/ ...would write...she'd kind of check the ...the grammar... ...and she wouldn't

use a red pen nice not to shock the students too much/ [c] [l]

Then there would be the 'Student-Teacher Sessions'[b] [a] where the teacher would er work individually with the students sort out any problems which the students might have answer any questions/ [c]

Finally the students... I mean there is the 'Final Draft'/ [b] [a] Together with all the previous papers and the previous drafts which would be used by the teacher to evaluate his work But no grades would be given/ [b] I find this little strange because my students like to have feedback...eh... like to have grades/ [l]

SUMMARY.

Well Yes...er it's OK I think but the problems I eh the students have de...are different/ Because the classes are big...I mean large classes/ so here the problems are different/ [j] [k]

APPENDIX 81. TRANSCRIPT 9. PARTICIPANT: M-J. TEXT 16: "VISUALLY RELATING TO RELATIVE CLAUSES."

PRE-READING PREDICTIONS.

I like this topic because I like visuals and I want eh need to know the grammar/ [k] [l] I think//er this article would be helping our students with the difficult problem of using relative clauses by using visuals/ [k] So there is 'The Grammar'/ [b] [a] explaining the grammatical input/ Then 'Why we do have this problem' 'Why do we have this problem?' [b] [a] Pointing out and finding out why the students have this problem of clauses/[g-] Then there is 'Textbooks'/ [b] [a] So I suppose the place of a textbook in the class when...when you are teaching/ [g-] Then we have here 'A Stimulating Classroom Answer' [b] [a] This would be the response of the students/ that they will give/ [k] their reaction to your explanation/[g-] 'Method One' would be a classroom approach I suppose/ [b] [a] I hope it is practical for me/ [k]

WHILE READING.

Well the writer starts off by explaining why the students have such problems with the relative clauses eh he gives examples where the students use the auxilliary verb 'BE' as eh in an interrogative form/ [b] [c] And they don't seem to understand why there has to be an inversion/ [c]

Under the title 'The Grammar' [b] [a] the writer gives an explanation...he explains the grammar of relative clauses and the various types that there are/ [c] He makes it quite clear/ [l] He seems to think that it's quite simple for the student to understand/ [c] which I wouldn't say is the case with my students/ [l]

Under the next heading 'Why do we have this problem?'/[b] [a] The writer goes on to say that having explained the rule to the student having shown him how the inversion system works [c] ... the student eh overuses the rule and the eh...is making mistakes/ [c]

In relation to the textbooks [b]
the student er the teacher has to relate them to the exercises of the clauses...er.../which
which aren't always relevant to the explanation which is given/ [c]

Well 'Method One' the first method [b] [a] he also suggests that the teacher should take into should take visuals into the classroom/ [c] Pictures/ [c].../ er that he.../ that the teacher should stick them all over the classroom walls/ [c] and...em the pictures would imply a lack of knowledge/ [b] the teacher would then use... make questions using relative clauses/ [c] Or ask students questions by pointing to the pictures [b] eh... they would have to answer by using a relative clause/[c] It seems a very interesting method/ [l] Visual Stimulii/ [c]

The second method [a]...is... would again bring pictures into the classroom but in this case he would... the main clause...of the sentence would impl eh implies a lack of knowledge so the students would again have to make questions using relatives/[c] He...he would use this/ this method say a week after he had done the first/ [c] So

it would give the students further practice/ [c]

SUMMARY.

This article is very complex/ but I'm sure it can help students with this difficult problem/ [c] But I'm not sure I can do it eh use it/ [d] I need to study the details/[k] [f] I'm not sure...I think the relative clauses is a problem with the students but I never taught it/ [k]

APPENDIX 82. TRANSCRIPT 10. PARTICIPANT: M-J/ TEXT 18 : "DICTATION: AN OLD EXERCISE A NEW METHODOLOGY."

PRE-READING PREDICTIONS.

Well I suppose it is dictation the topic here/ [h] Well I suppose dictation is not really something that is used in the classroom nowadays/ [k] At least not in the schools where I work/ [k] Its something that is...well it's just not used really/ [k] So there's a new methodology here/ [b] Maybe some new ideas on how to exploit the dictation/ [c] [g+]...and I think it can be useful to me because it can be used with the eh any students/ I hope/ [k]

And from the subtitles it seems 'dictation' will be... restricted/ [g]
Just certain words or parts/ [c]
Perhaps concentrating on the phonetics/ [k]
And 'Changing what they hear'/ [b]
Well maybe the students will...just note down [c]//I don't know...[d]
Words that sound the same but have different meaning? [g-]
Last of all is 'Finding new ways of using old activities'[b]
Well there has to be something good in the old ways too/
we cannot abolish everything/[l]

WHILE READING.

The writer starts off by...eh what he's proposing... eh that is the dictation technique [c] and why... eh what should be taken down [b] what is the teaching point of dictation/[c] Why dictation should be used and when it should be used/ [c] And what should be taken down/ [b]

Under 'Taking down word endings' [b] [a] he says here that dictation can work two ways to help with spelling or with pronunciation/ [c]

Under 'Taking down whole words'/[b] [a]
Lots of fun/ lots of interest of keeping their minds working/ [c]
And 'it is a fantastic way of enriching vocabulary'/ [b]

The next method would be 'Taking down as much as you can/' [b] [a]
The teacher is as a tape-recorder and be turned on by students/ [c]
This sound interesting as the students would like to be in command of the situation/ [c] [l]

The last subtitle is 'Changing what they hear'/ [b] [a] Here the teacher would dictate something to the students/ [c] And the students would just take down what they liked/ [b] Or could even change it to their own likes/ [c] This also seems very intersting/ eh...because the students would put their own...eh point of view [c] and maybe...I don't know if it works with my students [k]

Another activity would be to dictate in English and the students would have to translate in their own language/ [c] And the sentences would have two or more meanings/[c] And its interesting [c] because afterwards they could compare what they had/ [c] They will be talking and also analyzing the different meanings of the sentences/ [c]

Finally 'Finding new ways for age-old activities'/ [b] [a] Here they talk about translation [c] Which is also a very valuable way of

learning ...a...a language/ [c] But which unfortunately is not being used/ [c] Yes... many people think that using Portuguese in the classroom is absolutely... has to be...its forbidden [c] [l] Which is wrong/ [c] [l] Its a very valuable tool/ [c] [l] But he Mario he's sorry he regrets that...that there are no exercises... for translation/[c]

Another point er thing which he considers is rote-learning/[c] Which is banned mainly because of the modern way of thinking... thinking...eh teaching/ [c] And well all these techniques of dictation rote-learning translation/ they are all have been part of teaching ever since teaching started [c] and //er... cannot be forgotten/ [c]

SUMMARY.

Well Yes eh I agree with the ideas in his article and eh they should be put to use... er...OK/ [l] But his suggestions for the problems he mentions...eh don't know if I can use them in big classes/ [k]

APPENDIX 83.
TRANSCRIPT 11. PARTICIPANT: O. ARTICLE 11: WOODWARD "SPLITTING THE ATOM-A WAY OF AVOIDING CONSUMERISM IN LANGUAGE-TEACHER TRAINING."

PRE-READING PREDICTIONS/

Ao ler o titulo e sub-titulos e pude perceber realmente muito pouco do que trataria este texto/ [d] Para dizer a verdade o que eu imaginei e que seriam pequenas partes uma vez que a palavra 'atom' sugere isso mesmo/ [k] E tambem quando eu pensei sobre o sub-titulo [a] 'The grammar of an activity' [b] eh tambem... parecer que se tratava de ensino de gramatica/ [c] Apenas isso/ [d]

WHILE READING.

Logo no meio de primeiro paragrafo [a] podemos constatar que se tratar realmente de uma preocupacao de transmitir aos professores algumas tecnicas de ensino/ [h] Podemos ver ao final desta frase: 'And then to lay out new tecniques'/ [b] [h]

O que eu pude perceber no primeiro paragrafo [a] que e um paragrafo bastante longo [b] trata-se realmente de uma preocupacao de...de ensinar palavras palavras novas e novas ideias/ Apenas isso/ [c] [h]

'Splitting the atom/' [b] [a] Ressalta no texto na seguinte frase: 'Experience the activity once as a student would so that you are completely clear on all the steps and materials involved the timing the language necessary etc/' [b] A preocupacao e realmente com os passos que se deve dar/ [c] Realmente planejar bem os passos para ensino e aprendizagem e um segredo importante para o sucesso do conhecimento/ [c] [h] Tambem importante saber o que o aluno deve fazer/ que o professor deve fazer e como deve fazer/ [c] A organizacao dos espaco e fundamental como se percebe: 'How are the people and the furniture arranged?' [b] 'Materials/ What is needed by the teacher? By the students? [b]

Parece ser tambem muito importante que se saiba o momento de parar para fazer uma pequena reflexao daquilo que esta ensinando/ [h] Isto esta evidenciado em 'Do you want to start?' [b] Tambem esta evidenciado a preocupacao bastante pelo nivel da linguagem/ [c] 'Level/ As the activity stands what level of Ss is it good for?' [b]

E conveniente fazer uma correcao no determinado momento/ [c] Seria muito interessante a serem feitos 'Correction Policy/ [c] Is direct T-S correction or S-S correction a good idea in this activity or should the zero option (no correction) be taken?' [b]

Podemos fazer com que o aluno repita as estruturas necessarias ou as vezes se tornam um fator desnecesario/[c] Quando uma atividade foi explorada ate exaustacao/ como que ela foi explorada ate o maximo que o aluno poderia aproveitar dela... [c]

Faco uma leitura de...do sub-tema [e] [a] 'The grammar of an activity'/ [b] Fiz um pequeno retorno para explorar este paragrafo [e] 'Writing Forum have sometimes used a broke ...../ adequate to add to aid teachers to reproduce the same activity in their own classes/' [b] Eu consegui ???? ?????? apanhar com muita clareza o significado neste paragrafo/ [d]

Bom todo este artigo faz uma analogia a respeito do ensino de lingua inglesa dizendo a respeito de objetos/ de materiais/ etcetera/ [c] que pode ser comparados com bolo por exemplo/ um bolo precisa de uma boa receita de ingredientes/ de detalhes de forma como deve ser feito/ [c]

Passo agora a leitura de sub-tema [a] 'A simple activity analyzed'/ [b] Do paragrafo 'process' parece evidenciado ????????? com relacao a desenvolver atividades de conhecimento teorico coligado com ???? do espaco fisico aproveitado no momento/[c]

Aqui abaixo podemos observar onde temos o tema [a] 'Time/ Two minutes to get the blackboard ready/ The students can be forming teams and at the same time each round of the game will take about five minutes checking two or three minutes/'[b] Teve iniciada a preocupacao de formar equipes para desenvolver um ensino de aprendizagem/ Jogo de ...de jogo de palavras ele se pode citar a livre inicial de uma palavra e que os alunos serem que buscar outras/ [c]

No item cinco 'Language' [a] nos temos a demonstracao de como se pode fazer um jogo de advinhacao ... inclusive surgerindo aos estudantes que soletrem para facilitar esta advinhacao/ [c]

SUMMARY.

Ao final do terceiro topico o que deve realmente constatar simplificado total do...do texto a preocupacao em fazer que o aprendizado seja tambem um jogo agradavel que possa atrair a atencao dos estudantes seu interesse... a sua recreacao tambem/ [h] [c] Isto e tudo que eu pude constatar a respeito deste texto em ingles/ [d]

APPENDIX 84.TRANSCRIPT 12. PARTICIPANT : E. ARTICLE 11. (WOODWARD)

PRE-READING PREDICTIONS.

Dos tres subtitulos o que me chamou atencao foi 'The grammar of an activity' [b] e que geralmente a a a gramatica e uma coisa bastante importante para o professor e para o aluno...ainda mais para o aluno entao eu prefir... eu quero me dedicar bastante a este...neste topico/ para ver se ele me disse alguma coisa de... de interessante/ [k]

Os outros dois subtitulos sao [a]
'Splitting the atom: a sample activity analyzed/' [b]

WHILE READING.

Eu ja li a primeiro parte do texto 'Splitting the atom' [a]
mais nao ficou claro para mim nao/...
a respeito do que quer dizer/ [d]
As...qualquer...qualquer atividade que o professor queira
????? ou ela e direcionada para uma atividade especifica/ [c]
A sim entendi/ entendi/ [d]

Agora o subtitulo 'A sample activity analyzed'/ [a] [b]
E interessante so que eles querem que faca como uma bricadeira o tempo tudo e jamais me pasou pela cabeca de transformar numa atividade inteira em brincadeira para as minhas aulas em ingles/ [k] [l] 'A sample activity analyzed/' [b] E interessante/

SUMMARY.

Pelo que foi lido as ideias as ideias comecam surgira a partir do que a gente ler claro/ A partir do que eu do que eu do que eu li do que eu entendi/ [d] Ate eu tenho muita vergonha as vezes do que faz ideia ao respeito de que seja trabalho/...trabalho de uma sala de aula/ [k] [d] Tao simples depois de que a gente ler...Depois de ler um artigo como este/ Nao e necessario se correr atras de um exercicio diferente a cada vez/ [c] Pode ser usar uma atividade mais vezes de uma forma diferente e com propositos diferentes a cada vez e claro/ [c]

Gostei bastante do que eu li/ [l] Principalmente do ultimo texto do ultimo artigo da ultima parte/ [a] 'A sample activity analyzed/' [b] Atraves da bricadeira dos alunos e possivel se criar coisas novas/ [c]

APPENDIX 85. TRANSCRIPT 13. PARTICIPANT B. ARTICLE 11 (WOODWARD)

WHILE READING.

Da primeira parte do texto e entendi que muitos professores eh...procuram melhorar suas tecnicas didaticas atraves de cursos/ novos recursos novas motivacoes para e... melhorar o seu ensino/ Contudo o novo nem sempre e o bom/ [b-] [g-]

Para aprendizagem e necessario os items abaixo/ [c]
Sao necessarios organizacao materiais processo tempo e tipo de lingua necessario/ [c]
Sobre o item 'Material'/ [a]
Acho super importante o material necessario para o ensino/ [l]
Material que deve ser usado para...pelo os alunos
para desenvolver o processo da aprendizagem/ [k] [l]

'Preparation time' [b] [a] Tempo de preparacao que envolve cada classe/ Nem sempre o professor tem...despoe deste tempo... deste tempo necessario para preparar suas aulas/ [c] [k]

'Correction' [b] [a] Tipo de correcao...e motivo porque voce vai dar o assunto/ [c] Acho que correcao e muito importante pois atraves dela o aluno pode fixar os...e...os elementos/ [c] [l] Nivel dos alunos... planejamento da...total da atividade/

...//'The grammar of an activity'/ [b] Atividade em gramatica [b-] por ser usado muitos componentes/ O professor quer criar dentro daquilo do que ele faz [c] ??????? levarei bastante criatividade/

'A sample activity analyzed' [b]
O professor devera usar eh atividades para motivar o aluno/ [c]

Esta havendo um tipo de competicao entre os alunos/ ... movimentar eles...[c]

'Making new activities from the analyzed activity/'[b] A partir de uma atividade criar novas atividades/ [c] O professor pode partir de uma atividade e criar novas atividades [c] e 'making new activities from the analyzed activity/'[b] mudando alguns detalhes podera renovar eh//fazendo com que os alunos se motivem participam e a aula seja bem interessante/ [c]

SUMMARY.

Acho que este artigo ajudou me bastante/ [l] Fazendo novos items para melhor aproveitamento das mesmas na sala de aula/ [k]

APPENDIX 85 TRANSCRIPT 14. PARTICIPANT M-I. TEXT: "COLLOR SENDS TROOPS TO GUARD RAINFOREST". THE INDEPENDENT 6TH JULY/1990.

PRE-READING PREDICTIONS.

Bem Com este titulo "Collor send troops to guard rainforests" [b] eu espero que eles consigam fazer ou desenvolver um metodo/ uma maneira de protecao a nossa floresta e aos indios que vivem la/ de guardar um pouco de natureza que nos temos/ [j] [k] Assim espero sinceramente que dentro deste texto eles estejam comentando sobre como conseguir isso/ [k] [j]

WHILE READING

Bom Eu nao sei muito sobre este assunto ainda porque estou afastado um pouco do pais/[d] Mas pelo que eu pude ler nos dois primeiros paragrafos [a] esta muito interessante o que eles estao querendo fazer/[l] O fato que eles estao mandando militares para la/[c] E muito bom/[l] Eu achou que a gente vai ter uma surpresa muito boa/ [k]

Eu nao sei/[l] Eu nao concordo com o quarto paragrafo em que eles estao falando/ [l] E uma opiniao sobre o problema que existe na Amazonia/[c] Eu nao acho que as amazonias/ as dificuldades economicas/ podem ajudar na causa da destruicao das florestas/[k] Nao eu nao sei disso nao/[l] Eu acho muito que o governo americano tem muita influencia/ e os outros paises mais fortes tem muito medo de nosso desenvolvimento/ e que eles estao querendo de certa forma ganhar um poder em cima do Brasil/ [k] E eles causam um certo tipo de panico/ de sensacionalismo atraves de noticias... de especulacao contra o nosso pais/ contra o nosso governo e contra nosso povo principalmente/ [k] De que as pessoas pensam que o povo brasileiro quer destruir a Amazonia/ que o povo brasileiro nao tem amor nao quer salvar o nosso verde/[k] Mas nos nao temos este pensamento/[k] Eu nao concordo com certas coisas dentro de texto/ [l]

Bem Eu acho muito bom o nosso fe (vergo ?) o nosso governo esteja sempre cada vez mais critico/ mais forte com relacao a este ponto/ que e um ponto mais importante/ talvez mais para o mundo que quer recair os olhos mais para o Brasil/ e criticar o Brasil e acabar com nosso povo/ [k]

Sim/ Eu concordo que as nossas fronteiras com os outros paises nao sao muitas vigiadas/ e que talvez as pessoas que estejam nao sejam pessoas que tem muita preocupacao com o que esta acontecendo/ [c] dl] Talvez ate por um pouco de ignorancia/ ou por um pouco de egoismo que pensam que o dinheiro e tudo mais que nao pensam no pais/ nas coisas duro neh que poderiam acontecer/ [k] Eu acho muito bom que as pessoas que fossem mandados para estas areas/ que fossem mais selecionadas que realmente proteger as nossas divisas a nossa fronteira/ [k] Porque o que nosso Brasil tem de bom tem de riqueza tem de muita coisa/ [k]

Eu estou contente porque as pessoas estejam pensando em isto tipo de coisa de mudar/ [k] Isto e muito bom/ [l]

E finalizando no ultimo paragrafo do texto [a] a gente pode ver aqui que infelizmente/ que o Brasil como sendo muito grande com as fronteiras com os outros paises/ paises mais pobres da America do Sul/ que tem com uma fonte de renda boa a cocaina/[c] E o Brasil e uma

horta de transporte deste tipo de drogas/[c] E estou muito triste/[l] Mas eu acho que se o povo se conscientizar/ se as pessoas que trabalhassem nesta parte de divisa de fronteira de prohibicao/ talvez nao se chamam de bem prohibicao/ mas pessoas que pudessem ter a consciencia do ma que estas coisas fazem/ o jovem do pais o que acontecendo o pais que tem um certo poder/ poder pela fonte de riqueza que tem/ acabasse com isto tipo de coisa/ bloquear este tipo de transporte/ o mesmo pensa de perda de nosso ouro/ perda de nossas pedras preciosas de nossos fontes de riquesa/ [c] Eu gostaria muito que este governo e os proximos fizessem um bom trabalho em relacao a isso/ em relacao a cabeca do povo e em relacao de uma abertura de sentimentos de valores com o nosso Brasil/ [c]

SUMARIO.

O text foi um texto bom/[l] Nao esta falaram muito o que eu esperava porque normalmente como nao e um jornal brasileiro eles estao criticando mais duramente/ estao colocando seu ponto de vista/ sua interpretacao/ [k] Mas eu acho o titulo mostra que este governo esta tentando fazer alguma coisa e eu espero que com os sentimentos nacionalistas que isso possa acontecer/ [c] [k] Sinceramente/ Que Fernando Collor de Mello va conseguir guardar as nossas fronteiras/ a nossa floresta/ [l]

APPENDIX 87. TRANSCRIPT 15. PARTICIPANT: M-I. TEXT: "BRAZIL PLANS TO REGREEN THE WORLD". THE INDEPENDENT. 21/7/90.

PRE-READING PREDICTIONS.

Este titulo e bastante forte e bastante poderoso/ [h] [i] [k] E um titulo que demanda muito do Brasil/ [k] Eu so espero que ele tenha a forca tanta forca como seu tamanho/ tenha tanta poderia como se propos no titulo/ E eu espero que as pessoas/ eu sei que os nossos cientistas/ que as pessoas tem uma certa visao/ os jovems que estao na universidade/ eu sei que eles tem um sentimento muito forte com relacao de tudo que e bom em nosso pais/ principalmente com o nosso verde e nossa Amazonia/ [l] [k] Assim espero encontrar no texto alguma coisa sobre o que eles estao planejando para melhorar a situacao com o nosso verde/ [j]

WHILE READING.

Estou muito feliz [l] depois deste primeiro paragrafo/ [a] Porque os nossos cientistas eu sei que eles tem essa capacidade/ [c] [k] Eles ja conseguiram rebrotar 10% de mundo/ [c-] Isto e uma coisa fantastica muito boa/[l] Eu sei que eles farao mais com forca e com amor eles conseguirao/ [g]

Sim Estou certo/ [d] [i-] Se e realmente possivel rebrotar...rebrotar arvores...plantar arvores como nas regioes da Africa India/ [c-] [g-]

Sim/[d] Sei/ [i] Um projeto global de absolver de oxigenio carbonico [c] ... E um projeto muito bonito e tem tudo para dar certo/[l] Eu sei que as pessoas que estao trabalhando nisso estao conscientes inteligentes/ eu sei que vao conseguir/ [k]

Sim/ [d] Estou de acordo de que este projeto seja um grande projeto e e um projeto nosso/ muito audacioso e forte e que tem poder de conseguir seu objetivo/ ... sei porque a nossa floresta o nosso pantanal bem merece/ [l]

Sim/ [d] Neste paragrafo ele fala que [a] alem dos problemas financeiros existem os problemas da natureza/ [c] estes problemas de erosao/ e existe o problema mesmo de rios/ de que as vezes nascem/ as vezes secam e depois eles desaparecem de uma vez/ [c] Eu sei que estes problemas podem se tornar incontrolaveis/[k] Isso e ruim/ [l]

RETROSPECTIVE REVIEW.

Sim Ao fim deste artigo a gente pode ver que sempre existe uma porcao de outros paises que sao mais poderosos/ que dominam o mercado economico o sistema financeiro neste sistema capitalista horroroso/ [k-] Eu sei que eles estao sempre por tras dando uma certa pressao/[k] Mais se o nosso pais for suficientemente forte para dizer nao e assim que nos devemos agir/ nos temos pessoas com muita capacidade e nos vamos conseguir o nosso lar/[k] Uma coisa muito boa tambem seria o fato que eles comecassem a tentar reciclar as coisas que vem da floresta para salvar os arvores salvar as coisas naturais/ [h] seria uma coisa muito boa/[k] Mas eu acho pelo que eu li neste texto/ nos estamos prontos para isso e as pessoas estao conscientizadas e estao firmes e se o governo foi forte/ [k] Podemos...os nossos cientistas/ isto e as nossas pessoas capacitadas/ querem forcas para ir em frente

e planjando com cuidado e com forca e conseguir/ OK/ [j] [k]

APPENDIX 88. TRANSCRIPT 16. PARTICIPANT: PE. TEXT 8: "VARIOUS WAYS OF CORRECTING WRITTEN WORK" .

PRE-READING PREDICTION.

From the title of this article what I think is that it will give ideas about ways you should do/ or ways you should employ in correcting written work/[c] [h] Correcting is a problem for me/ I have large classes/ so I hope there will be some ideas about how to correct my students' exercises/ [k] [j]

In the past there have been lots and lots of ideas of how we should correct written work/ [k] the traditional ways obviously/ For example the teacher will make a written mark on your written work highlighting the mistakes you have done/ [k] For example this vocabulary error or grammatical error etc/ [k] I think the suggestion in this article will be things like/ you know asking your peer to help you/ correcting your written work in pairs/ [k] Or working in a group for example or er things like that/ [k] These are suggestions which has been given in recent years/ [k] But I am not sure if these can be done...eh for example with large classes in language classrooms/ [k] [l]

WHILE READING.

At the end of the first part of the text before the details of ways of correction [a] I paused for a while basically trying to er...gather all the information that it is given first/ [d] [i] After pausing at this stage I can now understand her reservations and why/ [d] I had to stop to look at the title again/ and try to think try to guess what to expect in her first section/ [i] [e] I try to match my ideas with what's given by the writer/ [i] [e] ... Yeh OK Now it seems to fit/ [i]

Now I'm moving to the second suggestion 'Group Correction'/ [a] [b] I've read the sub-title/ and now I'm trying to guess what's under the sub-title/[i] [e]

Now I'm moving on to the topic 'Group Discussion'/[a] [b] Here I'll try to guess/[e] And another thing I do when I read: when I come to a point where it doesn't match with what I expect in the text/ I pause for a while to refer back/ [e] [i] For example in this topic of the 'Group Discusion' for example/ [a] this looks very interesting/ ...how I might go about adapting it to my students/[k] Things like how I should divide the class into groups/ [g] These are things which I never did before/ [k] These could be of help to me in my classes/ [k] So at this stage ehm...what I'll do is reread [f] ...ehm the paragraph again/[e] Because I couldn't get it the first time/ [d]

At number 4/ 'Circle Correction' [a] this is again a new idea to me/ [d] So I took longer to read this than the first two suggestions/[e] Because I think the first two are interesting but this is time-consuming/ [l] Although she changes the emphasis from teaching to learning/ [h] But I still believe that the teacher will not have that much time/[l] Especially when you are faced with many teaching hours per week for example/[k] And eh with with large classes the teacher will be too tired to try out this way of correcting written work/[l]

The 'Slide Show' [b] [a] again I tried to imagine the topic/ [e] But this is totally new to me [d] So I read the article without much previous ideas/ [e]

The sixth suggestion is 'Conference Teaching'/ [b] [a] I guess this involves speaking about erm...discussing things/ As well as/ obviously correcting written work/ [k] Discussing with the individual students for example/ [k] Well it is like the 'Pair Correction' isn't it ? [h]

RETROSPECTIVE REVIEW.

So after having read all these suggestions [a] I noticed that I have paused at each heading/ to think about and guess the contents of each of the suggestions/ [e] I also paused at the end of each of her sections [e] The reason why I did this is to try to get my mind together to digest what I have read to make sense of it/ try to er one thing obviously is to try to remember what I've read up to that point/ [e]

'Circle Correction' was new to me/ [d] This was a good suggestion/[l] All six suggestions were really good ones/[l] But when you are speaking about a class with a minimum of forty students/ they have only two hours of English per week/ Then obviously there's nothing much you can do with them with writing/ [l] [k]

APPENDIX 89. TRANSCRIPT 17. PARTICIPANT: NE. "VARIOUS WAYS OF CORRECTING WRITTEN WORK". TEXT 8. XIAOCHUN.

PRE-READING PREDICTION.

I think this author is going to talk about 'Peer Correction'/ which is what I do when I am correcting written work/ [b] [g] [k] First perhaps having students write a first draft just for content/ and then give it back and after to see the verbs and then spelling or something like that/ [k] And I'm really very interested in this kind of work/ because whenever I correct I have a problem/ [k] I mean marking students' work is very difficult/ and we never know if the approach we are using is the right one/[k] And perhaps she's going to give me some hints on solving it/ because it involves much work/ [j] I hope so/[k]

SIMULTANEOUS VERBAL REPORTING WHILE READING.

I stopped here in the 'Group Discussion' [b] [a] and I saw there is nothing new up till now/[l] The only thing that I think is that she's only referring to elementary students/ [k]] [l] I have just elementary students so its quite easy for a peer to correct his friend...for...for... for friends to correct the the compositions/ [k] But I would say that it would be quite difficult my technical students to do that because then we would have to have this sense of cohesions and coherence and... it's sometimes difficult for us to correct that/ [k] [l] I can't imagine students sitting there and trying to say that or trying to put that into words/ [l] I mean this is not coherent at all or the...your ideas are OK but try to write it again or something like I think it would be very difficult/ [k] [l]

I have stopped again/ because I'm very interested in this section 'Circle Correction'/ [b] [a] [d] I've tried it myself and it was quite successful/ But it was time-consuming really/ I quite agree with her/ [b] [l] And I couldn't get to this part where I...you know I couldn't feel that the students benefitted most from that than from the other kinds of types of correction/ So sometimes they do it and sometimes they don't do it/ But it is really time-consuming/ [c] [k] [l]

I had to stop here again in this 'Conference Teaching' [b] [a] because I don't think I really understood which it means...what she means/ [d]

Yeh OK [i] That's what I do but with the transparencies/ [k] [l]

RETROSPECTIVE REVIEW.

Well Let's see I found this an interesting article/ [l] Yes/ But it wasn't much that was new [l] but I think she showed ways of getting eh facing the problem of correcting written work [c] [i] [j] [l]... eh because it took takes eh it is really time-consuming [l] and because she assured me that my activities are OK at least/ [k] [l]

TRANSCRIPTS OF THE PARTICIPANTS FINAL STAGE IN BRITAIN.
APPENDIX 90.
TRANSCRIPT 18. PARTICIPANT: K. ARTICLE 11: WOODWARD. "SPLITTING THE ATOM- A WAY OF AVOIDING CONSUMERISM IN LANGUAGE-TEACHER TRAINING."

PRE-READING PREDICTIONS.

The title of this article is a little bit complicated/ [c] [d] But from this I expect to find in the article some strategy aimed at improving language teacher training/ [i] [j] [k] And I think the author here will be discussing this and providing the details of how to achieve the...this strategy for use by teacher trainees/ [j] [k] I've never met the word 'consumerism' before but I hope to discover what it means as I go on with the article/ [d] [i] And as a teacher trainer myself I think her objective could be a very good approach for our situation in South Africa [j] [l] [k] so I look forward to reading about the details/ [k] [f] [j]

WHILE READING/

I've paused at the end of the word 'blase'[e] [c]/ to look it up because I don't know what it means and fortunately there is a glossary/ [e] [d]

I pause again at the end of the first paragraph/[a] Because I can reflect upon the title again/[e] Because the word 'consumerism' has been explained and it now makes sense/ [c] [i]

I pause at the end of the second paragraph after the words 'following components' [a] to go back and look at what she says [e] when she says 'Experience the activity once as a student would'/[b] And this reminds me of what we have done on our course/ which is called 'loop input'/ [g] [k] which is a similar means to the same end...to her aim/ [j] [g]

I pause again at the end of the second sub-section after the sentence [a] 'There may be other categories...' [b] I stop because the sub-title 'Splitting the atom' was was rather metaphoric [c] [d] and now becomes very clear after having read the whole subsection/ [e] [i] You actually feel the meaning in the whole/ in the complete title/ [e] [h]

I stop again just after the last sub-title [a] 'The advantages of splitting the atom and changing the components/'[b] I'm stopping here because the metaphor of splitting the atom has become completely clear now [e] [i] and I find the whole approach and the way she develops it for the trainees really to be quite useful/ [h] [j] [k]

RETROSPECTIVE REVIEW/

I've finished reading the article [a] and I find the article to be a very useful/ [l] especially to me as a teacher trainer/[k] because I think her aim is a concrete one/ [j] which I can apply [l] [k]/ But instead of repetition repeating the same approach every time/ one could just use this strategy of splitting the atom as it were/ [k] and as I predicted it is true that the article is aimed at providing details about a kind of approach or strategy/ [h] [j] it is just that the language used on the title/ in the title was rather metaphorical/ [c] [l] But her strategy the way she describes for teacher training will certainly be useful to me in teacher training/ [k] [l]

APPENDIX 91. TRANSCRIPT 19. PARTICIPANT: K. TEXT 17. RINVOLUCRI. "DICTATION: AN OLD EXERCISE -A NEW METHODOLOGY." FORUM. JANUARY 1990.

PRE-READING PREDICTIONS.

I'm now starting to read the second article/ [a] It's an article on dictation/[c] The title evokes in my mind almost a similar position as the one given in the previous article/ a type of 'splitting the atom' [g] [h] [k] but the author is going to talk about dictation which is a theme people have talked about for ages and ages/ [c] but in this article a new varied method of approaching is going to be discussed/ [h] [g]

WHILE READING/

I've just read almost to the end of the first paragraph [a] and I'm struck by this question 'Should the students take down full sentences?' [b] I wonder what that means and I'm stopping to check that I have understood/[d] [e] [i]...Now I see/ [i] His article will provide the details and reasons or answers for the questions he proposes/ [j] [h]

I've passed the end of the paragraph [a] just to think about...that it is really that dictation is sometimes taken as only what he mentions and nothing more/ [e] And I think the strategies which he will propose are those which takes reading further/ dictation rather/ takes dictation further/ than just the points that he mentions/ [g] will definitely be of use to me in my classroom/ [k] [l]

I'm at number 1/[a] and I pause where there is a suggestion that 'Ze man took is at off/'[b] I wonder if this strategy of writing these wrong things on the board cannot have other implications? [k] [l]

I'm in 4/ [a] I pause just after reading the dictation section which ends with 'I wish I were a woman/' [b] I find this technique very interesting [l] and I'm beginning to see how important it is to employ questions like theirs [g] [h] and think about the answers [j]/ It is this that leads to new strategies/ the same formula similar to the previous article/ [h] [i] [g] And especially in this one/ where it's a question of agreeing or disagreeing with what the author is saying/ [c] [g] So instead of just regurgitating what the person who is giving the dictation is saying one/ has to use his mind and actually say what he believes/ [c]

RETROSPECTIVE REVIEW.

Well I feel that my prediction was justified/ [i] The article was restricted to dictation activities/ [c] and has answered my earlier doubts/ [j] It is a type of 'variations on a theme'/ [g] as in the previous article/ [k] and it has provided me with some useful ideas for my own classroom teaching/ [k] [l]

APPENDIX 92. TRANSCRIPT 20. PARTICIPANT :TELENI. TEXT 16. 'FORUM' JAN.90. COX "VISUALLY RELATING TO RELATIVE CLAUSES."

PRE-READING.

I assume from the title that the visual element will encourage the learner to study something which would otherwise be dull and uninteresting/ [g] [c]

WHILE READING.

I've paused at the end of the first short paragraph [a] to think of whether the use of relative clauses has been identified as a problem for us [j] [k] ... I think it must be although I've never considered it before/ [d] [i] I'll be interested to see how he...Mr/ Cox has tried to solve the problem [j] and whether his ways or methods are applicable in our setting with our students/ [j] [k]

I've paused in the second paragraph [a] at the sentence 'The ease with which the BE structure is converted into the interrogative seems to encourage the learner to do so even when not required/'[b] I look back to the title 'relating to relative clauses' as I wanted to see the relationship between the topic of the title and the sentence I've just read/ [e] [i] [j]

I've also paused at the end of the first paragraph of this introductory part/ [a] because I just thought to myself: do we ever think of this when we speak or does it just come automatically if it's a mistake its fossilized/ [e] [k] I don't know what the students would be thinking about it/ [d] but as a teacher I was just wondering if I ever stop to think of this when I hear it/ [k] Whether I can detect what has gone wrong in the relative clause/[k] [i] Because I do not think I have ever dealt with it explicitly as a learning problem/ [h] [k]

After reading the paragraph/ or rather the section 'The grammar'/[a] I'm looking back at how the difficulty is explained/ how the explanation is put forward moving step by step [k] [e] [j] and I just thought to myself 'Do we ever teach these intricacies to our students?' And if we do how?/ How do we approach it?/ [k]

I paused again after reading 'Why do we have this problem?'/ [a] [b] I read the paragraph through but I wasn't satisfied that I understood what the explanation was/ [d] Now I think I understand his aim the problem he is concerned about [i] [j] and I am even keener to know how he tackles it/ [j]

The 'Textbooks' section seems to answer my question/ [a] [i] But how would we in South Africa/ teach the relative clauses/ if we ever teach them? [k]

I've just finished reading 'Method One'[a] which is really fascinating/ [l] It's an exciting and I would adopt it if I were to teach relative clauses/ [l] because I don't know how I would deal with them/ [d]

Method Two/ [a] It set me thinking/ So I had to pause and look at the picture of David Cox/ and what he was doing/ [e]

And I paused at number 7/ of Method Two/[a] to look and think about the two examples/[e] [i] This also helps to emphasize when eh how it can be used in relative clauses/ [c] [i]

I'm also interested in the last paragraph of the article/[a] And especially the last sentence/ 'The impact of such a lesson should help to provide your students with the means of avoiding a typical clausal mistake and of achieving fluency with accuracy/' [b] I'm interested mostly in this because in my present teaching/ I'm dealing with adolescents and I'm dealing with fluency and approaches and this is an eye-opener as to how this can be achieved/ [k] [l]

RETROSPECTIVE REVIEW.

I think Cox' suggestions his two methods would work in part [l] and would alleviate the difficulty of the grammar for our students/ [j] [h] [l]/ Most of all my evaluation of this article is really an eye-opener especially when I think of the traditional way of teaching grammar especially that which is pointed out in textbooks/ that there is no 'how' of teaching/ [k] [l] But just/ the items are just leaving the methods for the teacher/ to see how he can reach the best way of teaching/ [c] And this way of teaching relative clauses is quite stimulating/ and I think students can be able to work with this/ and seeing language in function rather than being told to read explanations without understanding/[k] [l] Because if a teacher cannot understand how these things can evolve/ it will be much more with the students who must memorize it/ And I don't think memorizing is a good thing/ or reading through a textbook without an explanation is a good thing/ [g] [k] This is good first of all from the point of view of the teacher/ So once the teacher understands how he can put this forward to the students and they will understand how before they make mistakes/ [g] [l]

APPENDIX 93.

TRANSCRIPT 21. PARTICIPANT: TELENI. ARTICLE 11: "SPLITTING THE ATOM - A WAY OF AVOIDING CONSUMERISM IN LANGUAGE-TEACHER TRAINING"

PRE-READING.

From the title the contents of the article are not clearly spelt out/[c] How. for example does 'splitting the atom' link with 'language teacher training'? [b] [i] The problem is to avoid consumerism/ [j] What does 'consumerism' stand for ?/ [c] [d] Wholesale acceptance of ideas by teachers perhaps?/ [i] [k] But Well let us see in the article/ [f] [i]

WHILE READING.

I paused at the end of the first paragraph/ that is the introduction/ [a] [e] and it seems Tessa wants to provide the wherewithal for a more critical attitude to the basics of our profession [i] [j] [g] and I was especially fascinated by the words 'new' and 'good'/ [b] [c] As the text said 'new' doesn't automatically mean 'good'/ [b] [c] [g]

In the section 'Splitting the atom' [b] I'm looking at the components numbers 1 to 11 [a] because these seem to be the crucial steps to success in achieving a strategy of this type/ [j] [h] [g] And usually this is what what we as teachers we may have to incorporate the components to prepare our lessons/ [g] [k] The lessons are prepared with these points/ These are the basic things that should go into a lesson plan and a lesson itself/ [c] But usually they are overlooked for various reasons/ it's interesting how teachers overlook these things in the actual teaching/[k] Whereas in the practice or in the teacher training these things are taken into consideration/ But then once one is in the field most of them just fly off through the window and are never considered/ [k] [l]

I paused after the section 'A sample activity analyzed'/ [a] [b] I regard this is as a warm-up exercise for the students and for the field in which I am interested in working on/ [k]

Towards the end of the article [a] 'Making new activities from the analyzed activity' [b] I look at the way one form of the lesson is being sustituted for others/ [c] [e] I mean changed from one mode into another/ which is a good way of showing teachers what we can do with one topic or one activity/ [g] [h] [l] To do a whole lot of things/ For example to teach vocabulary/ to teach spelling and many other things/ [k] [l]

And then 'The advantages of splitting the atom and changing the components'/ [a] [b] I was especially fascinated by the last suggestion/ Which was if you give it to tell an idea you are helping with their next lesson/ If you show them how to make ideas you help them with the planning of lessons/ [c] [g] And I think this is very important for teachers that they should know how to use ideas rather than know how to use lesson plans only/ [g] [l]

RETROSPECTIVE REVIEW.

My evaluation of the entire article/ is that I agree with Tessa's goal of encouraging the teachers/ to use all the existing resources/ ideas

and materials when trying out innovations/ [j] [l] and not to abandon all these because they are no longer new/ because 'new' doesn't automatically mean 'good'/ and I will certainly give this more thought on returning home/ because what she has suggested is very true for the teachers there/ [g] [k] [l]

APPENDIX 94. TRANSCRIPT 22. PARTICIPANT: TELENI : RINVOLUCRI. TEXT 17.

PRE-READING PREDICTIONS.

Well the title is explicit/ The difficulty is that dictation is an old exercise/ [b] [g] [j] The article will provide answers to doubts about dictation/ [j] [g] perhaps in the form form of a series of activities/ as the headings show/ the 'new methodology'/ [b] [i] [j] [k] Perhaps these will be suggestions for developing new teaching techniques linked in some way with the traditional approach to dictation/ [j] [k]

WHILE READING.

This article is on dictation/ [g] The first section [a] is the reason why dictation should be done and is beautifully stated 'clear teaching reason for wanting them to do what is proposed'/ [b] [h] In other words dictation shouldn't just be done for the sake of dictation but there must be a reason why it is done [c] [h] and for this Mario presents a framework for his suggestions in the form of a question 'Should the students take down full sentences?'/ which is the result of his discussions with other teachers/ [j] [h]

During '1/ Taking down word endings' [a] I paused at the sentence 'The teacher's role in reversed dictation is interesting/'[b] I paused to look at the meaning of the word 'transmuting'/ [d] [c]

'Taking down single words'/ [a] [b] This is an very interesting procedure of doing dictation [l] not only because it is a way of checking this type of teaching/ but also the students can be involved in making their own dictation pieces/ [c] [g]

I'm especially fascinated by the reversal of the traditional way of doing dictation/ [c] [g] [l] More especially since you know how when you taking down in a traditional dictation can seem to be in a sort of hibernation/ [c] [h] In this type of exercise there is both teacher flexibility and student flexibility which becomes fun for both teacher and students at the end of the exercise/ [c] [g] I say fun because its not a sort of the teacher says now you must do this act and I must get this thing right at the first go/ [g] [h]

At the end of the 'Dictation' article [a] I find it interesting that under the heading 'Finding new ways of using age-old activities' [b] the writer here seems to echo what is written by Tessa when she says 'If you show them how to make ideas you help them with a lifetime of lessons!' [k] [h] And especially I think this dictum ties in with my own view of dictation how dictation is viewed/ how dictation is used I mean in the 'traditional' way/ [k]

RETROSPECTIVE REVIEW.

Well yes I was right [i] in the article the doubts about the approach are clarified [j] [i] and in the article I mean the entire article/ Mario seems to say that both writers seem to say/ teach language communicatively [c] [k] What they mean by that is not often properly explained to teachers especially to teachers in the field/ [k] And at the end of the article Mario also says 'is to join him not oppose him'/ [b] In other words for teachers who are already in the field I think the introduction of communicative language teaching/ the

introduction of any so-called new type of methodology/ which might not be new in any way/ but their newness comes in in the way in which the activities are carried out/ [g] [k] So that it is not through opposing or by telling teachers 'this is wrong' or 'that is wrong' but joining them in their traditional way of teaching and say to them: 'This is right' but we can also do it this way: 'How about...' [g] [k] I mean a suggestive type of coaching or language teaching method instead of saying something is wrong and then you bring in new innovations/ [h] [k] New innovations in themselves are not bad but it is the way they are put across to teachers that makes them meet with resistance/ [g] [k] I think the way Mario puts down the ideas on dictation opens up a new field of looking at dictation per se which obviously relates to us too/ [k] [l]

APPENDIX 95. TRANSCRIPT 23. PARTICIPANT: NIC. TEXT: 16. COX.

PRE-READING PREDICTIONS.

I have no idea of what its going to be about/ [d] So I have no predictions on it/ [e] Except that it will include visuals to help with something/ I think something to do with a grammar point/ [c] [g] [i]

WHILE READING.

I stopped at the end of his first section [a] because I find it difficult/ [d] [e] ... Now I see yeh [d] [i] that he's going to eh to give some suggestions to deal with a problem which students have/ [j] which is like yeh like the problems my classes have with the interrogative word order I think/ [k] Let's see/ [f]

I have to reread [f] the last one of the sentences of the first section here [a] because I think that I was not paying attention to it perhaps/[e] or perhaps I'm not...I'm not good at [d] or not might be interested at all in it/ [e] But let's see if I understood now/ [d] [f] Yeh OK/ [d] [i]

I had to stop again to reread [e] [f] this part of 'The Grammar' when he mentions...yeh...when he mentions er Marianne Celce-Murcia/ [a] Eh I think its quite boring/ [l] I don't know if this er are problems for my don't know if this er are a problem for my students/ [k] [l]

I had to stop again [e] because I don't know in number 4 [a] [d] when he says about 'lower case letters above the Wh words'/ [b] I what he means by that [d] I mean...eh...does he want students to have the answers to the questions or just all the time say 'I don't know how...I don't know how it's made' or something like that/ [b] [h] [g] Not communicative/ [l]

RETROSPECTIVE REVIEW.

I've finished reading the article/ [a] And I liked his ideas/ I think they would be very good for my pre-intermediate level [l] (it means the third year at the 'Cultura') where they have these...where these kind of problems might appear I think/ [j] [k] But I think he could have written it in less words/ I mean it was a bit too long/ [c] [l] Boring if I may say so/ [l]

APPENDIX 96. TRANSCRIPT 24. PARTICIPANT: NIC. TEXT: 17. RINVOLUCRI. "DICTATION: AN OLD EXERCISE A NEW METHODOLOGY".

PRE-READING PREDICTIONS.

I think I'll like it/ [k] First because he's...Mario...he writes... I like what he says I mean he's very clear about what he says and relevant to what I do/ [k] [l] But er I think//er...this...dictation was a kind of er...how can I say that... it was a banned word in our classrooms for quite a long time/ And now its coming back to fashion/ [k] So I think I should know more about it/ and how to use it and how to exploit it in a more communicative way/ If I can say so/ [d] [k] And I think Mario/ he'll try here to show how to do it/ [i][j] Let's see the suggestions/ [f]

WHILE READING.

Yes I I stopped here after this first er introductory section [a] er to know to see where it goes [e] and now I see that Mario will talk about whether 'Should the students take down full sentences?' [b] [h] [j] I'm not certain if I am understanding exactly what he means/ [d] [i] Well let's see/ [f]

I had to stop here [a] [e] because I didn't understand a sentence/ [d] I mean there's something written here 'Ze man took is at off'/ [b] I don't understand it/ I can't figure out what it is he's trying to say/ [d] Let me go on/ [f]

I've stopped here again/ because there's something I'm interested in/ [e] When he says that students could choose certain words/ related words and dictate it to their classmates/ [c] I found it very interesting/ [l] But I'm not sure how is it? [i]

I stopped here because there's a word I don't know/ [c] [d] It's 'w-e-a-n-s'/ [b] I can't...er I'm trying to read again and I'll see if I can figure it out from the context/ [e] mm yes I think I understand this word now/ [i]

Now there's something I don't understand/ Another thing/ [d] 'Koranic-style learning'/ 'learning by rote'/ [b] I don't know what that means/ [d]

RETROSPECTIVE REVIEW.

I've finished reading the article/ [a] And er it was very good [l] because he//er...he empha...he focused on the one aspect er question [j] but he really suggests different approaches to dictation/ [c] [g] And it's not only the simple thing we are used to it's much more/ [c] We can use dictation in various ways/ [g] [h] I think I'll have to think about it and start perhaps using some of his ideas as these/ [k] Dictating a sentence and asking the students to translate it [c] er because we never use translation in class [k] but it would be an interesting idea because it's not translation as it normally is/ it's translation and dictation at sentence level/ [c] [l]

APPENDIX 97.
TRANSCRIPT 25. PARTICIPANT: NIC. ARTICLE 11: "SPLITTING THE ATOM: A WAY OF AVOIDING CONSUMERISM IN LANGUAGE TEACHER TRAINING."

PRE-READING PREDICTIONS.

I think the problem Tessa/ er.../concerns using everything/ [j] [k] I think it's about the use of too many things/ [g] [j] ...er... teaching aids in the classroom/ perhaps/ [g] [i] I'm not sure about it/[d] there's nothing here says exactly what it is about/[c] [d] but there's a difficulty to avoid/ [c] [h] let's see/ [f] [i]

WHILE READING.

yes/ obviously/ [i] the problem after this first paragraph/ [a] is is using everything that's modern/ everything that's new/ [c] [h] [j]

yes/ [i] what Tessa is trying to do here/ [h] [j] is to demonstrate for teachers/ that you can use the things you have/ you know er already/ in a series of steps/ and then use the same things with different classes/ [h] [c] but that's nothing new/ [g] [l]

well she gives eleven steps/ with a lot of details/ [c] which is interesting/ but we know this/ and it seems to involve a lot of work for the teacher/ [k] [l]

RETROSPECTIVE REVIEW.

yes/ obviously/ [e] there's much you can do with the same idea/ with different classes/ [c] [g] I'm not at all against this/ but there's nothing much new/ [l] except to analyze using all these points/ [c] but you've got other things as well/ when you've got a big class/ [k] [l] yes/ I might try this out with my public school classes/ [k] It might save me time in one way/ but it might be more work too/ [k] [l] I don't know/ [d]

APPENDIX 98. TRANSCRIPT 26. PARTICIPANT: PAULA. TEXT: 17. RINVOLUCRI "DICTATION: AN OLD EXERCISE A NEW METHODOLOGY".

PRE-READING PREDICTIONS.

I think here the writer will be talking about...er...the use of dictation as an exercise in language teaching and language learning/ [g] And since I have come across ideas by Mario before... I have read the book on a similar topic called 'The usefulness of dictation' then I have some idea beforehand of what this article is about/ ...eh new ways of facing the individual student/ [k] [h] eh particular things that cause trouble/ and how er to deal with/ [j]

WHILE READING.

I pause at the end of the introduction bit of this article/ [a] [e] eh...before all the suggestions of how dictation should be used/ I mean to see this first part of the article/ [e] To give myself some idea of what the objective of the article is/ [e] [i] It's clear that he's going to give us answers to just one of his questions/ [i] [h] [j] Only one of the problems no variations in using the dictation/ [h] [j] And what Mario writes is really what I predicted/ [i] A new way of approaching dictation eh... through different exercises in the classroom/ [c] [h]

I pause at the end of the first heading/[a] that is 'Taking down word endings'[b] This is what I normally do/ [e] Because when I pause at the end of the sub-title I try to er predict what I expect in the...er... the whole...er...under all the content under this heading/ {i] [e] And erm as I read later on I will match my predictions with what is the actual content as written by the writer/ [e] [i] Sometimes they're wrong/ Sometimes they're right/ [d] And whenever my predictions doesn't coincide with what the writer has written normally I pause read again/ try to get the information to get away from my wrong idea/ [e] [i]

I paused at the end of this first text under the same sub-heading/[a] Because I must admit I'm a traditionalist where dictation where...eh// I use the traditional method of dictation reading once and then writing only/ [d] [k] I use a third reading for the students to check what they have written/ [k] Because this method by Mario I never thought as a thing to do/ [c] [d] Because I never thought that my students have such a problem/ [k] [d] The problem of word endings/ [c] Except of course they have the problems with pronuciations/ They swallow at the end/ and the consonant clusters/ [g] [k]

After the second section 'Connections Dictation'/ [a] [b] I paused to think because I try this out in class/ [e] [k] I must agree that having read the suggestions this is quite interesting/ [l] Because you are actually teaching vocabulary to students/ [g] This could be used as supplementary to my teaching/ [k] and...eh while I was reading I paused after each ehm//each examples given because I was trying each one to see if they can be applicable to my students/ [k] And on top of that I pause to imagine how this would work/ [e] [g] And I realized that this can actually work in my classroom situation/ [k]

I pause at the end of 'single word dictations/[a] Again trying to reorganize my ideas/ [e] And I pause again at the next

sub-heading...er [a] to think of whether it could be related to the traditional method of dictation/ [e] [g] [k]

Erm/ As I was reading erm 'taking down single words/[a] I paused for a while because I was reflecting on what I have done in class with dictation/ [e] [k] Frankly I think I don't like this technique/ [l] Its a very short part and there's nothing much that is very interesting really/ [l]

Erm...I pause again at the part under the fourth sub-heading [a] 'Changing what they hear'/ [b] I pause again to reflect on the title/ I try to make predictions/ [e] [i] And as I was reading this erm I paused at the end of the erm erm the passage which is given and tried to reflect on how how eh... this could be done/ [g] [e] And after... then I go on/ [f] Why I did this was because I was trying to link the idea of this example in the passage for example to my classroom teaching/ [i] [k] But I'm not sure if it is applicable/ [k]

After having read the whole of the erm the content under the sub-heading number four [a] 'Changing what they hear' [b] I realized that my prediction was quite...erm the predictions I made match with what the writer has written [i] and the only things that when I predicted were some idea of what they are/ [i] but I had no idea of things like...such as the using of the passage for example/ things like changing changing the content of the passage to suit your belief for example/ as is erm suggested by the writer/ [d] [c] This is a very interesting suggestion/ [l] But I would doubt if the er kinds of students that I have/ you know/ elementary/ er/ for example/ because I think with an exercise like this erm... it involves a lot of mental processing/ [k] You must be able to hear well get the idea right/ and at the same time to ...erm...you you know/ you process the idea/ but at the same time you open up your ideas to suit erm your erm believes/ [c] [g] [k] So I don't know for my students/ [l]

Erm...'Finding new ways of using age-old activities'/ [b] [a] Based on this heading I can I'm predicting/ that the writer will be er trying to erm find ways of using... or... or/ you know old types of exercises which has been long important/ for example/ [e] [h] [k]

And after having read all this article [a] I agree with him [l] on the necessity to question and to have questions [j] as a basis for evaluation/ And erm the use of all these traditional methods/ [c] for example translation ('rote-learning' I don't know) etc/ [c] We need... I agree with him/ we need people bring...with new ideas or reintroducing the use of old ideas of translation/ [c] for the people who are very familiar with those sort of activities/ [c] [k] But of course with a new methodology which is what Mario is suggestin/[c] [g]

RETROSPECTIVE REVIEW.

After having read the whole article [a] I would now/ I would now like to er summarize my ideas on the article/[f] What Mario writes is useful to me erm the critical view of traditional things [j] [c] erm the suggestions made are very useful/ [l] I mean/ I'm speaking for myself I never thought of doing exercises like taking down word endings erm or things like 'Changin what they hear'/ of course/ in my classroom teaching/ [c] [d] Erm the suggestions made is very interesting/ for example he quoted things like the 'Taking down of

some new words' [b] [c] / it seem like a good exercise/ [l] I particularly like the one with 'Changing what they hear'/ [b] I like it for myself/ [l] But as I have said earlier on it demands quite a lot out of the students/ [k] [l] And as far as I can see from the four suggestions for 'Changing what they hear' [b] this may be...this is above the average students/ [k] [l] You can't really do it with beginners/ [k] Unless you are able to spend a lot of time to process the information they give from/ I think/ [k] [l]

APPENDIX 99. TRANSCRIPT 27. PARTICIPANT:PAULA. TEXT 16 (COX)

PRE-READING PREDICTIONS.

Based from this erm based from the title given by the writer my prediction about this related to...erm...things such as problems related to relative clauses... [c] [g] And erm I think this will be quite relevant to my erm teaching of the language/ [k] Because I mean if you wanted to change endings for example/ I think this is the one of the problems that are faced by my students [c] [k] and even by teachers more competent than I ...I face myself/ [d] [k] [l]

WHILE READING.

After having read the introduction bit of this article [a] I have a clearer picture I have a clearer picture of what erm the content of the article will be/ [i] especially when has quoted some examples of the problematic area related to relative clauses for example/ For example/ the sub-titles 'where'/ 'how' etc/ [c] [b]
Problems like this...erm are a constant problems among my students among speakers of Portuguese who are learning English for example/ [c] [j] [k] Basically why this is the reason this is so it's because the use of the 'does' for example/ in our language we don't have such things/ [k] And subject inversion/ for example/ There's no such thing in our language/ [k] The inversion for a question I mean to change a statement to a question/ [c] Because we construct our question differently/ [k] So perhaps there's some interference from the first language/ I don't know But this is my belief/ [c] [k]

Erm... with this second article I changed my technique of reading/ [e] Because from the sub-headings given I can't really predict what to expect in the article/ [e] [i] For example in the first heading 'The grammar'... [a] [b] It doesn't tell me much/ [c] I mean the title doesn't give me much information/ I can't really predict what to expect/ so instead of pausing er and predicting I read/ and as I read to me er the content of this is quite theoretical/ so erm I had to pause after each paragraph or so/ [c] [e] I had to...er...process the information given because erm it was all...technical words given/ [e] [d] [i] I mean it might not seem very technical things/ especially relative adverb and so on/ but...er the er non-native speaker I really have to er things like you know relative clauses for example/ I mean I really have to process these words to actually understand what the writer is trying to say for example/ [e] [d] and these are/ and so this is why I had to pause after every...er short paragraph to er... try to process what the writer is trying to er... tell me/ [d] [e] I pause these times not to predict what to expect next/ but just to er process the information which I read/ [e] [i]

At the sub-heading 'Why do we have this problem?' [a] [b] At this stage I'm beginning to you know/ ehm go a little faster than in the last sub-headings/ because it is although it is still technical/ but the problem has has...been put forward under the first sub-heading/ now we are moving on to erm erm the way erm how we should go about it...erm...or why we have this problem for example/ [c] [e] erm/ erm... So what I do is / after the end of each sub-headings the content of each sub-headings/ I pause and er...try to reflect try to understand and er // [e] [d] [i]

Next I move on to the subject of 'Textbooks'/ [a] erm I quite agree with the writer about what he has to say about textbooks/ [l] Er now/ end of the fourth to read in 'the classroom answer...' [a] [b] So now I am beginning to be able to predict/ what the content of the... under the sub-heading will be/ [e] How you should go about erm introducing this idea/ How to...er//introducing relative clauses to students How you should introduce them to class...er in the classroom/ [c] And although I can't predict how you should go about/ but I know that the writer is going to make suggestions on how you should er carry this out in the classroom/ [c] [d] [e]

Erm now I'm at 'Method One'/ [a] [b] So after each of the stages in the method I pause/ [a] [e] because as I was reading I visualize doing these in the classroom/ How these will happen in my classroom/ And I'm trying to imagine how this works/ and I'll do the same thing after the first stage/ [k]

Erm now I'm at 'Method Two' [a]
I'm imagining how I'll do this myself in my classroom/ [k]

After having read the whole text [a] I realize that my predictions about the content of the text/ is not exactly as what the contents are all about/ [d] [e] [i] Because originally I was expecting things relative to problems of the relative clauses/ [i] Although part of the content is related to that idea/ [d] [c] [g] But I didn't expect for example/ erm the writer will be giving suggestions/ about how to introducing the idea of the relative clauses in the in the classroom/ And so on/ [c] [d] [i] So/ erm because of this erm it happened that there were a lot of pauses in my reading of the text/ because I had to reconstruct the idea that I had in my mind/ [e] [i] I had to change this idea to match with er the actual idea given by the writer/ [e] [g] [i]

RETROSPECTIVE REVIEW.

And to summarize the entire article [a] [f] as I said I started only with my predictions [d] [e] and I realized after reading half way through/ I realized that my predictions were not quite right [i] [d] and er his initial concern or I may say his total concern is on language problems/ [c] [j] [k] But basically er I don't like dealing with all these tags and grammar/ and things like you know putting text to grammars/ for example 'subject + verb + object' or verb inversion/ things like relative pronouns/ [c] [k] I do in the secondary level but er...generally I introduce grammar to the technical students incidentally/ [k] I call it erm / normally when I introduce any part of the grammar it erm it happens incidentally/ [k] Or I must to do subject or verb inversion in the secondary level as part of a syllabus/ [k] But then...I think it is sometimes boring and eh involves a lot of time/ [l] It could mean a lot of work to the teacher/ [l] And the younger students mainly teenagers they might not like the idea of going through drills as suggested by the writer/ [c] [k] [l]

APPENDIX 100.
TRANSCRIPT 28. PARTICIPANT: PAULA. ARTICLE 11: "SPLITTING THE ATOM: A WAY OF AVOIDING CONSUMERISM IN LANGUAGE-TEACHER TRAINING." WOODWARD.

PRE-READING PREDICTIONS.

Well what I know about this debate/ [d]..yeh/ [i] ..I already read an article of hers/ [k] Well I think there has been in recent years ehm there has been a ... outburst of new ideas by teacher trainers/ on how on on classroom techniques on methodologies/ of teaching etc/ [k] And Tessa will show a manner of avoiding them/ an alternative group of procedures based on the topic of teacher training/ [j] [k] So perhaps my prediction based on the title of this article/ [i] is that er how teacher trainers try to erm create new attitudes for all teachers train [h] //er to the people who go to teacher training and how much how much it has become a commercial thing/ [k] About the difficulties for new methods/ new ways/ new techniques/ and the necessity of aiming for a less radical eh a more basic approach/ [j] [k]

WHILE READING.

After reading the introduction to this article at the end of that first paragraph or section/ I pause a little bit/ [a] [e] And I was trying to reflect on what has actually happened to me for example/ [e] [k] I mean/ going through my undergraduate for example/ [k] I was supposed to be trained in er language and linguistics with special reference to TEFL/ But you know you are rained with all these techniques/ [k] It happens even now when I'm studying in England/ Lots and lots of new techniques/ [k] It would be all right for a trainer/ for choosing the right methodologies which has been introduced/ [k] But erm the sad thing is that most of these people try to make use of all these things And they think that everything new is right/ [k] [l] Just like what is suggested by the writer/ [c]

Erm...By making the sub- title 'Splitting the Atom'/ [a] [b] I can't really er predict or I can't I can't imagine what the topic of this whole section will be about/ [d] [i] So I go on to read/ [f] And as er this time when I read I begin I begin to stop after this first stage/ [e] For example after the first stage/ [a] I didn't pause because it is so unrealistic for me/ [e] [k] [l] These are really things that I cannot really imagine doing that/ because these are the things that you should do er anyway its just a matter of ordinary procedure/ [k]

And er after the heading it was sub-heading/ [a] 'An example etc.'[b] It is a good way of trying out/ [c] The best way is you doing it first and seeing how it works/ [c] Because it might not actually work in your classroom/ [h] [k] So what you are supposed to be able to do/ you should be able to adapt these to suit the needs of your students...er to suit the needs of your classroom/ [c] But most teachers will just say 'It won't work in my classroom' and that's it/ [k] And they're not willing to try things out/ [k] So the writer only shows how you should change the activities to suit your students and to make it more interesting/ [c] Because what most writers of our textbooks do is to give some suggestions about you know in general/ And you have to be creative enough to adapt this to suit the students/ [k]

RETROSPECTIVE REVIEW.

So having read the whole article [a] [e] I agree with Tessa that/ er training is too full of new ideas/ [c] [h] And that the trainers job should aim at getting the teachers to be able to see the activities in the light of their own students/ [c] [j] But the problem is that some of the teachers are not always creative enough/ [k] And in addition to that some of the teachers believe that only the new ideas are the right ideas so that they should be used/ [h] [k] So that is the mistake erm the problem by many language teachers/ especially young ones/ [k] This article is a good reminder for people like me/ For example I think you know I need to know the danger of all these new ideas/ [c] [k] That they won't necessarily work in your classroom/ [k] [l] So this article helps to reflect on the new techniques which I was introduced to now in England/ [k] [l] Things can actually always work with a planned series of steps moving towards creation/ [c] [j] You don't have to follow what is being dictated in the the coursebook for example/ [k] you can change it to for the needs of your students/ [c] [h]

APPENDIX 101. TRANSCRIPT 29. PARTICIPANT: AMGS. TEXT: 17. RINVOLUCRI. "DICTATION: AN OLD EXERCISE: A NEW METHODOLOGY."

PRE-READING PREDICTIONS.

Yes well I guess she's going to talk about erm new ways/ [c] [g] Well/ on my opinion she's going to talk about erm new applications/ how to use the dictation in classroom/ [c] [g] Because you know dictation is a kind of exercise that has been used for a very very long time/ [k] And she's going to explain a new way of applying it in the classroom/ Erm/ Well I think she's to exploit a new ways of using it and how to apply this new methodology that erm and how to explore it/ [g] So I'm going to read it now/ [f]

WHILE READING.

OK I decided to pause at this point: [a] 'A clear teaching reason for wanting them to do what is proposed'/ [b] Why? Because it seems important [h] and I would like to read it again the last paragraph to guess or know [e] [f]...to have the exact idea what they are going to explain/ [i] which kind of technique they are going to explain... So I'm going to...to...I'm going to continue by reading/ [f] [i]

OK now I understand/ [i] here in the third paragraph/ [a] it's the questions of John Morgan/ [c] OK I think that's it/ [i] [d] [?]

OK/ I've finished now at [a] 'the subordination of teaching to learning'/ [b] I decided erm to take a look again/ to read again/ [e] [i] how she use the technique erm applied to erm that student...erm that student who she wrote the letters on the board and asked the student to correct it/ [c] So I'm going to read this part again in order to make sure I understood where er they want to reach/ and to see if it can apply to my students/ [f] [i] [k]

Well/ I'm going to read it again er...first of all I'm going to read the last sentence: [f] 'A fantastic/ free way of enriching vocabulary'/ [a] [b] I'm going to read it again because I want to have the exact idea er of er how they apply this technique [i]...that...it looks to me very very interesting and I want to try and think of my own classrooms/ [k] [l]

OK Yeh Interesting/ [i] [k]

OK This is the last sentence I read / 'Fun for the teacher too/' [a] [e] [b] Er I found this technique very/ very good to give in my school where I teach/ [k] Because yes I agree with her/ students likes competir competing with each other/ [c] [k] So I think this idea is very very interesting/ [l] I'm going on reading/ [f]

OK Just for you/ Just to let you know that I've changed er/ my my position now/ And er now I'm sitting on a comfortable chair right? / This is the last the last sentence I read/ [a] Er 'In a multilingual class they compare their reading of the original sentences/' [a] [b] I'm going to read the previous part again [f] because I want/ I didn't catch the this the right idea they wanted to transmit/ [e] [i] So I'm going to read it again OK/ [f]

OK Now I understood/ [i]

OK Now I'm here/ 'In the first sentence/ who left the the room ?' [b] [a] I make a pause here in order to relate in order to see the reason why/ by relating this to the earlier comments at the beginning of the text/ [e] [i]

OK Now I know/ [i] It is part of this section about ambiguity/ [c]

RETROSPECTIVE REVIEW.

Well as I said before/ He's given some...er different suggestions/ [c] and I particularly like this article very much/ because erm this articles comes up with new ideas and I can't see/...er some of these ideas can't be used in my into my environment in Brazil/ [k] And some of them are very very interesting/ [l]

I particularly liked very much that idea of competing with the students/ when the students have got the control/ [c] [l] When they er can/ they can erm/ er they have control to stop the teacher the teacher er...dictating...or.../erm Well/ they have the control to do whatever they want To go back to go on/ [c] [l]...

And that idea from John John Morgan...eh to dictate as many words as possible at a high speed and then they would relate the meaning/ [c] I found that very interesting/ [l] And build up the vocabulary with that words and exchanging the information/ [c]

Now I'm going to read the second article/ But before I'm going to have a cup of coffee/

APPENDIX 102. TRANSCRIPT 30. PARTICIPANT: AMGS. ARTICLE 11: "SPLITTING THE ATOM: A WAY OF AVOIDING CONSUMERISM IN LANGUAGE-TEACHER TRAINING."

PRE-READING PREDICTIONS.

Well this article 'Splitting the atom'/ I didn't get the idea very well from the title [d] don't know if the article is related to...to the way teachers' training are being given in in UK nowadays/ [k] And they are...the language schools are given these teacher training just in order to raise some to raise some money/ [k] I think its something related with teaching and money/ [i] And erm he's going to explain something about these... and what can be done to sort out this problem here/ [k] But I'm not sure if it is this if there is any connection with this/ [d] I have to read first/ [f]

WHILE READING.

Er I'm going to read the last one again/ [f] 'I would like to outline one way of avoiding this slightly superficial tendency to skip from activity to activity/' [b] [a] Yes OK/ [i] I'm er...I agree with all with the person who is writing this article/ I think new ideas are popping up all the time/ and people like being updated and these kinds of thing can be a kind of er er erm...a kind of merchandise/ [c] [g] It means a product that can be sold/ and make money with this new product/ [k] Because everybody mainly in Brazil is interested in new ideas and show them/ [c] [k] [h]

Oh I just forgot to say that I would stop at this point/ because I would like to refrey to reflect before continue my reading/ [e]

Er...'there may be other components or categories that you would like to add to this list/' [a] [b] [h] I'm going to look through these er paragraph again because i didn't get the exact idea they want to transmit now OK/ [f] [d] [i]

OK now I know/ [i] You have the components you follow the components and use the same materials or techniques or methods again [c] so the teacher need not only use once and abandon them/ [j]

Ehm...'teaching activity can lead to the creation of new classroom activities/' [b] [a] Ehm I'm not er I don't know if its due to my eye weakness/ but I'm going to look through this passage again because I couldn't concentrate on what...er I didn't get it what he want to say/ [d] [f] [i]

Yeh OK / [i] You take one activity with the components [c] and you create new activities/ not only abandoning them/ [h] [j]

OK now I am reading [a] 'The team that has the most correctly spelled words is the winner/' [b] OK/ I'm going to read this again/ [f] Just to have...to understand how the game works/ [i] [d]

Yes OK/ [i] it's an interesting activity for my classes/ [k]

Right/ I'm going to read this activity again [f] OK ? because I think I must know how it works in order to get the ... in order to understand all the process/ [i] What does the writer of the article

wants to transmit...wants to say/ essentially? [i] [h]

OK It's easy to see/ [i] Now I am reading 'Then if the student comes up with the... he receives no points/' [b] OK/ I'm going to read it again...from the beginning of this activity [f] because I erm...actually I did not understand here how he wants...or she wants to change the game that was explained er before/ [d] [i]

RETROSPECTIVE REVIEW/

I found the idea of this article article very interesting/ [l] Because according to the article everything that sometimes you felt is new you do not use of necessity/ [c] [h] If you divide as how is explained for instance the game/ if you divide in if you analyze it very well/ dividing the steps of the exercise you can get different angles angles/ and you develop new activities [c] [h] and I think this is very interesting/ because I think what is sometimes shown as a new process is not new/ it was divided and changed sometimes/ and presented as new/ But it isn't/ [c] [g] So I found this idea the way she explained very very interesting/ Yeh I liked this article/ [l]

(AMGS's third recording was unintelligible due to a mechanical fault)

APPENDIX 103.
TRANSCRIPT 31. PARTICIPANT: TG. ARTICLE 11: "SPLITTING THE ATOM: A WAY OF AVOIDING CONSUMERISM IN LANGUAGE-TEACHER TRAINING". WOODWARD.

PRE-READING PREDICTIONS.

Eu acho que este texto deve ser sobre como ...e evitar receitas na formacao de professores/ [g] [h] [j]

WHILE READING.

Eu entendi muito bem a primeira parte 'Splitting the atom'/ [a] [d]

Ai no final do da primeira parte [a] ' activity' [b] Eu acho mais interessante tive que entender o que que exatamente ele vai falar a seguir/ [i] Ela e...e acha que tudo que e novo tem que ser adaptado/ [c] E quando ela diz que o professor deve pegar atividade de qualquer lugar e executar a atividade com se fosse aluno/ [c] Acho que isso faz parte da proposta do texto [h] [j]

Acho que nao concordo muito [l] Nao sei ate que ponto o professor pode [k] [l] 'experience the activity once as a student would' [b] Acho que o professor nao pode se despir tirar a roupa de professor e tentar se colocar na situacao do aluno/ Eu acho que e...e um sonho que a gente querer fugir do que a gente e/ ..dos preconceitos das das...ideias que a gente tem/ [k] [l] Nao sei Nao concordo muito/ [k] [l] Vou continuar lendo/ [f]

Ai no final da parte do texto [a] 'The grammar of an activity' [b] Vou tentar entender de novo este pedaco/ [i] Vou ver se eu vou entender bem/ [d] Nao tenho certeza/ [d] Vou...vou tentar ver realmente o que que ela quer/[f] Provar que uma vez que voce consegue montar o esqueleto de uma atividade voce pode a partir dai gerar outras atividades/ [c] [g] [h]

Eu acho que eu reagi fortemente em relacao a este este pedaco aqui/ [l] Primeiro que ela...como que ela concorda com a ideia de que o professor tem receita/ O que eu nao concordo/ [k] [l] Segundo ela diz que apenas com dependendo do que eu tiver na dispensa/ De um pouco de atividades eu posso fazer um bolo diferente/ [c] [h] Eu acho dar aula e muito diferente do que fazer um bolo/ Dar aula e interacao com aluno/ Entao nao dar para prever e... coisa que da como que eles vao se comportar/ [k] Eu acho que eu posso prever como que o bolo vai ficar porque o bolo e uma coisa inerte/ Mas eu nao posso de maneira alguma tentar generalizar e...ou achar que...que a mesma atividade vai ter determinada reacao na sala de aula/ [k] [l] E...A outra coisa que ela fala que eu acho bem estranho e que basta conhecimento de 'English grammar and syntax' para produzir 'new utterances'/ Acho que a visao de linguagem que eu nao concordo/ Acho nao basta isso para produzir lingua/[k] [l] Bom Vou tentar continuar lendo/ [f]

Eu parei no final...na parte em que ela fala sobre as vantagems desta atividade [e] [a] [b] E...na verdade eu...eu estou voltando deste paragrafo [e] 'The advantages of splitting the atom/' [b] para ver como e o rationale atras do que ela quer dizer neste artigo/ [h] [i] Em si talvez seja bom tornar os professores independentes mas por outro lado esta independencia e controlada/ Nao se da / O professor nao esta tendo a possibilidade de ser independente de pensar por si

proprio/[k] [l] Ele vai ser sempre baseado em uma receita que ele viu em livro/ revista/ E na verdade e uma visao que mostra quao fragmentado pode ser este ensino/ [k] [l] Eu posso achar atividades maravilhosas engracadinhas interessantes para a sala de aula/ mas nao sei exatamente porque nao sei/ nao consigo ligar dizer porque uma coisa tem a ver com outra/ Eu faco porque eu acho que os alunos vao gostar que e interessante/ eles vao se divertir ne?/ [k] [l] Eu acho que realmente as coisas da Tessa nao da/ Nao acho nao/ [k] [l]

RETROSPECTIVE REVIEW.

Bem Eu acho que o professor tem que ensinar alguma coisa um pouco mais independente para ele/ A partir da receita e a partir dai gerar outras/ [j] mas na verdade nao esta dando diferentes coisas/ [h] [k] [l] Eu acho que tem um conflito/ em relacao a este tipo de publicacao e em que voce//a...a...tipo de revista que a Forum/ [l] ela tem que dar ideias praticas para professores/ [k] [l] O professor quer ideias praticas/ ele quer realmente uma receita para aplicar amanha na sala de aula dele/ que ele acha interessante alguma coisa do que ele possa aproveitar/ Mas a longo prazo eu nao sei se nao compensa/ mais a gente tentar chamar o professor para que ele/ ...e... gere as suas proprias atividades que ele reflita sobre o que que ele faz que analise as consequencias de uma atividade deste tipo para o ensino que ele pense a um nivel mais global/ [k] [l] E que ele ve esta atividade como parte do como parte do conjunto do que ele esta querendo ensinar/[k] Eu... eu acho que e...e um dilema realmente grande entre...e... adotar uma postura talvez um pouco mais teorica de ponto de vista do professor/ que e mostrar para ele todas esta ligacoes e as justificacao do que ele faz na sala de aula/ [k] E por outro lado fornece ideias pode ser material pode ser exercicios para ele/ O que a gente pode fazer e combinar estas coisas/ Eu nao sei/ De qualquer maneira eu fico um pouco cetica em relacao a 'teacher training'/ que procura so abastecer o professor com material com atividades/ [c] sem que chamar muito para o que que tem atras as razoes/ [k] [l]

APPENDIX 104. TRANSCRIPT 32. PARTICIPANT : TG. TEXT 16 (COX) "VISUALLY RELATING RELATIVE CLAUSES".

PRE-READING PREDICTIONS/

E...eu acho que vai ser alguma tecnica/ para superar um problema de gramatica/ [j] em relacao como ensinar 'relative clauses'/ [c] [g]

WHILE READING.

Eu parei na pagina 48 quando ele esta especificando o 'Method 1' [a] [b] Bem/ A primeira parada foi na verdade 'pra ver este rodape sobre 'Blutak'/ Eu achei interessante que ele vende Blutak [c]

E...o outro foi no ponto numero cinco [a] em que ele mostra como que o professor pode fazer as perguntas e como que as respostas sao e... elicitados a partir do modelo/ E por exemplo ele fala 'I don't know what he's saying/' [b] Me parece que este tipo de construcao ou este tipo de pergunta nao esta...nao e natural/ [k] [l] Eu poderei responder 'I don't know'/ Eh...e esta igualmente correto/ Eu nao preciso dizer 'I don't know what he's saying'/ ...eh...eu nao sei porque entao ele esta exagerando um tipo de linguagem gramaticalmente correta mas //eh...nao natural/ Um tipo de linguagem que nao e autentica/ [k] [l] Eu vou continuar/ [f]

Parei entao no final do Metodo Um/ [a] Eu acho que pode ser um jeito interessante de praticar 'drills' sem ser simplesmente usando o livro/ [c] [k] Assim pode se tornar um pouco mais atraente/ Trazendo gravuras/ [l] Mas a base do que esta sendo usado e iqual/ E o mesmo tipo de repeticao/ ...eh...talvez um pouco mais 'meaningful' do que em outras situacoes/ mas igualmente mecanica e nao natural eu acho/ [c] [k] [l] Vamos ver o Metodo Dois/ [f]

Terminei/ Entao Metodo Dois/ [a] Acho nao e muito diferente do que o primeiro/ Ele tentanto a mesma coisa/ Fazendo o aluno ter uma resposta completa/ para poder praticar a estrutura naturalmente/ [c] [h] mas eu continuo com a mesma impressao que e um exercicio de 'drill' disfarcado de ser mais comunicativo/ [k] [l] Acho que e ...e...e derivado de um ideia de que a gramatica tem que tem que ser produzida imediatamente/ [k] [l] Talvez sera mais interessante expor os alunos a este tipo de estrutura em varias situacoes diferentes e mostrar primeiramente para eles como que o native speaker usa este tipo de estrutura/ [k] [l] Porque eh...uma vez que ele o aluno aprenda fazer pergunta com 'what how whatever' na na forma interrogativa/ fazendo inversao do verbo ele automaticamente vai produzir assim na...na nas relativas/ [c] [k] Entao explicacao muito complicada nao vai resolver/ [l] Eu acho que ele tem que ser exposto a este tipo de estrutura e numa outra fase entao ser ele ter oportunidade de produzir/ [l] Agora nao acho que vai ser imediato/ Nao vai ser em uma aula ou duas que o aluno vai assimilar isso/ Acho que e muito complicado/ Tem gente que passa a vida inteira estudando isso/ [k] Eh... consegue entender este ponto mas nao consegue...eh...eh como dizer...produzir sem erros/ Pode eventualmente produzir numa situacao e na outra ele comete erro/ [k] [l] Entao eu acho que novamente e um artigo que tenta dar uma tecnica para a sala de aula para o professor mas nao questiona isto tipo de coisa/ [k] [l] isto e qual e a visao de gramatica do que esta aprendendo de gramatica qual e a melhor forma de aprender gramatica/ [k] Eh...nao leva o professor a analisar seu proprio contexto isto e

sera que que que o aluno dele faz este mesmo tipo de coisa/ [k] [k] Quais sao os hipoteses que ele tem sobre este tipo de erro? Sera que sao os mesmos? [c] [k] [l]

RETROSPECTIVE REVIEW.

Eh...eu acho que as ideias/ o artigo nao nao leva em conta a experiencia do proprio professor/ [k] [l] Eh eu sei que tambem e o tipo de revista que deveria fazer isso/ [k] Em todo caso eu acho que e um/..e uma solucao apresentada como uma solucao satisfatoria/ [j] mas que deveria ser ainda eh vamos dizer/ os textos deveriam convidar o professor a testar isso e...e ver como que eles reagem como que os alunos reagem/ [j] [k] [l] Nao dar como uma receita pronta e acabada/ [k] Eu acho que o problema com os textos como estes como este e que eles procuram dar a solucao como se a solucao fosse eh...valida para todo mundo/ [j] [k] [l] A revista Forum vai para o mundo inteiro entao todo mundo tem que usar...todo mundo pode usar e isso que vai funcionar entao...eu acho que nao//nao...nao capitalizar em cima da experiencia do professor/ [k] [l] E o relato de experiencia de um professor num determinado contexto esta certo/ Mas como que isso vai se relacionar com a experiencia de outro professor/ leitor disso aqui num outro contexto/ eu acho que fica fora revista nao dar/ Mas ai ja e o problema da revista/ [k] [l]

APPENDIX I05. TRANSCRIPT 33. PARTICIPANT TG. TEXT 17. RINVOLUCRI "DICTATION: AN OLD EXERCISE/ A NEW METHODOLOGY."

PRE-READING PREDICTIONS.

Bom/ Deve ser eh... uma nova forma de usar ditado/ dentro desta mesma filosofia de Forum que e apresentar a solucao/ uma tecnica para professor usar em sala de aula que funciona/ [j] [k] [l]

RETROSPECTIVE REVIEW/

E Neste texto eu li ate o fim/ [a] Eh...e ele da algumas ideias sobre estou voltando aqui a pagina 48/ [a] Eh...um bom comeco questionando as coisas involvidas/ como variar atividades de ditado as alteracoes/ [c] [j] Mais ainda sim eu acho sem questionar o que esta por traz fazer ditado/ Qual e a a validade disso/ [k] [l] Eu acho que do modo como ele apresenta as atividades/ eh...para o aluno mesmo ficar envolvido o aluno se interessar/ o aluno ficar motivado/ entao e sempre ter esta ideia de que as atividades na sala de aula tem que ser interessantes e motivadoras/ [k] [l]

Sera que o embasamento teorico nao tem que ser pensado a base das atividades precisa realmente existir/ Ou basta voce fazer atividades interessantes na sala de aula para que o aluno aprenda/ Isso realmente eu acho nao sei nao sei/ [k] [l]

Nao sei se basta voce pensar em atividades que sejam interessantes/ ou voce tem que unir estas atividades dentro de um de um arcabouco teorico/ [k] [l] Talvez ate seja o caso de dizer que teu arcabouco teorico seja dar ao aluno a oportunidade/ para ele desenvolver as atividades que ele gosta dentro de sala de aula/ Ou fazer com que ele se envolva nas atividades/ e dai para isso tudo que voce fizer tem este objetivo esta bem/ esta dentro do que voce propos com seu arcabouco teorico/ [k] [l]

Ele termina entao dizendo que alem de ditado a gente precisaria pegar outras ideias as ideias antigas que foram banidas pela nova metodologia e incorpora-las na sala de aula/ [a] [c] Na verdade esta questao do do pendulum das metodologias/ [k] Eu acho do que aquele artigo de Pennicruik e muito interessante da sobre como metodos na verdade sao artefatos sao sao criacoes de grupos interessados em que o professor se integre em qualquer ideia nova/ [k] [l] Que a melhor metodologia e a mais recente/ Que voce tem que seguir a metodologia mais moderna/ eh voce tem que se atualizar/ e que voce faz pode nao ser muito bom mesmo/ que esteja dando certo/ se voce nao tiver dentro do desta metodologia mais recente/ eh...o ditado gramatica rote-learning tudo talvez tera um lugar/ [c] [k] [l] [g]

Eu acho o professor hoje em dia muito ecletico/ Ele nao se pega numa metodologia especifica/ [k] Na abordagem comunicativa acho que esta...ela nao...eh existe tantas interpretacoes para abordagem comunicativa que eu acho que ela ta nem se caracteriza um metodo de ensino um estudo muito de bom senso influenciado pela pelas ideias mais modernas mais recentes em termos do que seja a lingua qual e a funcao da lingua na sociedade mas os metodos baseados em isso dentro de sala de aula eh... mais complicado/ Eu acho que...eh...hoje em dia mais e mais o pessoal quer aprender fora de sala de aula quer sair/ Entao eu acho que...nao sei como incorporar as varias ideias dentro

das novas metodologias/ [k] [l]

APPENDIX 106. TRANSCRIPT 34. PARTICIPANT TMGS. ARTICLE 11:

PRE-READING PREDICTIONS.

Estou vendo aqui o "Splitting of the Atom bla bla bla" [a] [b] Nao nao a mim nao diz nada/ [d] 'Splitting the atom'/ 'The grammar of an activity'/ 'A sample activity analyzed'/ [b] O que me diz er alguma coisa e 'Tessa Woodward' sei que ela e envolvida er em teacher training/ [k] mas 'avoiding consumerism in language-teacher training'[b] nao sei talvez seja...ehm novas tecnicas/ ehm novas teorias em teacher training sobre ehm...[k] eu nao entendo que que ela quer dizer com 'The grammar of an activity'/ [b] [d] Bom vamos ver/[i]

WHILE READING.

Eu parei aqui na terceira 'Process' [a] [e] porque ela faz ela esta visando a uma audiencia bem basica/ [k] Uma pessoa que nao sabe o que e que e 'lay out'/ Entao precisa de um glossario ne/ [b] Esta dando um glossario para 'lay out' para entender/ mas nao diz o que que e 'hook'/ [b] [l]

Parei agora antes de 'Grammar of an activity' [a] [b] porque eu quis saber...eu tive que voltar ao fim do primeiro paragrafo onde ela diz [e] [i] 'I would like to outline bla bla bla' [b]/ So its 'one way of avoiding the slightly superficial tendency to skip from activity to activity'/ [b] [h] [j] Entao a segunda parte na realidade e isso 'one way of avoiding the superficial tendency'/ [h] [i] [j] [b]

Parei no fim do do teste periodo 'the grammar of an activity'[a] [b] [e] porque eu nao entendi o que que ela quer dizer com 'grammar'/ [c] [d] [i] Viu ela so ela so... er pega o significado da palavra 'grammar'/ com uma analogia no final/ [c] 'Just as a substitution table can lead...just as a knowledge etcetera'/ [b] [c] Ela usa como analogia/ alias uma analogia bem furada ne/ [c] [l] Porque 'knowledge of English grammar and syntax'/ [b] primeira ela divide gramatica e sintaxe 'grammar and syntax'/ Que sera que ela quer dizer com 'grammar' e?/ 'Syntax' nao esta incluido em 'grammar'?/ [c] [k] [l]

Parei aqui apos este pedaco chamado 'A sample activity analyzed/' [a] [b] Parei porque eu achei estranho/ [k] [i] fui realmente verificar no inicio ver o objetivo do jogo e treinar 'spelling of place names'/ [i] [h] [b] Porque ela ao fim do paragrafo ela diz/ 'The spelling of place names is important and needs work'/ [i] [a] [b] Sera que ela realmente seja por isso?/ Sera que ela 'sta dando todo o 'lay out' de um jogo/ so para treinar 'spelling of place names?' [i] [h] [k] Por isso estou voltando aqui pro principio e parece...que e isso! [a] [i] Que as pessoas que os alunos pobres coitados estao treinando o spelling de 'Bombay or Birmingham or Boston or Bangkok'?/ [c] [k] [l] /e isso o proposito [i] que o time aqui no terceiro topico 'The team that has the most correctly spelled words is the winner' [b] [c] Achei muito estranho dar um jogo para treinar 'spelling of place names'/ [g] [l]

Antes de continuar aqui com 'Making new activities from the analyzed activity'/ [a] [b] eu voltei para ler/ [e] os os titulos 'Splitting the atom'/ 'The grammar of an activity' e 'A sample activity analyzed'/[a] eu ainda nao entendi aonde essa mulher quer chegar/ [d] [j]

ah/ agora entendi o que ela 'ta querendo/ [d] [i] Quer dizer 'spelling of place names' nao e realmente onde ela quer chegar/ [i] [j] ela queria que agora 'tou vendo [d] e ?????????????? /[b] O que ela quer treinar nao e so spelling/ [g] uhu [i] como ela diz aqui 'vocabulary review exercise'/ [b] [g] agora faz mais sentido [d] [i]

agora entendi/[d] quer dizer que ao fim da...do artigo/ eu entendi o que que ela quiz dizer com 'splitting the atom'/ [a] [d] [j] o que ela estava tentando fazer era dar um framework/ nao e [g] [j] com aquela organizacao aquele processo ecletico/ para a feitura de possiveis outras atividades/ [g] [j] ah o que ela 'ta criando aqui/ que ela nao disse e um paradigma/ [g] [h] quer dizer um esqueleto p'ra ajudar os professores a se ajudarem/ [g] [j]

RETROSPECTIVA.

ah/ bem interessante [l] mas eu nao vejo muito...quer dizer eu estou aqui como uma dessas 'resistants' nao e/ [d] [g] [l] /I could never use that in my classroom'/ [b] [k] Nao nao acho que a gente pode utilizar sim/ [k] o problema e que...e...a classe tem que ser...ou a escolha de exercicio...para que voce va usar [k] [l] coisas como 'vocabulary areas that you have taught recently'/ [b] [g]

voce vai...deve ser p'ra uma classe de muito...de beginners/ geralmente/ [k] para alunos adiantados eles nao aprendem vocabulario como areas ne/ 'hobbies' 'animals'/ [k] [l] vocabulario e aprendido dentro de um contexto e nao em areas especializadas/ [k] acho que se eu tivesse de dar aula para uma turma de 'beginners' ou 'intermediate'/ acho que so beginners/ dava ate p'ra utilizar este tipo de coisa/ [k] [l]

APPENDIX 107. TRANSCRIPT 35. PARTICIPANT TMGS. TEXT 16 (COX)

PRE-READING PREDICTIONS.

Agora passei para o segundo texto/ [a] [e] Este ai 'visually relating to relative clause clauses/'/ [b] ehm eu gosto de ler sempre de onde vem as pessoas ne/ [e] este vem de 'Portsmouth Polytechnic'/ [c] trabalhou na Arabia Saudita/ [c] 'research into computer-based information systems'/ [b] mm a referencia dele e de Celce-Murcia 'The grammar book'/ [c] [b] agora eu entendi/ [i] [d] entao este glossario nao e fornecido pelo autor do artigo/ [c] [e] isso ai e uma 'tou vendo que tem um glossario aqui tambem/ [c] no artigo deste Cox/ [a] o glossario deve ser alguma linha editorial da revista Forum/ [c] por isso que eu nao entendi/ [d] [i] como e que a mulher colocou/ nao colocou nada para 'hooked' e colocou por exemplo o significado de 'mime' que e uma coisa tao simples/ [c] [d] [i] [l]

eh...certo entao voltando aqui para o artigo/ [a] acho interessante de ver 'The grammar'/ [c] 'the grammar' deve ser 'the grammar of relative clauses' ne/ [c] e 'why do we have this problem'/ [a] [b] eu nao sei que problem/ [d] 'textbooks'/ 'stimulating classroom answer'/ [b] e engracado que os titulos dele/ nao sao titulos que te levam a fazer uma...nao sao titulos/ eu 'stou lendo agora estes titulos/ nao sao titulos que fazem sumario ne / [k] [l] eh sao titulos 'the grammar'/ 'why do we have this problem ne/ quer dizer ate ja ja dar aqui 'answer to the problem/ [c] ele deve mencionar aqui o que ele pretende fazer no artigo em si/ [j] [h] nao sei/ e acho que e isso que ele vai o que que ele vai fazer/ [i] [j] vai fazer tambem algum tipo de er estimulo visual/ [g] a fim de ensinar as 'relative clauses'/ [g] vamos ver/ [f] [i]

WHILE READING

olha ja parei aqui/ [e] logo no primeiro paragrafo/ no segundo um dois terceiro paragrafo/ [a] quando ele diz que os exemplos acima estao 'wrong'/ [a] [c] 'each one is wrong because it is in the interrogative form'/ [a] [b] e eu gostaria de saber porque e errado/ nao 'wrong' porque/ [d] [i] se os alunos produzem/ olhe que ele diz 'error' ne/ nao 'mistakes'/ [c] [k] se o aluno produz uma frase 'this diagram shows us how is it done'/ 'ta/ [b] [i] se o aluno e capaz de produzir uma voz passiva 'how is it done'/ [a] [c] [i] mesmo que a ordem esteja errada/ que fala palavras como 'diagram' corretamente/ [c] eu acho nao acharia que seria um 'error' nao/ [k] pode ser ate um 'slip of the tongue/ [k] [l] mas tudo bem/ [l]

eu parei aqui no fim do segundo exemplo dele/ [e] [a] 'I know the day when he was born'/ [b] o que eu que estou tentando fazer/ [e] e relacionar esses dois eventos com o 'claim'/ [i] que e feito de Celce-Murcia e Larsen-Freeman/ [c] eu fiquei meio perdida/ [d] perdi a linha de pensamento aqui/ [d] [l] por isso e que eu voltei/ [e] [i] er estou na segunda coluna/ [a]

parei aqui um pouquinho abaixo do [e] [a] 'why do we have this problem'/ [b] ehm na realidade eu achei que a passagem/ [e] [i] 'the grammar' essa passagem numero dois aqui chamada 'the grammar'/ [a] esta redigida de forma ehm obscura/ em contraste com o resto do artigo/ em contraste com a introducao/ e com 'why do we have this problem/ [b] [c] [j] [l] eu tive que reler essa passagem/ [e] para

saber sobre a gramatica das oracoes relativas/ [c] duas vezes/ [e] para saber o que ele queria dizer/ [l] isto e achei que 'stava redigida de uma forma muito/ talvez tirada da Celce-Murcia e Larsen-Freeman/ ne/ [l] muito gramatico muito gramatical de mais/ p'ra tipo de artigo que e/ [l]

parei aqui na frase de de/ [e] [a] 'textbook approach is quite valid'/ [b] ehm eu voltei a passagem anterior/ [e] p'ra saber qual e o 'textbook approach'/ [i]

parei aqui no 'Blu-Tack'/ [e] [a] porque tinha um footnote numero um/ [c] e e interessante como este homen esta fornecendo detalhes/ que sao irrelevantes/ [l] 'stick them all over the board with Blu-Tack'/ [b]

achei aqui muito estranho eh o ponto dez dele/ [a] [l] 'next point to the remaining pictures using the same method'/ [b] porque veja bem/ 'he catches fish/ [b] estaria certo tambem o aluno dizer/ 'this picture describes or this pictures shows that he catches fish/ estaria certo tambem/ [g] [k] [l] porque todos os eh exemplos anteriores/ sao os exemplos onde eu voltei/ [e] falam 'this picture shows/ this picture illustrates'/ [b] ahm e de repente ele aparece com 'this picture describes'/ ne [c] 'sta certo 'describes that he catches fish' nao faz sentido/ [l] mas se ele usou 'shows' e 'illustrates'/ [b] o 'that' estaria possivel estaria bem bem certo tambem/ [k] [l]

RETROSPECTIVE REVIEW

cheguei ao fim do artigo/ [e] [a] ahm eu nao usaria este tipo de approach como solucao/ [j] [k] [l] apesar de chamar 'method'/ [c] acho que e muito ambicioso/ [l] acho que apesar dele estar usando aqui/ estimulos visuais para apresentar este tipo de exercicios/ na realidade/ seus exercicios sao as frases sao/ o unico contexto que elas tem/ sao contextos derivados de gravuras/ [c] [l] nao gostei muito deste artigo nao/ [l] achei que talvez seja um 'lecturer' de uma politecnica/ querendo colocar o nariz onde nao e chamado/ [l]

APPENDIX 108. TRANSCRIPT 36. PARTICIPANT TMGS. TEXT 17 (RINVOLUCRI)

PRE-READING PREDICTIONS.

achei 'stou achando aqui os titulos/ bem interessantes e diferentes dos outros/ [c] [l] porque ele comeca com/ [c] 'Taking down word endings'/ [b] depois passa para 'single words'/ depois passa para 'as much as they can'/ [c] apesar de que 'they' esta aparecendo aqui pela primeira vez/ [c] acredito de que se refira aos alunos ne [c] [i] depois passa para 'changing what they hear'/ [b] quer dizer parece que o artigo deste homen/ e bem graduado/ [c] [l] ehm 'stou vendo aqui que ele ja produziu um monte de livros/ [c] um dois tres livros/ [c] parece ser um escritor experiente/ [l] vamos ver o que que ele tem a ver com o ditado/ [f] [g] deve ser alguma maneira de evitar as coisas negativas do ditado antigo/ que e interessante/ [j] [l] vamos ver/ [f]

WHILE READING.

achei parei aqui nesta listagem/ [e] [a] de 'steps para ditado' [c] porque ele usou 'the teacher' e usou / achei interessante que ele usou o pronome 'she'/ [c]

ja comecei a ficar um pouco desgostosa/ [e] [l] porque o que ele fala aqui que a tecnica/ [c] parei aqui 'this particular student wrote English rather well/ so getting her to work on pronunciation from writing/ made a lot of sense'/ [b] ele esta querendo dizer que o uso a forma escrita/ p'ra ajudar essa falante de tailandes a lidar com/ eh a pronuncia de fins de palavras em ingles/ [c] voltei ai ate o final/ [a] p'ra saber como e que isso vai ajudar/ [e] [i] porque eu nao vejo/ [l] eu fico relacionando isso a/ como e que a forma escrita pode ajudar a pronuncia/ eu sempre pensei que a forma escrita/ fosse um fator de interferencia na pronuncia/ [k] [l]

parei aqui na parte no principio da parte dois/ [e] [a] estou achando que este texto/ neste texto ele menciona/ ja e a segunda mencao de outros autores ou outros livros dele/ [l] [j] ele menciona 'Towards the creative teaching of English'/ne Heinemann 1980 / [b] 'this is a handy example of what Caleb Cattegno'/ [b] menciona tambem que/ in 'Once upon a time' / Cambridge University Press/ John Morgan'/[b] que e tambem o coautor dele/ [c] e menciona outra autora aqui/ alias Tessa Woodward/ [c] eh bem diferente dos outros dois textos/ [k] [l] que eu li/ [e] que nao/ quer dizer com a excepcao daquela parte da gramatica de Celce-Murcia/ [c] nao se nao mencionavam outros autores/ [c]

parei aqui a na terceira coluna/ [e] [a] quando ele diz 'we have found that the basic decoding and recoding reencoding'/ [b] eu quero saber 'we' quem e este 'we'/ [d] eh nao...me parece que e ele ne/ [c] ou sera ele e aquele Paul Davis/ [i] com quem ele comecou na primeira coluna/ [c] [i] 'ask intelligent questions about dictation/ [b] engracado e nao sei/ [l]

parei aqui na palavra 'incubation'/ [e] [a] outra vez eu acho extraordinario/ [l] fazer um exercicio de ditado/ [c] que pressupoem que voce nao sabe escrever/ [l] ne que nao sabe o spelling/ [c] eu propor e uma palavra como 'incubation'/ [l] e querer que os alunos contruam uma historia/ que inclua palavras como 'incubation'/ [l]

parei aqui na frase 'the architect drew her a bath'/ [e] [a] [b] eu

sei que as frases sao todas ambiguas/ [c] mas eu nao entendo/ [d] qual e o significado ou outro significado de 'draw a bath'/ [c] [d] alem de desenhar uma banheira para ela/ [c]

outra frase que eu nao entendo aqui/ quer dizer porque que e ambigua/ [c] [d] 'he seemed nice to her'/ [b] nao entendi porque e ambigua/ [d]

RETROSPECTIVE REVIEW.

cheguei ao fim do artigo/ [a] [e] achei interessante a atividade por exemplo de ambiguidade/ [c] [l] e a atividade de reescrever ou 'changing what they hear'/ [c] achei que o artigo/ se propos a falar de ditado/ mas na realidade/ deveria ter tido um outro tipo de titulo/ [c] [l] nao e ditado nao e/ [l] o ditado deveria estar entre aspas/ [l] porque na realidade o que ele quer e falar sobre metodologia/ [h] [j] [k] [l] ou jogos ou atividades/ e nao ditado ditado/ [l] achei interessante/ nao interessante mas estranho/ como e que ele 'packed everything in'/ [l] ne ele colocou a/ colocou 'translation' colocou 'rote learning'/ tudo no mesmo artigo/ [c] o que eu achava/ ehm que era um artigo bem estruturado/ [j] porque so tinha lido ate o topico quarto/ [a] [e] de repente ficou um artigo/ este fim aqui 'finding new ways...'/ [a] [b] e me parece um 'tail' ne/ uma resolucao p'ra artigo que nao encaixa pelo resto/ [j] [l] e porque eu nao tinha lido/ [e] este 'finding new ways'/ [e] mas dos tres artigos este pareceu o mais interessante/ [l] apesar de eu nao concordar com o titulo/ [l]

APPENDIX 109. TRANSCRIPT 37. PARTICIPANT CURITBA-1. TEXT 17: RINVOLUCRI.

ANTES DE LER.

Bom/ deixa ver alguma coisa que me agrade/ com o tipo de ingles que eu tenho/ /[f] [d] 'dictation a new methodology'/ [b] as vezes eu ponho em pratica um ditado/ [k]

Bom/ Nao sei mas ao ler o titulo e estes sub-titulos [a] eu acho que pude ver pouco do que trataria este artigo/ [d] Sei que seria ?????? novas tecnicas de usar ditado ne ? [c] Mas...agora para dizer a verdade eu percebi muito pouco/ [d]

Por exemplo ele eh... o Mario...tem a frase 'Taking Down'/ E 'writing' nao e ? Escrever/ [b] [c] Mas sao tecnicas novas para mim/ Nao sei se eu entendi bem/ [d] Bem deixa ver alguma coisa que eu posso entender/ [f]

ENQUANTO LENDO

olha eu estou preocupado com isso porque estou achando achando dificil/ as palavras dificeis para mim/ [d] o texto esta com/ o nivel esta alto ne/ [c] estou preocupado mas vamos ver [f]

Os primeiros passos mencionados e mais ou menos o que eu faco na minha sala de aula/ [c] [g] Sim/ Eu escolho um texto/ eu leio todo o texto uma vez/ leio toda a sentenca eh... procuro ver/ explico todas as palavras dificeis para eles...eh dando uma traducao vindo pelo sentido nao e / E na hora de ditar apos a leitura do texto/ e apos a leitura inteira varias vezes dito uma sentenca inteira/ ne para depois eles captarem todo o sentido/ [c] sim acho que nao adianta a gente ditar sem...os alunos tem que entender antes de escrever/ [g] Sim e depois a correcao como o Mario diz aqui/ [c] [g-]

ah esta terrivel/ porque o meu vocabulario e muito simples/ [d] [c] Bem/ agora ele faz varias perguntas/ [c] Mas porque nao sei/ Nao entendi/ [d] Vamos ver/ [f]

Faco uma leitura do sub-tema [a] 'Taking down word endings' [b] Olhe estou preocupado porque ja na primeira sentenca tem muitas palavras dificeis/ [c] [d] Nao ficou claro para mim/ nao/ [d]

E interessante distribuir sentencas aos alunos e escrever no quadro as suas tentativas de ler em voz alta/ [c] corringindo os problemas de pronuncia ne ? [c]

Outra coisa que me chamou a atencao foi a seguinte frase do Mario [a] [e] 'It's good to choose a text with a strong story line and maybe a problem to be solved once the students have successfully sequenced the text'[b] I agree/ Ai concordo com isso/ Porque com o vocabulario dos alunos/ e o meu nivel de vocabulario tambem e muito restrito/ [d] [g] Acho fazer ditado com certo tipo de texto e importante ne?/ As pessoas ne ficam interessadas em saber o resto/ [g] Como o Mario fala para dar uma solucao dar uma conclusao para uma historia ne?/ [c]

Bem Passo agora a leitura do tema 'Taking down single words' [a] [c] 'writing ne/ [c] nao sei se eu entendi bem/ [d] writing...juntando

palavras tipo de escolher uma outra/ olhe nao sei/ Eu nao gosto de...de dizer palavra por palavra palavra solta nao e ? [k] Porque somente quando eles estao pensando em frases e que eles estao entendo alguma coisa nao e? [g-]

Bem ele explica aqui/ [a] [c] 'Explain to the students that you are going to dictate 10 words that are connected to each other in a particular way/ If during the dictation they suddenly see the connection/ they are to shout out and explain/' [b] Bom estou achando bastante interessante/ Tem uma serie de palavras ne? E eles vao achar uma coneccao de uma palavra por outra/ e diz alguma coisa a respeito ne? [c] eu eles pode parar a gente e falar alguma coisa gritando/ [c]

E agora as varias palavras soltas propostas por Morgan/ [a] [c] Bem colocando-os no quadro/ faze los ler varias vezes/ se lembrando do que haviam dito acho interessante/ [c] Mas eles criando coneccoes Nao sei/ [g] [l]

Da terceira parte do texto [a] 'Taking down as much as they can' [b] Nao sei/ acho dificil mesmo para mim/ nao sei [d]

Esta ultima parte sobre [a] 'Finding new ways of using age-old activities'[b] acho muito dificil de entender/[d] Estou preocupado com isso porque o texto nao e facil aqui/ [d] [c] Acho que vou parar aqui porque estou encontrando muita dificuldade com o vocabulario/ [d] [e] talvez se eu tivesse lido o texto com mais cuidado/ com dicionario/ [d]

RETROSPECTIVE REVIEW

bem pelo que foi lido as ideias do Mario ne/ [e] tem varios tipos de ditado que podem ser usados de uma forma diferente e com propositos diferentes/ [c] [g] Alguma coisa ne/ tem que ter aproveitamento nas sala de aula/ talvez/ nao sei [g] E isso que pude constatar deste texto ne? [d]

APPENDIX 110. TRANSCRIPT 38. PARTICIPANT CURITIBA-2. TEXT: 17

PRE-READING PREDICTIONS.

Quantos artigos que tenho em maos me chama bastante atencao por se um assunto polemico/ Por isso escolhi o artigo [k] 'Dictation: a new exercise an old methodology'/ [b] Este assunto e sempre debatido pelos professores de ingles pelos meus colegas portanto/ e sao varias opinoes uns contra e outros a favor/ [k] Eu quero ver se tem neste artigo aqui alguma coisa que possa me dar uma ideia de como trabalhar com um ditado/ [g] ja que eu considero assunto importante ou alias eu gosto de dar ditados aos meus alunos e pelo que tenho observado eles tambem gostam de fazer/ [k]

ENQUANTO LENDO.

Na primeira parte e realmente o modo de que e feito normalmente/ [a] [c] O profesor escolhe um texto soltando aliatoriamente por aluno nao e interessante/ [c] e nos temos que questionar este tipo de procedimento/ [h]

Vamos ver se ele sugere entao como fazer um ditado de uma forma diferente/ [g] [f] [i]

Este artigo esta dividido em tres ou quarto partes [c] cada um eu suponho mostrando detalhes como resposta das perguntas feitas anteriormente/ [j] A primeira sugestao 'Taking down word endings' [a] [b] apenas e...ja e bastante dificil de entender/ no primeiro paragrafo/ mesmo ...ja ja e conhecida minha/ [d] Uma tecnica de mistura de palavras com letras faltando por ser completadas pelo o aluno/ [c] Eu ja ja ja trabalhei com este tipo de coisa/ [k] Ate interessante porque os meus alunos nao constituem nao tinham dificuldades nenhuma/ [k]

E na segunda tecnica [b] ta sugerindo que eles aprendam mais com alguma coisa errada?/ [c] Sera?/ [k] Nao esse tecnica eu nao gostei nao/ [l]

E a outra nao gostei [a] [l] e eu nao entendi/ [d] Acho que eu nao entendi/ vamos ler de novo/ [f]

Nao nao nao sei/ [l] O texto esta dividido em sentencas e distribuido aos alunos para que eles facam uma coneccao/ [c] Cada um indique sua parte/ [c] Nao nao da certo nao/ [l] Nao e bem assim essa ideia que eu tenho sobre um ditado de textos/ [k] Nao vai ser muito util nao/ [k] [l]

Este aqui 'The connections dictation/ Taking down single words' [a] [b] ...mmm...interessante porque durante uma certa epoca eu fiz ditado com palavras soltas e alguem me disse que nao nao era muito nao era util/ [k] Que ia criar confusao no aluno que nao era didatico/ Tinha que ser uma serie de coisas ligadas/ [k] So que neste caso sao interligados e e o aluno que perceber a coneccao [c] e e convidado entao a explicar/ [c] Sera ? [i] Deixa ver! [f] Sera que isso foi o sentido ? [i]

Nao nao tem sentido para nossa realidade/ [k] [l] Quando o aluno tem que notar palavras e depois remontar uma historia/ [c] Esta tecnica

aqui e mais dificil [l]/ Eu acho que nao dar certo com meus alunos nao/ [k] [l]

'Taking down wards as much as they can/' [a] [b] Aqui derrubou a ideia antiga que eu tenho sobre ditado/ [g] Nao e assim uma coisa tao seria quanto pensava/ 'Fun for the teacher /' [a] [b] [c]

Essa sequencia aqui...eh...'Changing what they hear' [a] [b] nao serve para mim nao/ [l] Os meus alunos nao tem tanto conhecimento de ingles assim [k]

'Contradiction Dictation' e 'Ambiguity Transcription' [a] [b] ...eh... para meus alunos nao nao/ Nao isso e para alunos mais adiantados/ [k] Eu nao pude utilizar nao/ [l]

RETROSPECTIVA

Que pena nao era que eu esperava/ [i] [l] Eu poderia utilizar talvez...o que vem no inicio do artigo/ sobre palavras incompletas/ palavras soltas/ e o resto nao/ [k] [l]/ Nao adianta nao/ [l]

APPENDIX 111. TRANSCRIPT 39. PARTICIPANT CURITIBA-2. TEXT 16 (COX)

Deste artigo eu nao acho muita coisa relacionada a nossa realidade nao/ [k] [l] Acho que 'relative clauses' e coisa de alunos mais adiantados/ [k] [l] Nunca enfrentei 'relative clauses' como problema para os alunos do nivel de 1o Grau/ [j] Dei uma olhada rapida/ e acho interessante a descricao gramatical bem detalhada e facil de entender/ [c] [e] [d] [l] tambem as sugestoes praticas dadas nao se aplicam nas minhas aulas/ [k] Elas nao aumentam nao disseram nada para mim/ Nao vou me meter em detalhes mas nao gostei muito das sugestoes/ [l] Talvez para grupos pequenos num curso livre Inter ou outro/ [k]

APPENDIX 112. TRANSCRIPT 40. PARTICIPANT CURITIBA-3. TEXT 17

ANTES DE LER.

united kingdom/ [b] let me see again/ [f] 'dictation an old exercise a new methodology'/ [b] parece interessante/ Acho que dos tres titulos dados o que mais me interessou e o ditado/ [k] Talvez seja um metodo diferente de ditado/ [c] [g] Vamos ver/ [f] [i] normalmente a gente so consegue ditar algumas palavras mas e dificil dar uma frase/ [k] Nem as vezes com turmas no 2o Grau eles pegam a frase inteira/ As vezes e dificil muito dificil/ [k] Por isso nao gosto de fazer ditados/ porque eles acham muitas dificuldades e ficam nervosos/ [k]

ENQUANTO LENDO/

bom interessante o que e colocado aqui/ E uma simples descricao do ditado comum/ [c]

este topico 'Taking down word endings' [a] [b] E um tipo de proposta diferente/ nao e o ditado comum como nos fizemos ne/ [c] distribuindo as sentencas... e o oposto de ditado/ E um tipo de jogo com vocabulario / [c] e e o tipo de atividade que alunos gostam / [c]

'Taking down single words' [a] [b] 'Explain to the students that you are going to...'[b] Ah/ isto sim/ e bem melhor/ [l] Como eu estou vendo tambem nao e um ditado tradicional/ [c] E outro tipo de jogo/ nesta vez sobre vocabulario/ [c] Interessante / Acho que vou trabalhar com ela/ [k] [l]

Acho as outras atividades interessantes/ [l] Mas deixa ver/ Vou dar uma olhada de novo/ [f]

Acho interessante para mim como aluno/ [d] [l] Mas sao dificeis a serem praticadas nas sala de aula comum/ [k] [l]

RETROSPECTIVA.

Bem Acho que vou tentar trabalhar com as duas primeiras/ [k] [l] Como jogos eles vao gostar/ [k] [l]

APPENDIX 113. TRANSCRIPT 41. PARTICIPANT CURITIBA-4. TEXT 17

ANTES DE LER.

'Dictation: an old exercise a new methodology."/ [b] Espero encontrar neste artigo sobre dictation isto e ditado/ uma forma nova de estimular aos alunos/[g] Uma nova tecnica de aplicar o ditado para os alunos/ [g] Porque o ditado e considerado um exercicio antigo/ [c] E aquilo...e segundo...e parece que o artigo quer mostrar alguma nova metodologia de ditado/ [c]

ENQUANTO LENDO.

Os professores acham que o ditado e aquilo que todo mundo ja sabe/ [c] Escolhe uma passagem / Dita o texto pelos alunos/ Dita devagar/ Os alunos leem outra vez e depois os alunos corrigem seus erros/ [c]

Paul Davis comecou a fazer algum questionamento a respeito de ditado/ [c] 'Quem e que seleciona o ditado?'/ 'Quem dita?' 'Quanto rapido uma pessoa pode ditar?/ Quanto...eh o ditado...quanto do ditado os alunos escrevem?/ Se os alunos devem escrever o que foi ditado?/ Quem corrige?/ Se os alunos devem escrever palavras ou frases inteiras?'/ [c] vamos ver / [f]

'Taking down word endings' [b] Sobre este topico eu devo ler outra vez porque achei meio complicado para entendimento/ principalmente no inicio/ [f] [d]

Sim/ [i] Falo sobre sobre o ditado com enfoque no final de palavra porque os alunos geralmente cometem enganos assim/ [c] [g] O ditado e usado para dois caminhos/ um para a pronuncia e outra para eh...para escrita...como se escreve as palavras/ [c-]

O texto escolhido para ser dito deveria ser alguma coisa bem interessante para os alunos/ [c] Deveria ter alguma coisa como uma historia ou um problema/ [c] E tambem aqui as pessoas escrevessem eh...frases...eh frases dadas...o professor dita frases erradas para os alunos corrigirem/ [c] nao e isso? [i]

'Taking down single words' [b] Vamos ver do que este topico do artigo traz de novo/ [g]/ Sao atividades de competicao/ de competir/ [c] Bom As criancas vao gostar/ Tenho certeza disso/ [g]

'Taking down as much as they can' [b] Eu acho que segundo este topico as criancas teriam que escolher as palavras que seriam ditadas ou escritas/ [i] Nao/ Nao e assim/ [i] E eles que escolhe quanto rapido o professor teria que ditar/ [c]

'Changing what they hear' [c] Os alunos...eh e um tipo de ditado onde eles teriam que mudar ou escrever um novo texto/ tipo aquelas coisas que eles concordavam no texto/ [c] Seriam coisas realmente de interesse das criancas/ [g] [l] Nao coisas impostas/ [g]

'Finding new ways' [c] Aqui eles falam tambem sobre traducao [c] que e um problema que a gente encontra nas escolas aqui no Brasil/ porque alguns professores usam a traducao outros nao/ Acho a traducao alguma coisa especial/ [k] Eu por exemplo trabalho com alunos que exigem a traducao para melhor aprendizagem/ Quando por exemplo eu leio um

texto/ antes eles tentam traduzir/ [k]

Este topico ele trata no artigo/ [a] e que a lingua deve ser aprendida no meio da comunicacao como efetivamente/ [c] E o meio mais efetivo mas usando um enfoque moderno de aprender uma lingua [c] e que esta sendo introduzida no Brasil/ [k] E uma das mudancas do novo planejamento de ensino/ [k]

RETROSPECTIVA.

Depois de ter terminado a leitura/ [e] do artigo sobre ditado/ [a] eu cheguei a conclusao de que o ditado pode ser dado na sala de aula/ [c] So que deve haver novas maneiras mais interessantes/ para motivar o aluno/ e nao simplesmente ditar palavras que ele nao tem interesse/ [c] [k] Geralmente o texto deve ser de acordo com o interesse dos alunos/ [c] E atraves de ditado tambem podem ser feitos novos exercicios/ novas tecnicas poderiam ser aproveitadas do proprio ditado/ [c] Ate o caso de uma historia a partir de ditado/ [c] Por exemplo 'Changing what they hear' [c] significa uma mudanca encontrando um novo caminho/ E na parte 'Finding new ways' [a] ele argumenta para nao abandonar o antigo/ [c] E que e a partir do antigo abrir perspectivas para uma nova metodologia de lingua levando em conta o fato de que a lingua e comunicativa/ [c]

APPENDIX 114. TRANSCRIPT 42. PARTICIPANT CURITIBA-5. TEXT 17

PRE-READING PREDICTIONS/

This article can help me/ I think/ [l] it's a topic I know [d] I think that it's more interesting [l] I think that it's more interesting for the classroom/ than the other two articles/ [k]

WHILE READING

What is the meaning of 'breath group by breath group'/ [b] [c] let me see in the glossary/ [e] [f] it isn't/ [c] well I don't know the meaning/ [d] 'especially if the word ended in a consonant cluster'/[b] I didn't understand the meaning of this sentence/ [d] [c]

let me see if I understood this first sentence/[a] [c] 'the technique was invented/ bring herself...consonant clusters'/ [a] [b] I didn't understand/ [c] [d]

'give the sentence slips out to people in the class'/ [b] 'sentence slips out'/ [b] no don't know/ [c] [d]

let me read again to see if I understood/ [f] [d] [i] 'The teacher's role in the reversed dictation exercise is interesting/ She does not "teach" in the traditional sense'/ [b] I think this is very interesting/ [l] let's see more/ [f] 'she just gives feedback by transmuting the student's sound problems into the written code and leaving the realization entirely up to the students/'/ [b] ok/ [d] [i] 'the teacher has to be an accurate and quick-thinking technician'/ [b] I think this can function ok/ [g]

I think this technique is very interesting/ [a] where you get the students to prepare their own set of words and then dictate to each other/ [c] 'a fantastic free way of enriching vocabulary'/ [b] yes I think so/ [c] maybe I can use this technique with my students/ [k][l]

I think the sentences are true/ [c] 'students in language classes commonly use only a teeny bit their brain-power/ so double-focus exercises are a way to increase the student potential from 5 to 15%'/ [b] the students rarely use a teeny bit of their brain power/ [c] I think they are very lazy / they want that the teacher gives gives ehm the topics the subjects ehm ready/...they want just to copy the meanings or exercises/ they don't want to use their minds/ [g-]

at number three/ [a] really the teacher always/ [c] 'decides how to chunk a dictation passage'/ [b] or any other thing/ the students just accept/ and do what the teacher ask asks/ [k]

'Brainstorming'/ [b] I don't know the meaning of this ward/ [c] [d]

'Pilgrims in Canterbury'/ [b] I read the book 'The Canterbury Tales'/ [g] I remember this word/ [c] but I don't understand here/ [d]

here are some examples the teacher might use in dictation/ [c] [g] but I think we must use the sentences from texts that they are working with/[k] in this way they are familiar with the words/ [k] I think then it is easy to the students write the sentences by dictation/ [k]

let me go back to the part of the text/ [e] [f] that talks about translation/ [c]

yes I think so/ [c] I think the translation is necessary also/ [c] [g] the students need to know the meaning of the word/ the translation of the words/ so I think that they have to work with translations in class too/ [g-] [k]

RETROSPECTIVE REVIEW

I think this article changed a little bit my mind/ [d] because generally I don't use dictation in my classes/ [k] and now after I have read this article/ [a] [e] I think that dictation can be useful in the class/ [k] the students can learn more/ [g] can ehm test things ehm their pronuciation/ [c] their understanding of the words/ their understanding the sound/ [c] and I will try to make some dictations in my classes/ [k]

I don't know what kind of dictation/ I think I have to start eh with words/ and after that I can dictate some sentences/ in the beginning short sentences/ and... after some dictations the students can write long sentences by dictation/ I will try that/ [c] [k] [g]

APPENDIX 115. TRANSCRIPT 43. PARTICIPANT CURITIBA-6. TEXT 17

ANTES DE LER

ok/ vou ler este texto sobre dictation/ [f] gosto de fazer ditado/ [k] quero ver se vou entender as coisas coretas/ [f] [g] ehm 'dictation an old exercise a new methodology'/ [b]

ENQUANTO LENDO

li a primeira parte/ [a] [e] Aqui esta dizendo que normalmente os alunos corrigem seus proprios erros/ [a] [c] mas isso as vezes nao acontecem/ a maioria das vezes eles colam/ eles nao corrigem os erros/ por isso eles gostam de trocar/ em geral eles nao sabem como e escrita correta/ eles nao sabem corrigir/ nao sabem corretamente/ e quando um esta corrigindo o outro vai enfrentar outros problemas/ [k]

'chunks of sentence or sentences they decide to change as they are writing them down/ [a] [b] chunk...chunk...chunk/[b] Eu nao 'stou entendo nao/ [d] vou ver nesta primeira parte/ [a] [f] vou ler novamente/ [f]

ah sim/ [d] isso realmente ocorre acho eu/ [c] os alunos podem realmente melhorar a pronuncia/ eles escrevem outras palavras outras frases/ [c] [g]

esta segunda parte do artigo e dificil de entender/ [a] [d] que o professor esta ditando de acordo com que eles entendem [c]

??

o ditado surgiu e nao foi inventado para a propria pronuncia in English/ couldn't bring herself to pronounce/... if the word ended in consonant clusters/ [b] dificil/ [c] [d]

mm do 'another technique'/ [a] [b] do ditado eu tenho outra ideia/ e feito para gramatica/ [k] isso nao e ditado/ isso ai e e ...outra coisa um jogo/ [c] [g] e o exercicio eu acho dificil/ [l] tenho muitas dificuldades/ [d]

mm realmente/ 'you can use it to help improve a student's spelling/ or to help with her pronunciation/ [c] [b]

mm e a segunda/ [a] quando a gente dar uma aula de ditado para os alunos/ e interessante/ porque tambem e 'practice para' a gente/ [g]

'the student who reckons she has the second sentence reads hers' / [b] mmm/ mas fico pensando que os meus alunos nao podem criar historias assim/ [k] [l]

ah sim/ [d] le um texto/ uma vez duas vezes no quadro/ com o correto som/ [c] nao e comum mas interessante porque ??????????????????????????????/ [l]

bom vou ler de novo/ [f] ?????????????????????? deve ser uma coisa diferente escrever uma sentenca no quadro/ uma questao de coloca uma

sentenca no quadro/ isso deve ser um exercicio interessante/ [c]

bom/ escoler uma historia interessante/ para ser ditada com palavras diferentes/ fazendo um ditado de uma historia/ [c] ?????????????????????? nao sei nao/ ?????????????????? e muito dificil introducir um ditado que involve a criacao de historias/ [l] praticamente se sabe que vai errar pelo menos com os alunos que tem muitas limitacoes/ [k] ai nao sei se com o uso de vocabulario conhecido/ poderia ser um exercicio realmente interessante/ mas para os meus alunos sao dificeis algumas palavras/ [l]

o autor bom deixa falar aqui/ o autor ele considero fantastico o conhecimento de vocabulario/ que os alunos trabalham tambem com as palavras novas/ [c] mas realmente eu tenho um conhecimento quase em comun com eles/ [d] o conhecimento de uma de lingua estrangeira na sala de aula ?????????????????????? o professor trabalhando em sala de aula com o numero de aluno que tem/ [g] palavras palavras ja conhecidas para depois de eles completaram/ [c] nao sei/ [l]

esta parte 'Taking down as much as they can'/ [a] [b] acho dificil de entender [d]

'contradiction dictation'/ [a] [b] puxa o que que e isso/ [c] [d] nao entendi muito nao/ [d]

mas a reproducao do texto aqui e interessante/ e eu posso usar com a oitava serie/ [k] mas sera que e ditado mesmo?/ parece mais conversacao/ [g]

e 'ambiguity translation' e com ingles popular/ [a] c] isto pode ser feito na lingua portuguesa/ mas numa lingua estrangeira nao sei nao/ meio dificil/ [k] [l] bom deixa ver o que que tem mais adiante/ [f] e realmente tem que ter um dominio de uma lingua estrangeira/[g]

'the students get up and mill around the room comparing their translations'/ [b] como/ [d] puxa aqui tem tanta coisa dificil/ [d] nunca pensei que o ditado era isso como ele esta escrevendo/ [c] [d]

mm aqui na ultima parte/ [a] tem certas perguntas que deve ser muito interessante/ [c] mas vou parar um pouquinho/ [f] porque para dizer a verdade estou entendendo muito pouco/ [d]

APPENDIX 116. TRANSCRIPT 44. PARTICIPANT CURITIBA-7. TEXT 17

ANTES DE LER.

'Dictation: an old exercise a new methodology'/ [b] yes I think that dictation is very important for improve...for improve the tanalgy the student/ [l] Now I will read this article/ [f] but now I don't have with me a dictionary/ [d]

WHILE READING

yes the teacher has to choose a text/ [c] and the teacher has to read for the students/ [c] but cla...cla... very clear/ [g] Yes/ the dictation improve the english for a student...for a student/ [g] and they can see their mistakes and correct their mistakes/ [c]

'you can use it to help improve a student's spelling or to help with her pronunciation'/[b] Yes I agree/ [c]

But this page has has many words that I don't know how/ [d] er I have to look now at the second page/ [f]

yes in this second page/ [a] I don't take anything/ [d] because I don't have now a dictionary/ [e] when we are reading we have to give...to give to give to have a dictionary with us/ [e] because we have to take it/ but now I don't have one/ [e]

RETROSPECTIVE REVIEW

this article show me show me that dictation is very important/ ...to improve our students/ [c] but I don't do it in the classroom/ only sometimes/ [k] since my students have said me that the teacher can write/ [k] I think the reverse dictation is interesting for may students/ [k] [l] I think that the students have have to correct the dictations/ [c] for improve for more er conology about the words/ [k] but we cannot use most of this ideias with my students/ [l] but reading this article entirely/ [a] I understand now it is important the dictation/ [c]

APPENDIX 117. TRANSCRIPT 45. PARTICIPANT CURITIBA-8. TEXT 17

PRE-READING PREDICTIONS.

'dictation...a new methodology/ [b] oh this is a kind of exercise/ that I like to practice with my students/ [g] [k] I want to know/ perhaps there's here a new method to teach me/ [g] and to auxiliar me how to teach/ eh how to teach the students/ eh dictation in class/ [c] [g]

Another technique that is interesting I think/ [l] is 'taking down word endings'/ [a] [b] perhaps it is also about dictation exercises/ [g] Let's see beyond the title/ [f] [a] I think its interesting to know about/ [g]

WHILE READING

this method that is in this article/ [c] ehm criticizes how to do dictation/ [c] 'the teacher chooses a passage'/ [b] I think I always choose a text that is appropriate to teach eh the words that eh causes many difficulties for the students/ [k] this is the way I work with dictation/ [k]

I didn't understand the topic/ [d] 'she dictates it/ breath group by breath-group'/ [b] 'she reads it again so students can correct their mistakes'/ [b] perhaps it means that eh/ [c] I must to read only text before the students start to write or start writing what I want/ [c] [g]

one of the problems about dictation is/ [j] [h] how much should the students write? / [c] er how many words/ or how many phrases/ we have to dictate/ [c] all the text or just only a part/ [g] [k] and the other thing that is er important to know I think/ [h] eh is how how I like to practice dictation/ [k] is ehm about 'should the students take down full sentences ?'/ [b] er should I read all the sentence and then dictate word-by-word/ [c]

the other topic is/ [a] 'taking down word endings'/ [b] er here in this article/ [a] the first sentence is not clear/ [d] but I'm going to try to understand the main idea of this part/ [f] [i] [h]

ehm to dictate words that are not complete/ to complete with the missing words/ the missing letters of the word / [c] this is not a traditional dictation but I it is a good way to alert the/ to led to lead the students to the correct word/ [c]

what about if I was ehm doing a dictation/ [f] this same piece/ [a] em 'the little girl went out into the'/ [b] I don't understand this word/ [d] what word is this/ [c] what's the meaning/ [c] 'and here she met a bad wolf/ [b] if I had a difficulty here imagine the students/ [k] [l] what kind of difficulty would they find here/ [k]

as I can see here/ [e] this page ehm we have ehm many methods of er doing dictations in English/ [c] we have to create new methods/ [g] to to practice the written English with er with er agreeable way/ [c] here the connecrtions/ another method/ is works in a similar way for pronunciation/ [c] [g] I think this is a good way to practice new vocabulary/ [l] because the students always ehm have problems about

words that have the similar pronunciation/ [k]

RETROSPECTIVE REVIEW

another idea that I think from the last dictation methods/ [c] when I was reading this text/ [c] is eh to to get the students to take the text that they eh have written in the class/ and they have to correct the text of the th classmate/ [c] and each classmate will correct the text of the other/ [c] and this way is good because they er have another another opportunity to practice the words that they have written in their papers/ they have to change the the the mistakes/ [c]

APPENDIX 118. TRANSCRIPT 46. PARTICIPANT CURITIBA-8. TEXT 16 (COX)

PRE-READING PREDICTIONS.

I'm going to read this text/ [d] I think that this is this subject is very difficult for for for the students/ [j] [k] because ehm big sentences are always difficult to to write to understand to compose/ [k] so I think that I I have many contributions in this text/ to improve my way of teaching big sentences big clauses/ [g]

WHILE READING.

one thing that is curious is that I have a difficulty here/ [c] [d] ehm it is a difficulty that the students have in class/ [k] and I have too/ [d] I don't where is he where is he/ I always say/ I don't know where he is/ or I will say I don't know where is he I don't know/ [d] but er it's difficult to put the words in the correct order/ [d] if it is a question/ [c] [d] or if it is not a question/ [d] I don't know if it is a direct or an indirect question/ [k] [d] this is my difficulty/ [d]

what is 'a verb phrase'/ [b] [c] [d] in Portuguese we say a verbal phrase/ when we have a sentence that has a verb such as/ ehm 'eu estou aqui'/ 'estou' is a verb in Portuguese/ [k] I think in English is the same the same thing/ [g] [i]

another sentence [a] that gives us an idea about the correct order of the words in the period is/ [a] [c] 'I'm not certain why has he done it'/ [b] ehm sometimes we say/ [c] 'I'm not certain why has he done it'/ [b] when the correct sentence is/ er 'I'm not certain why he has done it'/ [b] because it is not a question I think/ [c] [g]

the sentence '1982 is the year when did I see that football game'/ [b] this is the sentence er where the verb is employed as an emphatic form/ [c-] [g] er I have many problems when I use this verb in that way/ [c] [d] and my students I think that they they also have problems with the emphatic verbs/ [c] [k] it's not a common form of employment of verbs in English or in Portuguese/ [k]

to insert the auxilliary 'did'/ or to insert the auxilliaries 'does' or 'do'/ ehm in clauses that are questions/ [c] its really a great difficulty/ for for the students/ [c] [g] as Brazilian students er they don't know how and when we have to use this auxiliary verb/ because we have sometimes the ehm the interrogative pronouns in the sentences/ and some of them are used er to use the auxilliary verb and others not/ [c] [g]

now we are studying present perfect tense and this sentence/ [a] [c] '1982 is the year when I saw that football game'/ [b] oh this is er a sentence with the verb in the simple form 'saw'/ [c-] simple past tense/ [c-] because here the year 1982/ is an exact point of time in the past/ It's it's good/ ... it's an exact point in the past/ [c-]

one of the problems when we are make sentences about relative clauses/ [c] [g] is how to use correct form of the preposition/ [c] like this in the sentence/ [a] [c] 'I don't know the place at which it is located' or 'I don't know the place where it is located'/ [b]

the ideas that are in this article/ [g] are really some difficulties in English teaching/ about relative clauses/ [c] but here in Brazil we have another difficulties/ [g] because we don't speak English well/ [k] the students don't know the words/ and they don't know all the structures of the English language/ and it's very difficult for them to compose a relative clause/ [k] and I think in the second degree it's a great problem for us the teachers/ [g] [k]

I'm curious when he says this/ [d] [i] 'I don't know the place where it is located' / [b] and the second 'I don't know where it is located'/ [b] In the first one we have the word 'place/ and its not necessary in the sentence/ [i] because we have in the second we have the same idea/ [i] when we teach the students here in Brazil/ we er we don't we don't find er this difference among the meaning of the words/ [g] [k] such as when I used the word place in this sentence/ and when the word 'place' is missing/ and it is not necessary/ [c]

in the Portuguese language/ we have situations like this/ [c] [g] we name it as/ [k] er I forgot the idea/ that I was explaining sorry/ oh yes now I remember/ [e] we have in Portuguese/ direct direct sentences direct questions and indirect questions/ direct questions ehm are those ehm that we use er the question mark at the end/ and indirect are those that gives us/ er the sentence that gives us the idea of a question/ but er they have not a question mark at the end/ [g]

RETROSPECTIVE REVIEW

the text that I have read/ [a] showed me that the problems about teaching a foreign language are very difficult/ and er we have to know a language/ and we have to study the language a lot/ [g] and the students have many difficulties and we have to to to to choose the correct method to teach the students/ [k] this method that er makes the student to see the class to participate in the class/ in an agreeable manner/ [g] and the methods that are presented are efficient/to make the students know or learn about/ er the point er the grammar point that we are teaching them/ [c]

APPENDIX 119. TRANSCRIPT 47. PARTICIPANT RECIFE-1. TEXT 16 (COX)

ANTES DE LER.

o artigo sobre 'visually relating to relative clauses'/ [b] eu entendo que e um artigo sobre/ o uso de preposicoes/ e palavras eh normalmente usadas por nos/ [d] [g] e os alunos/ e as pessoas que estao falando a lingua inglesa/ [g] e que de certa forma vai ajudar/ eh com meios praticos/ a resolver estes problemas/ solucionar tais problemas/ [c] [g] [j]

quando digo problema/ [e] eu quero dizer/ que e um pouco dificil/ o uso de preposicao/ [k] eu pelo menos considero uma das coisas mais dificeis na fala de uma lingua estrangeira/ em ingles eu acho de certa forma dificil [k] e eu acho dificil tambem ensinar/ p'ra mim sempre foi uma das coisas assim mais dificeis no ensinar ingles/ foi ensinar o uso de preposicoes/ porque eu considero dificil p'ra mim aprender/ e para colocar para o aluno sempre foi uma coisa/ [k] entao acho que o texto vai me interessar bastante/ [g] [l]

ENQUANTO LENDO

bem/ agora que eu li a primeira parte/ [e] [a] do artigo/ eu vejo que esta questionando algumas coisas/ [c] [j] mostrando eh erros que sao cometidos naturalmente/ pelas pessoas que estao aprendendo a falar ingles/ [c] eu cheguei a conclusao/ [e] depois de ver a parte 'the grammar' tambem/ [a] eh eu estou achando o seguinte/ [d] que e um texto que interessa mais a mim como professor e como falante/ do que aos meus alunos atuais/ [k] [l] porque em meu caso/ no momento estou ensinando somente a beginners atraves de um livro-texto de lingua inglesa/ e eles estao mesmo nas aulas iniciais/ [k] aprendendo formacoes basicas/ aprendendo ehm a falar atraves das funcoes e nocoes da fala/ [k] entao ainda nao cheguei nestes niveis de/ de er como que eu posso dizer/ [d] de uso da lingua nestes niveis de dificuldade/ [k] mas sei que em algumas algumas circumstancias/ eu vou precisar deste tipo de conhecimento/ [k] desta formacao que esta aqui na parte 'the grammar'/ [c] ele mostra que o aluno naturalmente ele faz tranferencias/ eh da lingua que ele esta aprendendo/ alias da lingua que ele fala/ para a lingua que ele esta aprendendo/ [c] [g] esta e a posicao do autor/ [h] sao como colocar essas preposicoes/ ou os pronomes eh que trazem para nos da lingua portuguesa/ [g] pronomes relativos/ ne/ [c] normalmente ele vai encontrar estas dificuldades/ [g] mas nao agora no momento nos primeiros estagios/ [k] depois ele vai encontrar/ [k] bem que na abordagem comunicativa/ [k] a gente nao vai falar em niveis de dificuldade/ [l] mais de certa forma/ os primeiro contatos nao vencem o ensino de ingles/ aos meus alunos eu nao vou precisar deste tipo de conhecimento/ [k] [l] os meus alunos sao do estado/ eu ensino na escola publica/ mas eles atualmente estao em um nucleo de linguas/ onde se ensina a lingua para enriquecimento/ nao pela gramatica/ ou simplesmente para fazer parte do curriculo/ e ele vai aprender la como se estivesse estudando num curso de lingua/ como na cultura inglesa ou nas instituicoes de linguas aqui no Brasil/ [k] entao esta sendo um pouco eh desnecessario/ eh isso aqui no momento/ porque eh naturalmente nao vou mostrar este tipo de conhecimento a eles agora/ [k] so em niveis estagios mais avancados ou adiantados/ [k]

voltando ao assunto/ [a] eu acho que se eu fizer qualquer atividade/

que precisa mostrar essas mudancas do verbo ou da preposicao/ que occorre na lingua inglesa/ como eu estou vendo aqui/ 'I don't know the place where it is located' [b] I don't know where it is located'/ [b] eu vou fazer ou optar pelo exemplo mais simples/ [l] vamos ver outro exemplo [f] 'I don't where is he'/ 'I don't know where he is'/ [b] eu posso mostrar isso de uma forma mais sistematica/ nao atraves de regras/ nao atraves de formulas prontas/ [k] [l] eu vou mostrando ao aluno de uma maneira/ eh que ele va aprendendo as estruturas/ sem precisar este tipo de explicacao/ mas eu faco tambem p'ra mostrar essas diferencas/ do que e diferente na nossa lingua/ e do que ha de commum quando estou ensinando/ [k]

bem agora passando aqui a leitura/ [e] do subtitulo 'method one'/ [a] eu acho que realmente o professor apresenta muito bem/ [l] e uma tecnica um metodo que vai interessar/ pode interessar todos os professores de lingua/ [l] primeiro porque ele usa materias bem acessiveis/ muito atuais / porque meio ambiente e uma coisa que/ de que esta se falando muito ultimamente/ e utiliza a atualidade/ ele usa material que pode ser achado facilmente pelo professor/ e sao gravuras das revistas/ e tambem esta muito bem dirigido mesmo/ as tecnicas ponto por ponto/ e bem esclarecidas/ [k] [l]

de certa forma este tipo de inducao que ele faz/ o tipo de modelo/ [g] nao e uma coisa cansativa/ [l] os alunos/ ao contrario/ os alunos vao aprender de forma que vao sentir o que eles estao aprendendo/ eles vao adquirindo as estruturas/ eh por meio de exercicios/ quase que inconsciente / ao mesmo tempo que estao acompanhando a mudanca de cada estrutura/ a partir de um padrao/ ele vai acompanhando e vai adquirindo a pratica/ e a estrutura tambem da lingua/ ate chegar a um grau bem adiantado/ [c] entao sobre o method one e esta parte eu gostei demais/ [l] eu ate notei algumas coisas que eu posso utilizar/ sobre a maneira/ eh como eu acho utilizaveis na minha propria sala de aula/ para adaptar as coisas ao nivel do aluno/ [k] [l]

bem agora sobre o 'method two' do mesmo artigo/ [a] achei um pouco mais complexo/ [c] e achei menos mas ainda interessante/ [l] de antes de ler o ultimo paragrafo/ [e] onde o profesor esclarece que o segundo metodo deve ser usado apos/ uma semana apos o primeiro/ e tem que ser avaliado/ [c] eu senti a mesma impressao/ [e] eu acho que eu estou com a mesma impressao/ do que ele deveria ser empregado para os alunos depois de metodo um/ [c] e tambem nao achei tao interessante/ nao achei tao facil a ser trabalhado na sala de aula/ [l] isto porque/ devido a falta realmente/ de ser mais de nao ser tao pratico como o outro/ e nao tao facil de se dirigir/ [c] [l] embora quase com as mesmas eh estruturas/ mas eu achei achei que o metodo nao tem mais como voce colocar em sala de aula/ a mais atrativo/ [l]

RETROSPECTIVE REVIEW

bem o professor David P/ Cox/ [b] realmente tem umas estrategias boas/ [l] e 'relative clauses' nao e uma coisa facil/ [l] e achei as ideias do David bem boas bem acessiveis/ [l] e eu tenho alguma coisa dele p'ra adaptar mesmo ao nivel de meu aluno/ [k] e facil de fazer uma adaptacao p'ra um aluno de 'beginners'/ [k]

APPENDIX 120. TRANSCRIPT 48. PARTICIPANT RECIFE-1. TEXT 17 (RINVOLUCRI)

ANTES DE LER

bem sobre o artigo de Mario/ [a] so pelo titulo ja surgere ne/ que embora eu estou sacando o titulo/ lendo o titulo como uma abordagem nova/ [c] de como se fazer ditado/ [g] porque o ditado me parece uma pratica sim ditado/ so ditado/ meio ultrapasada/ [c] mas ja estou vendo que o professor Mario/ quando ele fala 'a new methodology'/ [b] [c] ele esta fazendo uma abordagem nova/ [g]

sobre o subtitulo 'taking down word endings'/ [a] [b] eu acho super interessante/ eu acredito que essa e uma tecnica que da/ que cabe justamente no que eu estou fazendo com meus alunos/ [g] [k] [l] certas pessoas questionam sobre/ a parte da escrita das aulas de ingles/ eu acho muito importante/ embora hoje se da muita enfase a parte oral/ mas eu acho que estrutura tambem e fundamental/ nas quatro abilidades/ [k] [l]

ENQUANTO LENDO

para mim foi uma coisa nova este tipo de ditado/ [d] e acho que ele pode ser tanto a primeira tecnica/ e a segunda/ dentro da 'taking down word endings'/ [a] sao muito faceis de serem aplicadas nas aulas de lingua/ principalmente para iniciantes/ acho que nem precisa de adaptacoes/ bem pelo o nivel claro/ [k] [l]

sobre este segundo subtitulo/ [a] 'taking down single words'/ [b] tambem sao muito boas as duas tecnicas/ [l] eh essa de fazer conecao entre sentidos/ [c] e como tambem o outro 'single-word dictations'/ [c] nao muito compreensivel/ [l] porque na minha opiniao o aluno quando ele nao/ acho a reacao/ nunca vi essa tecnica nao nunca usei/ mas acho ele esta procurando repetir o que ele ouviu/ p'ra ver se ele eh consegue se escreve alguma coisa/ [g] e eu acho neste momento ele vai exercitar um pouco da fonetica da lingua/ [c] acho que e aplicavel aos meus alunos/ vai gerar curiosidade vai ser estimulador porque ele vai ficar curioso/ [k] [l]

cada vez que eu estou pausando no texto/ [e] naturalmente eu estou pausando p'ra ler com mais atencao/ [e] ver onde e realmente eu preciso/eh entender melhor alguma coisa/ ou onde que eu tenho alguma duvida/ e principalmente eu estou vendo assim/ como onde e que aplicavel onde eu nao acho pratica/ p'ra reler um ponto que eu nao estou entendo/ ou se me enganei na explicacao das tecnicas que eu estou lendo/ [e]

o terceiro metodo aqui 'taking down as much as they can'/ [a] [b] e tambem interessante/ uma coisa nova/ mas eu ainda acho que as duas outras foram mais estimuladoras/ agora me parece possivel/ se ha quantidade de alunos na sala com condicoes limitadas/ [k] [l] porque acho que as nossas salas de aulas aqui no Brasil/ sao muito cheias/ e isso pode gerar um pouco de confusao/ [k] mas se nos tivermos poucos alunos na sala de aula/ a partir de quinze ou vinte alunos/ da p'ra faxer este tipo de atividade/ 'taking down as much as they can'/ [a] mas interessante porque realmente existe uma forte tendencia para competicao entre os alunos principalmente quando eles estao aprendendo ingles por que gostam/ [k] [l] nao uma coisa imposta/ o caso meu caso/ quando os alunos vao la p'ra aprender mais/ porque eles querem de

livre vontade de aprender mais/ [k] [l]

sobre o quarto subtitulo 'changing what they hear'/ [a] [b] realmente muito boas as tecnicas/ sao aplicaveis/ na minha opinhao aos niveis mais adiantados/[k] [l] nao com meus alunos eu nao aplicaria/ nenhuma das duas/ porque nao ha condicao realmente/ mas sao interessantes/ muito novidades/ sao mais interessantes para cada pessoa/ [k] [l]

RETROSPECTIVA

A segunda tecnica e dificil/ [a] pode ser talvez usada nos niveis mais adiantados no nosso nucleo de linguas/ [k] [l] e o Mario e um professor muito criativo/ [l]

APPENDIX 121. TRANSCRIPT 49. PARTICIPANT RECIFE-1. ARTICLE 11 (WOODWARD)

ANTES DE LER

pelo titulo e dificil pegar alguma coisa/ [d] o que me/ eu estou interpretando/ como eh seriam alguma coisa/ eh sobre o treinamento de professores de lingua/ [c] uma tentativa de evitar o consumismo de modo geral/ [g] se a gente age como multiplicador eh pode evitar/ so pelo titulo/ pode ser uma maneira pratica de se eh dar uma aula sem se gastar tanto/ [h] [j] [k]

ENQUANTO LENDO

nao e exatamente o que eu estava pensando/ [d] [e] [i] mas um pouco parecido/ e e uma coisa que eu como professor ja faco/ [g] nao tanto tao detalhada/ [c] mas eh 'splitting the atom'/ [c] eu acho e uma coisa que todo professor deveria fazer/ pelo menos eh os principais objetivos/ do que ele vai fazer da atividade/ [c] [g] estes que estao detalhados aqui sao importantissimos/ [c] [h] mas se ele nao tiver tempo/ ou nao tiver mesmo o conhecimento p'ra fazer isso/ eu acho que ele tem que ter no minimo os principais/ nao e/ [c] [l] o tempo que vai gastar/ que tipo de livro ele vai usar / como se vai processar/ como e que ele vai corrigir/ [c] eh ele realmente/ e essa pessoa/ Tessa Woodward/ essa professora/ [c] ela e muito organizada/ [c] ela da uma ideia sobre como se realmente/ se situar numa sala de aula/ [c] a primeira parte a primeira parte sobre/ [a] intitulada 'splitting the atom'/ [b] eu ja poderia ler/ [e] e ver se realmente ela nos da uma ideia bem definida/ [h] tudo se quer ao ter em mente uma determinada atividade/ [c] eu uma coisa ate ja/ a gente que ensina precisa mesmo/ [c] [g] de quando entra em sala de aula/ ja ter tudo isso na mente organizada/ e uma especie de planning/ [c] eu acho que e.../da primeira parte eu achei excelente/ [l]

sobre a parte 'the grammar of an activity'/ [a] [b] eh ela se da uma receita/ para relembrar algums cuidados/ eh quando gente considera que aquela atividade deve ser usada naquele dia/ [c] [g] mas e preciso algum cuidado mesmo / para nao usar duas vias/ porque a gente usa certas atividades que voltam para o mesmo ponto/ ou uma uma eh uma questao gramatical/ a gente vai vai usar diversas vezes/ sem se dar conta se esta gastando tempo/ [c] entao este ponto eu acho muito importante/ na escolha de uma atividade observar se ela nao vai chamar pelo mesmo ponto que ja foi visto/ [c] e tambem acho que o professor/ pode pegar aquela mesma atividade/ que ele esta usando naquela ocasiao/ e fazer algumas adaptacoes p'ras outras turmas/ p'ros outros estagios/ [c] ai ele nao perde muito tempo/ e ele e pratico/ e ele ganha eh em termos de descanso/ porque ele nao fica tao estressado/[c] [l]

essa mostra de atividade ja analizada aqui/ [c] e um jogo que eu joguei toda minha infancia / [k] claro em portugues/ nunca pensei em adapta-lo p'ra ingles/ [d] e esta uma coisa que eu posso utilizar na minha aula/ [k] e uma coisa tao interessante/ tao competitiva/ tao estimuladora/ [l] nunca usei com meus alunos/ [k] e descobri aqui na analise ponto por ponto/ passo por passo/ [c] as vezes a gente usa uma atividade sem analisar/ quais as razoes/ em que que vai ajudar os nossos alunos p'ra melhorar/ [k]

aqui parei no fim da parte 'making new activities from the analyzed

activity'/ [e] [a] [b] eu acho que e possivel/ criar a partir de uma atividade conhecida/ e possivel transformar em outras/ [c] e uma professora tao criativa e facil/ [l] o professor nao perde muito tempo/ e so mudar a atividade/ algumas coisas p'ra se adaptar/ e pensar no objetivo que ele tem naquele dia/ se e da abilidade oral/ ou p'ra desenvolver vocabulario/ tudo isso tem que ser visto/ e se o professor for realmente colocar em consideracao estes pontos/ [c] ele nao perde muito tempo/ e vai dar aulas muito mais produtivas/ [k] [l]

RETROSPECTIVA

na conclusao do artigo/ o ultimo subtitulo/ [a] eu concordo plenamente/ 'to paraphrase a famous saying etcetera'/ [b] eu acho e exatamente isso/ voce da o peixe feito/ nao da peixe ensina a pessoa a pescar/ [c] [g]

realmente eu estou muito satisfeita/ ao responder/ ao ler os textos/ eles me ensinaram muita coisa/ foi um tempo p'ra mim muito produtivo/ foi pra mim uma experiencia muito boa/ em colaborar com voce na leitura destes textos/ e dar o meu depoimento/ e a minha maneira de apreciar sua pesquisa/ [l]

APPENDIX 122. TRANSCRIPT 50. PARTICIPANT RECIFE-2. ARTICLE 11 (WOODWARD)

ANTES DE LER

eh lendo os titulos e subtitulos/ [e] eu entendi que a leitura do texto da Tessa/ eu acho que esta relacionada assim a/ para evitar o consumo do professores/ [g] o desgaste dos professores/ ne/ [j] [h] e ela da um exemplo assim/ uma atividade de gramatica de gramatica/ [c] e da um analise de uma atividade/ [c] talvez as dificuldades encontradas/ e sugestoes de como facilitar uma atividade/ nao desgastando tanto o professor de lingua/ [k]

ENQUANTO LENDO

lendo o primeiro paragrafo lentamente/ [a] [e] verifiquei que realmente a ideia/ [h] [g] da da importancia do professor sempre estar se analisando/ [h] e nao apenas se voltar para o fascinio da coisa nova/ [c] da importancia do professor colher/ sempre nas ideias novas/ [c] e verificar realmente a sua validade/ a importancia do professor sempre nao so nao se pregar????? para o passado/ [c] e nem ficar atento apenas as ideias novas/ [c] essas foram as primeiras coisas que eu peguei ao ler o primeiro paragrafo/ [e] [d]

no segundo paragrafo ne/ [a] depois do subtitulo 'splitting the atom'/ [b] o autor ele escreve algumas ideias/ ne/ de como se planejar realmente uma atividade/ [c] e nos dar sim algumas diretrizes de se pensar sobre uma atividade/ [g] nao apenas colocar uma atividade para os alunos/ sem refletir sobre alguns aspectos importantes/ sobre o que o aluno deve ter em mente antes de iniciar aquela atividade/ [c] o que eles deverao saber/ e assim/ [g] o professor se preocupar com a atividade/ [c] ser critica com ele ne? / refletir bastante antes de colocar para seus alunos/ e uma parte assim muito importante do texto/ [h]

nesta parte do texto 'the grammar of an activity'/ [a] [b] quando o autor fala/ que uma atividade deveria ser analisada assim como receita/ [c] ou seja tudo que foi pensado se foi feito para os alunos ne/ e o retorno ne/ como se proceder aquela atividade em se/ [c] e me lembro uma coisa interessante/ [g] [k] um fato que aconteceu/ [k] para minha vida de professor tambem/ quando eu repeti a mesma atividade em cinco turmas diferentes ne/ e em algumas turmas / a atividade foi otima/ [k] deu resultado tudo bem/ em outras houve realmente uma decepcao/ por falha de adaptar/ e eu fiquei analisando um pouquinho aquela falha/ entao uma das coisas que eu aprendi ali/ que em uma das turmas o aluno nao tinha/ eh e o vocabulario ainda bastante desenvolvido para aquela atividade/ em outra observei que o aluno ele tinha/ era uma aula apos o recreio/ que o aluno estava muito esgotado/ tinha vido de hora de lanche/ teve brincando correndo/ entao influencia muito o resultado/ entao eu que eu deveria ter feito/ uma atividade para o aluno se acalmar antes de iniciar uma licao/ e outra tambem houve assim um horario/ uma turma muito quente/ horario ja a ultima aula/ entao os alunos ja estavam querendo ir embora/entao observei que o horario/ o ambiente na sala de aula/ e tambem quando o aluno estava seguro/ dei alguns pontos de gramatica/ e eu anotei isso e servira como receita para talvez repetir aquela atividade/ entao importante o professor ele anote/ e que a atividade seja vista como um trabalho/ que ele preparar pensar e analisar aquela atividade/ ele pressupoe todas as dificuldades dos alunos/ e anota que aconteceu

depois de tempo/ a levar aquilo para que seja prevenido em outra ocasiao que ele quer repetir a mesma atividade/ [k] [l]

'a sample activity analyzed' [b] eu voltei tres vezes ao primeiro paragrafo/ [e] desta parte do texto/ [a] parece que estou sentindo algumas dificuldades/ [d] de contextualizar o primeiro paragrafo/ [c] let me first give an example of an activity analyzed'/ [b] eu tive que ler este paragrafo tres vezes/ [e] [d] 'here's a game that I learned from a colleague in Japan'/ [b] bom agora entendi que ele quer desenvolver/ [d]

nesta parte do texto / 'a sample activity analyzed'/ [a] o autor ele fala assim de uma atividade bastante simples/ [c] eu faco assim/ [k] bastante analisada a aula/ [c]

RETROSPECTIVE REVIEW

bem/ todo material apresentado pode ser usado com uma classe com muitos alunos/ [k] [e] bastante pratica/ [l] para professores de escola publica/ ne/ ele traz assim todos os passos desta atividade/ [c] e e que demonstra que nao e impossivel/ a gente fazer uma atividade assim interessante para os alunos/ porque eles participam eles vibram/ e que motiva assim o estudo da lingua inglesa/ [c] [g] eu gostei muito das ideias do texto/ [l]

APPENDIX 123. TRANSCRIPT 51. PRATICIPANT RECIFE-2. TEXT 17 (RINVOLUCRI)

ANTES DE LER

ao ler o titulo e os subtitulos/ [a] a primeira ideia que surgiu/ foi que seria o ditado ne analisado/ uma atividade antiga/ mas sendo valorizado com a metodologia novo/ seria o velho de roupa nova/ [e] [g] [h] observando os pontos positivos/ os pontos de valor de ditado/ [g] de que apesar de ser uma coisa bastante e tradicional/ [g] [k] mas pode ser de muita utilidade/ [k] pode ser muito eh eh muito importante no dia a dia do professor/ [k]

ENQUANTO LENDO

a primeira parte ne do texto/ [a] vem na minha mente a ideia que/ [e] acho nas partes iniciais/ [a] realmente ha necessidade de do professor de ditar palavras que o aluno conhece/ do dia a dia do aluno/ [g] e deve ser lido/ e deveria ser atraves da da particao natural do texto/ [c] 'breath-group by breath-group'/ [b] e lembrar sempre que/ eu acho que tudo mais facil na vida/ quando a gente parte de uma coisa que a gente esta envolvida/ uma significar uma que tem significado para gente/ [k] entao se voce prepara um texto/ ou como ele fala/ ate um texto preparado pelo seu aluno/ [c] voce faz um ditado para uma turma de mesmo nivel/ da mesma idade/ eu acho sera bem mais interessante/ [k] do que aquele texto pronto/ aquele texto feito/ que as vezes nao tem nada a ver com o dia dia do aluno ne/ entao foi a primeira ideia ou sugestao que eu peguei assim quando eu li alguma coisa do Mario Rinvolucri/ [e] [g] [k]

estou retornando aqui eh numero um/ [e] [a] 'dictation can work either way/ you can use it/ to help improve a student's spelling/ or to help/ with her pronunciation'/ [b] eu tive que voltar esta parte/ [e] para ler devagar/ todos esses passos para esta tecnica ne/ [e] porque pelo que eu estou vendo ele/ nao e aquela questao sobre ditado de roupa nova que eu imaginei/ [d] [i] ele traz assim maneiras especiais para usar o ditado/ [h] ne valorizacao ate nao so a palavra inteira/ mas fonemas ne/ e coisas assim/ [c] entao eu 'tou com um pouquinho de dificuldade/ [d] de fazer eh assim captar o que o autor quer dizer nesta parte/ [g] com a primeira parte/ entao estou retornando aquele primeiro paragrafo p'ra acertar/ [i] [e]

interessante este primeiro item/ [a] quando eh o autor do texto ele sugere assim uma tecnica/ em que os proprios alunos corrigem um ao outro ne/ [c] eh estou pensando ate que ponto/ neh seria viavel se fazer isso/ numa sala de aula/ numa escola publica/ quando tem varios alunos ne/ e ate que ponto o professor tem que ter o controle da disciplina/ bastante rigido forte/ [k] mas seria muito interessante/ porque as vezes o professor corrige o aluno/ e o aluno nem se da conta neh do que ele errou/ [k] e quando sao dos proprios colegas/ neh e quando ele fala ou escreve no quadro/ a maneira do que o aluno realmente citou a palavra para o outro/ os alunos os colegas observariam o erro/ e seria bem mais facil/ ele identificar o erro/ [c] [k] entao seria uma atividade bastante proveitosa/ [l] agora ate que ponto seria/ porque voce teria que fazer um ???????? na classe bastante forte/ para conduzir esta atividade/ nao apenas de professor/ [k] [l]

estou retornando pela segunda vez/ [e] a leitura da parte dois do

texto/ [a] porque na primeira tive uma ideia geral/ mas eu gostaria de confirmar neh/ [i] de ter mais seguranca do meu endendimento/ [d] por isso estou retornando a segunda leitura da parte dois/ [f] [a] [e] 'taking down single words'/ [b]

bem depois de retornar pela segunda vez/ [e] eu consegui entender neh/ [d] a parte/ onde ele propoe um ditado atraves de palavras que tem algum vinculo entre elas neh/ [a] [c] seria uma maneira muito importante de/ ate dar uma maior comunicacao/ na lingua estrangeira/ [g] quando ele diz/ 'tear lick line love open send box yours pen pal stamp mail'/ [b] entao ai o aluno pode perceber/ que pode haver e outras palavras relacionadas aos sentimentos/ [g-] pode realmente aumentar o vocabulario/ [c] uma coisa que eu tinha na minha mente/ uma coisa premeditada neh/ [e] de que traria alguma coisa assim relacionada ao dia a dia do aluno/ [g] quando o aluno pudesse viver uma situacao sentir/ entao as palavras isoladas as vezes nao dizem nada neh/ [c] [g] entao um relacionando a outra/ ele pode senti uma realidade/ entao aquela palavra pode sugerir/ e ai haver uma maior motivacao/ para uma comunicacao entre os alunos/ [g] [l]

RETROSPECTIVA

estou finalizando a leitura do texto/ [e] [a] e fiz algumas anotacoes aqui enquanto o ponto quarto/ [e] [a] quando ponto tres tambem/ [a] ele sugere a importancia dos alunos eles participarem das atividades/ [c] [g] ate que o professor pare onde eles dizem/ ele participa ele nao fica so passivo/ [h] [c] outra questao tambem que eu observei no ponto quarto/ [e] [a] e que o espaco atraves do ditado/ quando o aluno pode juntar ideias juntar mensagem/ [c] concordar ou discordar com o texto com uma palavra ou um frase/ [c] entao ele esta desenvolvendo uma parte muito importante do aluno/ [c] [g] [l] atraves de uma simples atividade/ ele pode verificar tudo isso/ despertar o senso critico do aluno/ observacao das atividades/ trabalhar muito mais com o aluno/ mas so com turmas mais adiantadas/ certo [g] [l]

e como ele fala na ultima parte/ [a] 'finding new ways'/ [b] coisas inclusive o ditado/ deverao ser revistas/ ser analisadas e ser reutilizadas/ [c] [l]

APPENDIX 124. TRANSCRIPT 52. PARTICIPANT RECIFE-2. TEXT 16 (COX)

ANTES DE LER

baseado nos titulos/ [a] eu acredito que ele vai dar uma visao geral/ dos problemas gerais nas salas de aula neh/ [g] e vai sugerir talvez algumas tecnicas neh/ [g]

ENQUANTO LENDO

eu ja li ate o metodo um/ [a] e observei que a gramatica/ nao e facil/ e de ensinar esta parte da gramatica nao e tao facil tambem/ [l] entao observei que atraves de acordo como o que o autor sugere neh/ a utilizacao de figuras/ [c] e tambem assim tirar de alunos as respostas/ [c] ele da um incentivo na primeira fase/ e os alunos procuram a partir dai/ eles mesmo vao criando as respostas/ [c] entao viram se bem mais facil/ no momento que ha uma figura/ ha uma contextualizacao/ [g] [l]

eu ja li o metodo numero dois novamente/ outra vez/ [a] [e] para ver o que ele teria em comum com o metodo um/ [j] ele era uma consolidacao/ era com um reforco/ [c] mostrando que apesar de ser dificil/ ensinar estes pontos gramaticais/ nao estao tao facil/ [c] atraves destas atividades explicadas/ e possivel que o aluno consiga/ um entendimento melhor/ [g] [l]

RETROSPECTIVA

terminei a leitura dos tres textos/ [a] e fiquei realmente contente de participar deste trabalho desta pesquisa/ algumas coisas que eu ja tinha em mente eu pude confirmar/ atraves dos textos/ e outros ideias sugerem uma abertura maior na minha vida como professor da escola do estado/ [k] [l]

APPENDIX 125. TRANSCRIPT 53. PARTICIPANT RECIFE-3. TEXT 17 (RINVOLUCRI)

ANTES DE LER

quando eh li o titulo/ [a] ditado e uma pratica tao antiga/ nao e uma tecnica do nosso tempo/ mas do tempo de nossos pais/ [c] [k] e vem agora como aplicar o ditado/ de uma outra maneira/ que sera menos estressante/ menos arida/ [g] sempre me vem a mente/ lembrancas de ditado na epoca de infancia/ e com muita rigidez/ com muito stress/ [k] com os titulos vem outras atividades/ [c] mas como descobrir novos metodos/ [g] vem em mente novas maneiras/ de tornar o ditado de apresenta-lo de uma forma de que os alunos apreciem/ sintam uma diversao em fazer/ [k] e ao mesmo tempo junto com o agradavel a seriedade pela qual a tecnica e colocada/ mas tambem um ambiente mais livre/ menos arido e estressante/ [k]

ENQUANTO LENDO

no primeiro paragrafo/ [a] na questao 'don't we all know what happens anyway?'/ [b] e depois e justamente o que a gente pensa sobre ditado/ [c] [g] o professor escolhe um determinado trecho de uma passagem/ le para seus estudantes/ apos da leitura repeticao/ corrige entao em pairs/ pede para alguns alunos virem no quadro/ corrige em grupos/ [c] e justamente desta forma como esta aqui/ [e] [g]

estou muito curiosa para saber para tomar conhecimento/ destes questionamentos sobre o ditado/ [c] [i]

interessante este questionamento/ no segundo paragrafo/ [a] 'Who selects/ who dictates/ [b] sempre quem escolhe o texto/no nosso caso seria/ sempre tem sido o professor/ isto assume ate uma posicao muito anti-democratica/ [g] eu nunca tinha pensado nisso antes/ [d] em dar oportunidade aos alunos ter um acesso de selecionar/ os proprios textos/ por assuntos de interese da idade deles/ assuntos que lhes agradem/ [g]

e 'who dictates'[b] quem dita/ eu tinha assumido uma posicao bastante de impor/ sempre tem sido eu que tenho lido os textos/ mas porque nao trocar/ [g]

do primeiro subtitulo/ [a] 'taking down word endings'/ [b] nos temos no segundo paragrafo/ [a] relata as dificuldades/ depois da experiencia com a aluna/ com grupos de consonante/ e foi pedido a ela para deixar/ quando uma palavra tinha mais de tres letras/ ela escrevia so as tres finais/ [c] e o ditado muitas veses esta sendo levado por um caminho muito mecanico/ neh/ mas nao o aspecto de desenvolver o lado cognitivo/ e se o proprio aluno/ se auto-corrige mediante o senso de fazer/ entao ele proprio procura aonde estao essas 'missing letters'/ encontra atraves do contexto/ [g]

ai de novo logo em seguida/ [a] 'dictation can work either way:/ you can use it to help improve a student's spelling/ or to help you with her pronunciation'/ [b] pratica ambos o spelling e a pronuncia/ [c] porque vai ler o texto/ e ai a gente esta trabalhando com a outra abilidade/ [c] entao todas as abilidades/ [g]

'another technique/ that also works on pronunciation is this one'/ [b] essa parte e como uma instrucao individualizada de um artigo que eu

li/ [a] [g] ele 'ta sentindo trabalhando sozinho a sua aprendizagem/ como ele esta produzindo/ [g]

no segundo aspecto 'taking down single words'/ [a] quando no primeiro ponto 'explain to the students/ that you are going to dictate ten words/ that are connected to each other/ in a particular way'/ [b] aqui o aluno alem de trabalhar o vocabulario/ vai desenvolver o aspecto cognitivo/ [g]

essa 'single word dictations/ can serve as lead-in/ to other activities'/ [b] me lembra um proposito especifico/ o aluno se distribui os grupos/ e determinam as palavras/ [k]

'taking down as much as they can' / [b] uma nova estrategia de trabalhar com ditado/ tornando descontraido o ambiente/ [c] pode se dividir em grupos/ equipes da sala/ um tipo jogo/ o grupo vencedor seria aquele que/ interrompesse menos o professor/ pode ser uma forma de parar-se menos o professor/ [c] [g]

'Finding new ways of using age-old activities'/ [b] [a] 'translation worked and still works'/ [b] atraves de cursos que a gente tem feito/ [k] sempre e banida a traducao/ [c] [k] mostra o aluno atraves de mimica/ como ele diz tambem/ [c] fazer o possivel para nao se falar portugues/ que seria o nosso caso/ nao se fala portugues na sala de aula/ procurar/ fazer o maximo para nao traduzir/ [c] [k]

e a traducao e usada naturalmente pelos metodos novos/ [c]

APPENDIX 126. TRANSCRIPT 54. PARTICIPANT RECIFE-3. ARTICLE 11 (WOODWARD)

ANTES DE LER

uma maneira de evitar o consumo/ [c] [h] na lingua como em todos os outros segmentos/ [c] eh nos encontramos numa sociedade consumista/ [g] a lingua o ensino a aprendizagem/ na area da educacao/ tambem sofremos essas novas ondas/ [h] [k]

ENQUANTO LENDO

no primeiro paragrafo/ decima-quarta linha/ [a] 'there is however/ one disadvantage/ to this constant search for/ and demonstration of "new" ideas'/ [b] there is a danger...'/ [b] e foi exatamente assim com o metodo audio-visual na decada 60/ [g] vamos ter um senso critico e nao so aceitar porque e novo/ novo deve ser aplicavel/ [c] [g] [h]

'the grammar of an activity'/ [b] quando a gente faz uma atividade/ com as nossas etapas/ algum tempo apos voce podera produzir a mesma atividade/ nao deixar la/ mas preparar um arquivo para registrar/ uma atividade que deu certo/ [c]

'making new activities'/ [b] quando a gente ve que uma atividade de uma certa forma/ nao correspondeu no campo da aprendizagem/ as condicoes da escola/ quanto nos refletimos um pouco/ nos podemos modificar um pouco/ por exemplo minimizar o barulho gerado/ mas nao deixar de usar a atividade que deu certo/ [c] [h]

o ultimo paragrafo/ [a] 'it also helps/ to create a feeling of choosing/ between options'/ [b] entao a flexibilidade que tem/ de manipular de usar as atividades que funcionaram/ determinados detalhes/ dentro de sua aula e muito grande/ esse escolhe 'a feeling of choosing'/ [b] [c]

RETROSPECTIVA

se a gente tiver tomado notas/ das nossas experiencias/ e puder fazer novas atividades partindo dessas atividades analisadas/ como se diz aqui a vantagem de fatiar o atomo/ em mudar estes componentes/ e importante [c] [g] [h]

APPENDIX 127. TRANSCRIPT 55. PARTICIPANT RECIFE-3. TEXT 16 (COX)

ANTES DE LER

bom do titulo/ [a] eu entendo que sera usar os pronomes relativos/ para ligar duas sentencas/ formando as 'relative clauses'/ [g] entao esta parte estrutural/ e apresentada de uma maneira mais amena/ sempre essa parte estrutural/ ela vem comum a tensao/ quando se detalha muito/ [g] [k]

ENQUANTO LENDO

o uso de auxiliar aqui '1982 is the year/ when did i see that football game'/ [b] a confusao que os nossos alunos costumam fazer/ quando eles usam auxiliar/ [c] [g] quando o verbo volta para o infinitivo/ quando o verbo deveria ficar no passado auxiliar/ [c] [g]

'why do we have this problem/' [b] [a] 'the student has learned the inversion rule/ and applies it/ whenever he/she uses a wh-type question'/ [b] quer dizer que parece que pode ser um caso de auto-correcao/ [c]

com relacao a auxiliar 'be'/ o que nao ocorria com regularidade/ com relacao aos auxiliares 'did' e 'does'/ [c] quando usam o verbo na terceira pessoa/ quer dizer todas essas particularidades/ sobre o uso dessas auxiliares/ talvez isso contribue/ para nao haver concorrencia/ no auto-correcao/ [k] .

method one/ [a] nos aplicamos uma atividade semelhante com cartas/ cada carta com uma sentenca/ tinham que escolhe a carta que ligasse essas duas sentencas/ e formaria 'relative clauses'/ [k]

mas usando figuras vai ser mais dinamico/ [l] porque ele vai a partir de um contexto/ criando uma situacao a partir daquele contexto/ o aluno responde nao uma coisa ja feita/ isso e uma atividade bastante interessante/ [c] [l]

method two item seis/ [a] 'to elicit the correct response'/ [b] os alunos vao atuar nos seus papeis/ [c] na sua funcao real/ da pessoa mais importante deste processo/ sera solicitado para dar as respostas/ [g]

entao eles estao criando sempre dentro de um contexto/ [g]

APPENDIX 128. TRANSCRIPT 56. PARTICIPANT RECIFE-4. ARTICLE 11 (WOODWARD)

ANTES DE LER

atraves do titulo principal e subsidiarios do artigo/ [a] eu espero encontrar ??????? que me ajudem como professor de ingles/ a nao desperdicar tempo na sala de aula/ a usar da melhor maneira/ o tempo que disponho/ me tornar/ digamos assim/ mais eficiente usando bem o tempo disponivel/ na sala de aula/ [g] [k]

ENQUANTO LENDO

na primeira parte na leitura do texto/ [a] uma coisa que esta me ocorrendo/ e que muitas vezes/ os alunos nem sempre aceitam/ tecnicas assim consideradas bastante modernas e atualizadas/ [k] entao eu fico pensando/ [e] que as vezes uma atividade/ que e um tanto 'old-fashioned'/ muitas vezes e bem mais aceita na sala de aula/ a medida em que/ o professor faz uma adaptacao desta atividade/ [k] e na minha experiencia como professora do 'Fisk/ eu poderia relatar/ que muitas vezes eu levava atividades assim/ tiradas de revistas bastante modernas/ os alunos nao se entrosavam muito naquele atividade/ [k]

relendo o paragrafo/ [a] em que se fala que haveria uma receita de bolo/ e que a gente pode modificar alguma coisa/ e mudar totalmente o sabor do bolo/ [c] isso e muito importante na sala de aula/ [l] muitas vezes a gente aplica/ uma determinada atividade com grupo/ e uma beleza/ em outro a gente tem que colocar mais algum ingrediente/ para obter tambem o mesmo sucesso/ se a gente aplicar da mesma maneira do que na turma anterior/ entao o successo nao seria o mesmo/ [c] [k]

relendo 'a simple activity analyzed'/ [a] [b] [e] eu constato atraves deste jogo/ quanta coisa interessante/ de se realizar na sala de aula/ de uma forma bastante descontraida/ com os alunos nem percebendo/ como eles estao sendo observados/ e julgados sobre diversos aspectos/ simplesmente atraves de uma atividade tao interessante ne/ como um jogo/ [c] [l]

revendo aqui ja no fim do texto/ [e] [a] 'making new activities from the analyzed activity'/ [b] eh realmente um aspecto muito interessante/ essa ideia de fazer com que o professor crie realmente/ suas atividades partindo de seu proprio contexto/ da sua situacao real na sala de aula/ [c] [g] que o professor deve realmente adaptar/ atividades que muitas vezes/ ele tem lido em revistas e livros/ [g] [c] acho que na pratica nao funcionariam bem se fossem feitos na integra como estao nas revistas/ [k] entao ha necessidade daquele toque pessoal/ por parte de cada professor/ com cada turma/ em que ele atua/ [k]

RETROSPECTIVA

partindo de uma constatacao no final do texto/ [a] [c] que eu acabei de ler com um todo/ [a] eu gostaria de enfatizar/ o que eu ja comentei durante a leitura do texto em si / e que a criatividade do professor/ e algo imprescindivel na sala de aula/ tem que haver eh assim/ criatividade realmente/ muita participacao do professor/ quer dizer um processamento de verdadeira comunicacao entre professor e alunos/ [k]

cada atividade tem que ser dirigida especificamente/ para um

determinado grupo/ esse grupo tem que realmente sentir/ eh fazendo parte integrante daquela atividade/ [g] [k]

APPENDIX 129. TRANSCRIPT 57. PARTICIPANT RECIFE-4. TEXT 16 (COX)

ANTES DE LER

atraves da leitura dos titulos deste segundo texto/ [a] eu espero encontrar algumas razoes/ atraves das quais/ normalmente os alunos/ cometem repetem determinados tipos de erros/ [g]

ENQUANTO LENDO

com relacao a este texto de David Cox/ [a] eu senti a necessidade de reler/ toda essa primeira parte/ [d] [e] talvez pelo fato que assim/ uma leitura um pouco mais arida/ [c] [l] porque se trata praticamente de regra de gramatica/ [c] [i]

acho que o meu objetivo da minha necessidade de reler/ [e] [i] foi talvez p'ra que ate que ficasse bem mais claro p'ra mim/ [d [i] entao ficassem bem mais claras/ essas regras/ [d]

depois desta primeira pausa/ eu voltei para refletir/ [e] a respeito do paragrafo que tem o subtitulo/ [a] 'why do we have this problem'/ [b] eu acho na realidade eu nunca tinha parado/ de refletir ao respeito da razao destes tipos de erros/ que sao cometidos pelos alunos/ [d] [c] eu nunca havia pensado a respeito dessa similaridade/ entre 'wh questions relative adverb fronted clauses'/ [e] [d] uma coisa que eu gostaria de salientar aqui/ e que nao ficou muito bem claro para mim/ [d] 'a case of overcorrection'/ [b] poderia concorrer para que este tipo de erro/ fosse assim tao cometido pelos alunos/ [c]

agora esta parte 'a stimulating classroom answer'/ [a] [b] estou querendo realmente sentir que/ 'the question-derivation technique'/ [b] [c] seja realmente uma maneira efetiva eficiente/ de sondar de erradicar/ esse tipo de problema de erro/ cometido pelos alunos em sala de aula/ [c] [g] [f] [i]

este primeiro metodo/ [a] usado onde se colocam figuras no quadro/ e se escrevem 'wh words'/ [c] e na minha opinao muito interessante/ e os alunos vao certamente aprender a responder corretamente/ sem sentirem que estao/ digamos assim estao fazendo parte de uma atividade cansativa de 'drill'/ [c] [l]

RETROSPECTIVA

atraves destas atividades o professor tem condicoes/ de conduzir conversacao/ obtendo respostas corretas/ sem que o aluno sinta que ele esta/ digamos assim sendo corrigido ou mesmo observado atentamente pelo professor/ [c] [l]

bom eu acho que essas regras que foram apresentadas/ dentro deste metodo um/ sao bastante aplicaveis/ para a minha situacao em sala de aula/ e eu acho que utilizando essas tecnicas/ eu dou bons resultados com meus alunos/ [k] [l]

APPENDIX 130. TRANSCRIPT 58. PARTICIPANT RECIFE-4. TEXT 17 (RINVOLUCRI)

ANTES DE LER

o que eu espero encontrar neste texto/ e de que forma eu posso utilizar o ditado/ que e uma atividade muito antiga/ eh como tecnica de sala de aula/ [k] entao de que maneira eu posso atualizar/ eu posso transformar esta atividade/ numa atividade interessante e proveitosa em sala de aula/ [g]

ENQUANTO LENDO

lendo o texto ainda na sua primeira parte/ [e] [a] eu ja pensei um pouco nestes aspectos/ que aqui estao sendo feitos/ [c] quem seleciona o texto / quem dita/ sera que o aluno escreve tudo que esta sendo ditado/ ele escreve alguma coisa alem do que esta sendo ditado/ por sua propria conta/ [c] entao isso me fez refletir um pouco/ [e] porque na escola publica/ o professor de fato nao se preocupa com este tipo de coisa/ [k] ele visa inclusive num ritmo totalmente diferente/ do ritmo 'know how'/ o aluno muitas vezes pede para que o professor repita inumeras vezes/ e a coisa vai por ai/ [k]

e muito interessante essa parte/ [a] em que se fala do aluno/ que tinha dificuldade de pronunciar/ er o final das palavras/ das palavras longas/ e criou-se assim uma tecnica especial de ditado/ para suprir essa deficiencia dela/ [c]

e uma ideia muito interessante/ que o professor escolhe um texto/ um texto que desperte a atencao do aluno/ para fazer ditados/ [c]

eu acho tambem muito interessante/ a ideia de que o professor/ deve nao o ensina/ entre aspas neh/ da forma tradicional de falar/ no momento do que ele faz o ditado/ ele simplesmente esta dando ao aluno/ o feedback eh/ ou condicoes para que ele seja capaz/ de ouvir o som da palavra/ e transcreve esse som / na forma escrita/ o melhor/ nao transcreve eh decodifica este som/ [c] [g]

eh outra coisa que eu achei interessante/ foi essa ideia de fazer ditados com palavras soltas/ palavras que estao interrelacionadas/ e em seguida eh se os alunos serao capazes/ de perceber essa relacao entre as palavras/ entao eles proprios criariam/ eh a sua lista de palavras/ eh ditando em seguida para os colegas/ [c] isso e perfeitamente viavel/ no tipo de sala que nos temos/ logico trabalhando dentro de um nivel dos alunos/ [g] [l]

e essa ideia de tentar criar uma historia/ [a] [c] em torno assim de um grupo de palavras/ que sao escritas no quadro/ apos um ditado/ [c] e tambem assim muito interessante/ e uma atividade muito enriquecedora em sala de aula/ [l]

e essa parte tambem com sub-titulo/ [a] 'changing what they hear'/ [b] e bastante interessante/ e eu acho que o professor/ pode dar ao aluno eh a oportunidade de modificar o texto/ de modificar algumas frases do texto que esta sendo ditado/ [c]

se o texto nao desperta o interesse dou aluno/ o se ele discorda totalmente/ do que esta sendo dito/ entao logicamente nao vai haver nenhum interesse/ por parte dos estudantes dos alunos de escreverem

isso/ [c]

eu fiz uma pausa agora/ [e] porque eu achei interessante/ essa sugestao de fazer ditado usando frases/ que tem mais de um sentido/ de usar frases ambiguas/ para ditado [c]

RETROSPECTIVA

vou fazer uma avaliacao final/ [f] eu gostaria de mencionar/ [e] o meu ponto de vista em relacao a traducao/ que e de fato um negocio bastante/ eh sem lugar eh sem vez/ no ensino de lingua estrangeira/ atualmente [c] [g] muito embora as vezes a gente tem que usar mao/ e tem aqui a atender algumas solicitacoes por parte dos alunos/ mas em regra geral/ eh sempre o metodo comunicativo/ que a gente tem que ter em mente/ e usar na medida do possivel/ neh no caso ingles como meio de comunicacao/ [k]

APPENDIX 131. TRANSCRIPT 59. PARTICIPANT RECIFE-5. TEXT 17 (RINVOLUCRI)

ANTES DE LER

claro que ele vai falar sobre ditado/ [c] e pelo titulo e pelos subtitulos/ [a] eu posso inferir/ [e] que o ditado embora seja um velho exercicio/ [c] mas pode ser empregado dentro de uma nova metodologia/ [c] vamos ver/ [f] [i]

nos subtitulos nos temos/ [a] escrever as terminacoes das palavras/ palavras simples/ o maximo que eles pudessem escrever/ as palavras/ e tambem uma outra tecnica que seria eh/ trocar ou mudar-se palavras enquanto ouve/ [c]

ENQUANTO LENDO

em relacao a primeira parte do texto/ [a] eu achei interessante/ o questionamento sobre quem selecionar o texto/ como se fazer ditado/ a velocidade que a pessoa pode ditar/ [c] sao coisas sao realmente sao relevantes/ no topico enquanto o emprego de de de/ quando voce vai quando tu professor/ se propoe a ditar alguma coisa para aluno/ [k] [g]

em relacao a primeira tecnica/ [a] eu realmente nao conhecia/[d] [g] na minha experiencia de ensino ainda nao tinha/ eh utilizado essa tecnica de usar as palavras/ sufixos digamos assim o fim das palavras/ no texto aberto/ para que o aluno possa prencher/ [c] [g] eu achei interessante/ [c]

eu achei muito interessante essa tecnica/ de de dar aos alunos os 'slips of paper'/ [b] para que eles produzam os sons como que eles acham que sao/ entao eles dizem e o professor coloca no quadro/ e ele proprio pode corrigir as sentencas/ entao como foi citado no final da tecnica/ que isso faz parte do 'silent way method'/ [c] [g] e o proprio aluno faz a maior parte do trabalho/ ele proprio corrige/ [c] entao e interessante porque ao inves de ser 'teacher-centred'/ e um trabalho que e voltado realmente para o aluno/ e o aluno que faz o trabalho/ [g] [l]

no topico antes de ditado/ com as palavras separadamente/ [a] ha duas tecnicas muito interessantes aqui/ que sao ditar as palavras para os alunos encontrarem a relacao que existem entre elas/ e separar por categorias/ e ditar algumas palavras para/ eh se formar uma historia/ [c] entao eu acho que isso desenvolve o raciocinio do aluno/ nao escrevendo assim automaticamente as palavras que houvem/ [k] [g] mas fazendo uma relacao e tentando construir alguma coisa/ [c]

a tecnica seguinte/ [a] que o professor ler toda a passagem/ e depois comeca por partes/ e e o aluno quem decide as partes/ onde ele deve parar ou continuar/ tambem interessante principalmente em relacao a competicao/ que que pode existir entre grupos/ [c] que tornar a aula interessante movimentada/ e deixa aquela ideia de/ que ditado e um 'boring task'/ [c] [g]

ha algumas tecnicas aqui que eu vou tentar resumir/ [a] [f] uma que eu achei interessantissima/ [l] que e a tecnica em que voce coloca um/ um texto eh 'controversial'/ eu nao 'stou encontrando a palavra em portugues/ [e] [c] e texto para que/ como no caso do texto que/ que

que foi dado numa sala/ que so tinha pessoas de sexo feminino/ e que fala de um assunto relativo a condicao de mulher/ entao este texto/ as pessoas poderiam escrever somente as partes em que elas concordariam/ e alem de / e um texto que realmente pode ser/ e abrir uma discussao/ e discussao sempre e bom/ quando voce esta trabalhando com ensino/ quando voce esta se propondo a um trabalho/ mais do que simplesmente colocar o conhecimento na cabeca do aluno/ e sim faze-los pensar criticamente/ [c] achei interessante principalmente neste aspecto/ alem de ser uma tecnica nova para mim/ [g] [d]

e uma outra e da 'ambiguity transcription'/ [a] [b] em que o aluno tem que pensar p'ra poder ele colocar realmente a/ as frases em ordem/ para ter um sentido para ter um sentido logico/ [c]

RETROSPECTIVA

bom de modo geral eu gostei de ler o texto/ [e] achei que essas tecnicas sao interessantes/ eu realmente nao conhecia a maioria nelas/ [d] e foi proveitosa p'ra mim/ foi muito valido no sentido de que/ eu mais uma vez estou consciente de que o ditado/ quer dizer qualquer tecnica de um metodo antigo/ pode ser reaproveitada dependendo da/ eu quero dizer/ um ideia antigo pode ser colocado com a nova metodologia/ entao depende do professor ser criativo e fazer com que o aluno tambem seja criativo/ ao empregar essas tecnicas/ [g] [l]

APPENDIX 132. TRANSCRIPT 60. PARTICIPANT RECIFE-5. ARTICLE 11 (WOODWARD)

ANTES DE LER

bem eu li os titulos e os subtitulos/ [a] [e] e eu nao estou bem certo/ [d] [i] mas eu acho que e/ digamos assim encontrar uma solucao/ [g] [j] para evitar esse consumismo de ideias que ha com os professores/ aqueles que vao as conferencias e 'workshops'/ e vai pegando uma tecnica aqui e acola/ [k] nao olha as ideias subjacentes a essas tecnicas/ as teorias de aprendizagem/ entao vao consumindo/ e novidade entao vamos usar/ sem pensar realmente se aquilo atende as necessidades do aluno ou nao/ [k] eu que eu pude inferir isso/ [e] nao sei que estou certo/ [d] [i] vamos ver/ [f] [i]

ENQUANTO LENDO

este texto relaciona-se/ como eu falei anteriormente/ com consumismo de tecnicas de tecnicas no ensino de linguas/ [i] [g] entao ha uma sugestao aqui que parece evitaria se deveria ter um/ uma um 'framework' uma receita/ [h] [g] [j] entao quando se vou pegar uma ideia seja ela nova ou velha/ seria bom ver/ dividir em partes tais como organizacao material / o processo enquanto aquela atividade esta sendo exercida/ quer dizer/ o que os estudantes fariam e o que o professor faria naquele horario/ o 'timing'/ quanto tempo seria necessario para aquela atividade/ a lingua que e necessaria usar/ como vai comecar/ quais os 'skills' que o professor realmente pretende pretende desenvolver/ com aquela atividade/ se e adequada ao nivel do aluno/ e o que o professor faria antes/ o professor e os alunos fariam antes e depois da atividade/ se teria algum trabalho ou uma atividade para/ o 'follow-up' p'ra ter um 'feedback'/ se ha correcao ou se nao ha/ se o topico e relacionada com algum tema/ eh implicito no topico/ as crencas as razoes os objetivos para usar/ [c] realmente/ pelo que eu pude ver ate agora/ [e] e necessario assim um tipo de um/ no 'lesson planning' se colocar todas essas partes na licao/ quando se vai dar uma/ escolhe uma atividade para ser dada em sala de aula/ ter todas essas consideracoes/ a fim de que/ se veja se e importante ou nao/ se tem sentido aplicar aquela tecnica ou nao/ nao porque o meu colega aplicou e foi uma um successo/ pode nao ser um successo para meus alunos/ para minha turma para o nivel da turma/ entao depois que voce tem este tipo de receita/ digamos assim como o texto fala/ entao pode ser aplicada a receita/ a a partir desses elementos que tem que levar em consideracao/ nos podemos alterar modificar adaptar a atividade para o interesse de nossos alunos/ [c] [g]

a atividade mencionada/ o exemplo a amostra que menciona a atividade/ [a] eu ja utilizei na minha sala de aula/ em relacao a / a cores ao numeros nos niveis elementares/ entao formando justamente dois grupos de alunos/ com giz na mao/ para ver qual seria/ quer dizer tipo de competicao mesmo/ para ver qual seria mais rapido/ quando aluno/ quando professor digo professor chamava a palavra/ que ja esta escrita no quadro/ fiz com cores com numeros/ e tambem para um nivel um pouco mais adiantado intermediario/ 'lower intermediate/ eu coloquei como 'crossword' uma palavra/ entao eles continuariam a palavra de acordo com a letra final/ dai vem uma palavra no final daquela palavra que o primeiro aluno escreveu/ o outro tinha que colocar uma outra palavra/ e assim por diante para fazer um 'crossword'/ entao o objetivo da atividade que e eu fiz foi para desenvolver o vocabulario/ principalmente para desenvolver o vocabulario/ nao com / e foi

exatamente isso/ e tambem o objetivo foi/ para que os alunos participassem duma competicao/ tornar a aula mais interessante mais ativa/ ao mesmo tempo que eles desenvolviam a mente lembrando de algums vocabulos p'ra formar a palavra cruzada/ [k]

a continuar lendo o texto eu verifiquei que/ [e] [i] ha algumas ideias relacionadas com o que eu falei/ [c] [e] assim digamos que eu usei com algum topico que foi recentemente ensinado/ entao para fixacao de ideias/ e para treinar o 'spelling'/ [c] [g]

RETROSPECTIVA

e como conclusao/ [a] [e] e tenho que eu posso dizer que/ a partir de uma ideia/ voce pode desenvolver varias outras que sao interessantes/ [c] eu nao sei se eu consigo explicar bem a atividade que eu falei/ apenas relacionem rapidamente/ [e] por causa do tempo/ escolho uma atividade mas antes de voce usar/ verificar com estes componentes/ que realmente sao necessarios/ para sua realidade/ a realidade de seus alunos/ [g] [h] [l]

APPENDIX 133. TRANSCRIPT 61. PARTICIPANT RECIFE-5. TEXT 16 (COX)

ANTES DE LER

bom pelo titulo e os subtitulos/ [a] eu estou verificando que e um tema interessante/ [g] que eu poderia ver com mais calma/ numa outra oportunidade/ porque eu acho que eu mesmo tenho problemas em relacao ao 'relative clauses'/ eu nao tenho bem certeza em determinadas ocasioes/ se eu tenho condicoes de empregar bem ou nao/ portanto eu nao estou segura/ segura o suficiente para passar este assunto para os alunos/ muito embora eu tente/ nao aprofundar muito/ nao e tao dificil/ [d] mas eu vou ler agora e ver se realmente eu estou certa em minhas predicoes/ [f] [i] alias eu nao predisse nada do texto/ eu apenas comentei em relacao as minhas dificuldades/ [e] mas esta claro que vai falar sobre o emprego do 'relative clauses'/ [g]

ENQUANTO LENDO

pelo que eu pude verificar nestas primeiras leituras/ [e] [a] no tocante a inversao/ [c] realmente seria um erro muito grave para eu mesmo cometer/ [d] [c] mas continuando aqui/ [e] nos temos o que eu poderia chamar de redundancia/ [c] [g] colocando preposicoes ou adverbios onde seria desnecessaria/ [c] os erros gramaticais que estao sendo apontados/ [c]

em relacao a esse 'overuse' dos pronomes e dos adverbios/ [c] o que eu falei da redundancia/ nao sei se e realmente de redundancia/ [d] continuando a leitura/ [e] podemos observar nos vimos que o problema poderia ser/ [h] e a causa deste problema poderia ter sido uma/ uma supergeneralizacao 'overgeneralization'/ [c] e devido a uma tambem supercorrecao do 'wh questions'/ [c] entao o aluno coloca os/ os adverbios onde nao deveria onde nao seria necessario/ [c] poderia ser suprimido e colocar/ ser suprimido/ [c] [g] entao a frase fica mais suscinta mais compreensivel/ no meu ver seria ocasionado pelo/ como eu falei/ foi muito corrigido digamos assim/ muito mecanizado e corrigido o 'wh-type question'/ [c] entao ai resultou nessa generalizacao do uso inadequado/ [c]

a atividade exemplificada aqui/ [a] com figuras cortadas de revistas/ [c] e interessante porque/ quando o professor coloca as palavras/ do 'Wh' sorry da 'relative clauses'/ [b] ao lado e pede para os alunos gerar perguntas/ [c]

os outros exemplos citados seria colocar/ eh algumas expressoes como 'I don't know' 'I'm not sure'/ [c] [b] eh junto digamos assim com os comentados das gravuras/ para que o aluno complemente/ [c] e a outra metade seria/ expressoes tais como 'this shows this shows us'/ para que o aluno complemente/ digamos assim a gravura/ como pelo eu entendi/ a gravura tem essas expressoes/ entao quando o professor faz a pergunta/ por exemplo 'o que e que o homem esta dizendo'/ entao o aluno pode dizer 'eu nao sei o que ele esta dizendo'/ entao justamente para o aluno colocar o pronome relativo/ e colocar formulando uma estrutura toda/ juntando as duas frases/ [c]

RETROSPECTIVA

eu achei que este texto foi o mais util para mim/ [l] assim como individuo/ porque e talvez e um assunto um pouco mais dificil/ [l] nao

sei se eu fui trabalhar em isso como estudante/ [k] neste aspecto eu senti/ como eu falei no inicio/ uma certa dificuldade em colocar/ [d] mas pelo que esta escrito aqui/ nao e tao dificil/ [c] e eu gosto muito de usar gravuras/ [g] e coincidentemente o exemplo que ele deu/ [c] ecologico de cortar as arvores/ esta inclusive um tema atual/ quer dizer sendo explorado atualmente/ porque nao e um tema atual mas eterno/ [c] e seria interessante aproveitar a ideia/ [k] [l] tambem as propagandas fazendo atividades com os alunos/ [k] [l]

APPENDIX 134. TRANSCRIPT 62. PARTICIPANT RECIFE-6. TEXT 17 (COX)

ANTES DE LER

eu relacionei isso com portugues/ eu achei dificil a gente ensinar isso em portugues neh / [k]

sobre os titulos ele vai falar sobre a gramatica/ [a] [c] porque e importante domina-la neh/ [g] confesso que esse assunto para mim tambem e complicado/ sabe eu tenho falta de base gramatical/ a gente tem a pratica/ mas na hora H a gente nao tem muita confianca/ se se estamos indo certo ao dizer/ eh 'where is he' ou nao/ [d]

ENQUANTO LENDO

novamente eu estou voltando a leitura dos erros/ [c] [e] aquela explicacao que tem no paragrafo que tem/ [a] 'all of the above examples contain a verb phrase etc'/ [b] tem todo artigo assim de metodologia/ quer que a gente volte sempre neh/ [j] [k] e eu 'tou relendo o inicio do paragrafo/ [e] [a] 'so what exactly do these examples indicate'/ [b] eu acho melhor/ na minha estrategia de leitura eu prefiro ler o texto como um todo/ para depois voltar aos pontos/ assim que eu acho importantes/ [e] eu li a primeira parte/ e eu vou agora na segunda/ no segundo subtitulo neh 'the grammar'/ [f] [a] confesso que nessa primeira parte eu nao me concentrei bem/ [e] eu nao achei muito interessante nao/ [l] vamos ver agora este pedaco 'the grammar'/ [f] talvez eu acharei mais/ aquela explicacao de regras gramaticais/ [c] claro que e importante/ mas nao gostei muito/ [l]

o texto e de um professor que ensina eu acho/ 'ta muito ligado a essa area que analisar/ [g]

no 'textbooks' ele fala deste problema dos livros didaticos/ [a] que deixam mais para professor explorar esta parte/ [c]

gente tem que sempre retornar/ porque a gente tem que localizar na frase/ [e] o adverbio por exemplo/ quando ele fala as sentencas relativas neh/ que comecam com adverbio/ tenho que localizar e analisar neh/ [c] [e] os nativos falam automaticamente / eles falam naturalmente e nao tem consciencia/ do emprego correto/ na hora da analise sintatica e outra coisa neh/ entao o principal e de comunicar/ [k]

eu acho para o aluno e dificil/ e para ensinar tambem e dificil/ [l]

eu gostei este subtitulo 'a stimulating classroom answer'/ [a] [b] porque e fundamental a gente estimular neh o aluno na sala de aula/ [l]

no paragrafo do metodo um/ [a] entao ele comeca falar sobre o emprego de figuras de revistas coloridas de revistas/ [c] entao isso e importante para ensinar os topicos da gramatica/ [g] agora esta sendo melhor de entender neh/ [d] [e] a exposicao das oracoes relativas/ isso ai e que esta relacionado com titulo/ [h] visualmente voce emprega as figuras para ensinar/ [c]

o metodo dois eu li muito rapidamente/ [a] [e] eu li ate 'wh-words'/ [e] mas vou ter que voltar novamente para ler/ [d] [f]

RETROSPECTIVA

bem o que eu poderia dizer neste texto/ e que ele quis facilitar/ a parte da gramatica/ [c] que nao e facil a ser transmitida/ [l] e um metodo mais simples neh/ [g] atraves de figuras que exigem a participacao de todos/ entao torna um trabalho mais interessante/ [c] mas nao e uma leitura agradavel/ digamos assim/ mas se voce parar para refletir cada paragrafo/ entao voce vai entender melhor o texto/ [e] e assim sempre buscar a maneira mais agradavel do aluno/ e assim transmitimos um assunto tao complexo de uma maneira mais acessivel para o aluno/ criatividade para facilitar a comunicacao/ [g]

APPENDIX 135. TRANSCRIPT 63. PARTICIPANT RECIFE-6. ARTICLE 11 (WOODWARD)

ANTES DE LER

em um titulo em que a gente tem que pensar para poder entender/ [e] [a] lendo so a primeira sentenca deste texto/ [a] [e] eu pensei que nao era relacionado com aprendizagem/ eu acho que ele vai colocar o atomo na colocacao/ [i] mais eu tive que questionar neh/ [e] como e que vai 'atom' com 'comsumerism'/ [d] no subtitulo ele esta usando o atomo como metafora/ para uma aula na sala de aula neh/ [a] [c] e tambem empregar a gramatica dentro de analise/ [c]

ENQUANTO LENDO

realmente eu tive que reler o primeiro paragrafo/ [e] [a] e e verdade a gente vai nestes cursos de treinamento/ eh para melhorar o nosso desempenho na sala de aula/ [g-] e eu nunca tinha pensado neste 'consumerism'/ [c] [d] acho que e 'consumismo'/ no ensino de linguas/ [c] [i]

neste subtitulo 'splitting the atom'/ [a] [b] na realidade a gente prepara uma aula e eu penso em que eu vou dar neh/ mas nao uso muito tempo nao/ [k] confesso que nao me preocupo com tempo/ a linguagem eu sei o nivel dos meus alunos/ [c] [g] a gente nao destrincha neh/ a gente simplifica neh/ porque a gente vive numa correria danada / agora a gente tem em mente o que vai dar/ [k] agora a gente nao se preocupa tanto como no texto/ [c] [g] eu gostei dos pontos neh/ porque a gente sempre deve ter em mente/ [g] [l]

agora o segundo paragrafo do subtitulo 'the grammar of an activity'/ [a] [b] ele fala que a gente deve ter essas receitas neh/ para a gente utilizar em outras aulas/ [c]

agora no subtitulo 'a sample activity analyzed'/ [a] [b] a explicacao deste jogo eu tinha que reler novamente/ [c] [e] com esta analise que ela fez de uma atividade/ voce pode analisar melhor a realidade dos seus alunos/ avaliar-los neh/ [c] [g]

no penultimo topico neh/ [a] eu acho que ela vai dar outros exemplos de atividades/ [i]

como eu pensei neh/ ela deu outros outra forma de fazer o jogo/ [c] [i] usando outro vocabulario/ [c] gostei deste jogo e eu vou aplicar nas minhas aulas/ e uma questao de criatividade/ [l] [g]

RETROSPECTIVA

terminando o ultimo subtitulo/ [a] [e] realmente a gente tem que buscar novas formas para melhorar nossas aulas/ gostei deste texto porque eu posso colocar a minhas aulas/ e adequada a minha realidade/ [k] [l]

APPENDIX 136. TRANSCRIPT 64. PARTICIPANT RECIFE-6. TEXT 17 (RINVOLUCRI)

ANTES DE LER

bem na minha faculdade o ditado nao era bem visto/ [k] agora eu acho que o autor vai dar uma outra abordagem/ [g] talvez uma nova importancia neh/[g] [k] mas este autor vem de uma outra tradicao/ eu acho que este autor ja pensou em novas formas de dar o ditado neh/ de trabalhar em cima/ e no final ele fala sobre como aproveitar as antigas formas/ ele vai buscar eles e tira vantagem deles/ eu penso que tudo pode ser aproveitado positivamente/ [g] porque eu vejo que os alunos gostam/ [k]

ENQUANTO LENDO

a primeira parte do artigo/ [a] ele analisa ditado neh/ [h] para quem dita quanto tempo leva/ a rapidez do ditado/ [c]

no segundo subtitulo/ [a] eu acho que ele vai fazer exercicios relevando as terminacoes das palavras/ [c] [i]

vou ter que reler novamente o primeiro paragrafo depois do subtitulo para entender melhor/ [f] [a] [e]

essa forma de ensinar o ditado observando as dificuldades da pronucia/ desenvolve o raciocino do aluno/ colocar as ultimas letras da palavra/ como um jogo um quebracabeca/ [c]

tenho que ler novamente o numero 2/ [a] [e] [f] eu estou lendo mas eu nao estou analisando bem os conteudos/ [d] com palavras simples a com connections/ nao da para desenvolver o vocabulario/ mas sim o raciocinio/ [c]

eu gostei muito desta tecnica com estas palavras ditadas/ eles criarem uma historia/ [c] estaremos novamente preparando pra escrever para ler e desenvolver essas habilidades/ [g]

neste terceiro subtitulo/ [a] 'taking down as much as they can'/ [b] e agora o professor que trabalha neh/ agora e a vez dos estudantes de ditarem/ bom/ [c] [l]

esta quarta parte 'changing what they hear'/ [a] aqui o aluno ele interfere no ditado/ ele escreve o que que ele quer/ ele escreve o que ele aceita/ [c] e importante isso porque eles se sentem valorizados/ [g] [l]

o autor dando um texto com debates e muito util/ porque ai a gente ve como o ditado pode ser rico de tantas atividades/ desenvolve tantas abilidades/ [c] [l]

a ultima parte do text 'Finding new ways'/ [a] [b] o autor questiona porque nao usar a traducao/ que isso pode ser tambem importante/ uma forma mais comunicativa/ nao mecanicamente/ decorando/ como empregar os metodos antigos/ [c] os meus colegas tem que ler este texto/ e importante/ [k]

agradeco por ter participado deste trabalho/

APP. 137.

UNITED KINGDOM

Splitting the Atom—A Way of Avoiding Consumerism in Language-Teacher Training

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Many teacher trainers use an interesting new teaching activity to "hook" teachers, to attract them, encourage them to start reflecting on their work, and then to lay out† new techniques. Many teachers go to conferences, read teaching magazines, and talk to colleagues, precisely in order to gain new ideas that they can try out "tomorrow" in their classrooms. The motivation of both teacher and trainer is easy to understand and definitely not to be condemned. There is, however, one disadvantage to this constant search for and demonstration of "new" ideas. There is a danger that "new" will come automatically to mean "good" and that a slightly blasé† attitude will set in with regard to anything that has been heard or seen "before." This "consumerism"† in the world of language teaching has been humorously described elsewhere (de la Motte 1985). I would like to outline one way of avoiding this slightly superficial tendency to skip† from activity to activity.

Splitting the atom

This is what you do:

Take one teaching/learning activity. It could be something as unfashionably standard as a dictation or a drill, or else perhaps a roleplay or any of the ideas in the News and Ideas section of *Forum*. Experience the activity once as a student would, so that you are completely clear on all the steps and materials involved, the timing, the language necessary, etc. Once you have a definite feeling you know how the activity works, break it down into the following components:

1. *Organization.* How are the people and the furniture arranged?
2. *Materials.* What is needed by the teacher? By the students?
3. *Process.* What do the students (Ss) do? What does the teacher (T) do?
4. *Time.* What preparation time is involved before class? How long does the activity last in class? Is any follow-up time desirable or necessary?
5. *Language.* What language is necessary: (*a*) for T to set up the activity? (*b*) for Ss to get into the activity (e.g., S1: "Do you want to start?" S2: "OK . . .")? (*c*) for Ss within the activity? (*d*) for Ss to get out of the activity and, perhaps, report back? What weighting of skills (listening, speaking, reading, writing) is involved?

> **GLOSSARY**
> (*words marked by a † in the text*)
>
> **lay out:** display; exhibit
> **blasé:** unimpressed; bored because of familiarity
> **consumerism:** the fact or practice of an increasing consumption of goods
> **skip:** move or jump
> **hands:** gives, passes, or transmits with the hand
> **mime:** acting a part with gestures and actions instead of words
> **at a stroke:** by one quick action

6. *Level.* As the activity stands, what level of Ss is it good for?
7. *Before and After.* What could happen the minute/lesson/week before the activity? Any homework? This component thus deals with the sequencing of the activity within a teaching/learning program.
8. *Correction Policy.* Is direct T–S correction, or S–S correction a good idea in this activity, or should the zero option (no correction) be taken?
9. *Topic.* Is any particular subject or theme implied?
10. *Beliefs.* What beliefs about learning, people, language, or teaching are implied by the activity? For example, a standard drill would imply, among other things, that people learn from repeating things after a model, don't mind doing this, and will be able to apply this knowledge to future situations!
11. *Reasons.* The most important component, this one is concerned with *why* an activity is used at all.

There may be other categories or components that you would like to add to this list.

The grammar of an activity

Once you have considered an activity in the light of the above components, you have a "recipe" for the production of that same activity anytime in the future that you want to do it again. It is "recipes" like these, although not usually as detailed, that can be found in teachers' resource books, manuals, and magazines. Writers in *Forum* have sometimes used a breakdown into "Materials," "Procedure," "Language Items," and "Follow Up," and this is, of course, quite adequate to aid teachers to reproduce the same activity in their own classes.

One can use a recipe, however, not just to bake the same cake twice but, with some changes made, depending on what you have in the cupboard, and a little creativity, to produce a similar cake with a very different flavor. By breaking an activity into all the components above, a teacher has a framework. By changing the details within the framework, new activities can be created. Just as a substitution table can lead to the creation of new (to the S) sentences, just as a knowledge of English grammar and syntax can lead to the production of new utterances, so the component framework of a teaching activity can lead to the creation of new classroom activities.

A sample activity analyzed

Let me first give an example of an activity analyzed. Here is a game that I learned from a colleague in Japan.

1. *Organization.* Students stand in two lines or teams. The first person is near the blackboard but behind a line. All other members of the team stand behind the leader. The part of the room near the blackboard is free of furniture.
2. *Materials.* Chalk for each team and a blackboard laid out like this:

	Team A	Team B
City		
Country		
Girl's name		
Boy's name		
Composer		
Car		
Object (with four or more letters)		

3. *Process.* The teacher calls out a letter—e.g., "B!" The front student of each team runs to the board and writes one city name starting with "B"—e.g., Bombay or Birmingham or Boston or Bangkok. . . . The student goes back behind the line, hands† the chalk to the next person on the team, then goes to the back of the line. The person with the chalk runs to the board and writes in one country that starts with a "B"—e.g., Brazil or Burma or Burkina Faso—and so on through all the items in the list. When one team has finished, the teacher shouts "Stop." All check the spelling of the words on the board. The team that has the most correctly spelled words is the winner.
4. *Time.* Two minutes to get the blackboard ready. (The students can be forming teams at the same time.) Each round of the game will take about five minutes; checking, two or three minutes.
5. *Language.* This can be very simple. The teacher can set up by mime† and demonstration. Ss may need "Quick," "It's your turn!" "How do you spell . . . ?" or "Help!" Reading and writing mostly.
6. *Level.* Elementary to intermediate.
7. *Before and After.* This could be a short break activity to relax the class after an intensive phase. It could be used as a warm-up game and lead in to work on any of the themes on the left-hand side of the board.
8. *Correction Policy.* None till after the competition. Then team-to-team or T-to-Ss correction is possible.

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9. *Topic*. See the words at the left-hand side of the board. Also, "Spelling."

10. *Beliefs*. Students like competitions. The board belongs to students as well as teachers. General knowledge is useful. The spelling of place names, etc., is important and needs work.

11. *Reasons*. Fun. To quicken the pace. To diagnose spelling problems and general knowledge. To introduce certain topics.

Making new activities from the analyzed activity

By altering as little as one detail of one of the components, a radically different exercise can be created. As it stands, the blackboard team game above creates a fast pace and a fairly noisy classroom where speed is valued. Let's change some details of the first component. Instead of using the board, let each student do the game in his/her own notebook. Immediately it's quicker. Students can sit at their desks and need not say anything. They can copy the categories from the board, so the activity will take a little longer.

Let's change a detail of the process component. Instead of scoring for speed, give a high score for "unusualness." Thus if students come up with the same city name beginning with "B" as another student, they receive no points. If they come up with a city name that no one else has thought of, they get a point. This will again make the game more leisurely in pace as students discard the cities they first think of and mentally search for unusual ones. Now let's change the topic/theme component. On the left of the board, write vocabulary areas that have been taught recently—perhaps sports, hobbies, animals, furniture, colors, plants, clothes—and play the game with these categories. We have, at a stroke,† changed the game into a vocabulary review exercise. One more change in the process component has team members spelling out words to a "scribe" at the board. Now we have a very active spelling game where listening to and writing words spelled out is important.

I am certain that by changing other details of the exercise's components you could come up with many different exercises. I have tried out this technique in teacher-training groups, and participants have produced literally scores of variations from one given exercise that they have analyzed.

Tessa Woodward edits The Teacher Trainer, *a newsletter mainly for modern language teacher trainers.*

The advantages of splitting the atom and changing the components

In addition to helping teachers to look more closely at teaching ideas that they meet, so that they will have a better chance of remembering them and being able to use them again, this technique gives teachers the confidence to create their own activities. Instead of a resistant ("I could never use that in *my* classroom!") response, it encourages teachers to see that they can change given exercises to fit their own classrooms. It also helps to create a feeling of choosing between "options" depending on what the teacher's aim is in any given lesson (Stevick 1986). It means, too, that a little idea can go a long way. To paraphrase a famous saying: "If you give a teacher an idea, you help them with their next lesson. If you show them how to make ideas you help them with a lifetime of lessons!"

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UNITED STATES

"On the Bus Stop"? A Drawing Exercise to Tackle Preposition Errors

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In-class exercises, take-home assignments, cloze tests, discussions, map exercises, jokes, and pleas—nothing seemed to work. First- and second-year college students in a Yugoslav university—English majors who had been studying English for about six years—still were making consistent errors with a handful† of English prepositions.[1] A recent student exercise had given me another set of examples for class discussion. But they were the same errors as before, ones that even my Yugoslav colleagues joked about as typical of Serbo-Croatian speakers of English. Partly because of the way Serbo-Croatian *na* translates into English, these students often overgeneralized the way the preposition *on* is used in English. Such an interference was hardly surprising, but it was proving devilishly hard to eradicate.† Would another set of exercises, another class discussion, another cloze test, or another map exercise make any difference?

1. My special thanks to these Novi Sad students whose willingness to participate made this exercise both fun and meaningful.

GLOSSARY
(words marked by a † in the text)

handful: a few; a small quantity or number
eradicate: remove or destroy; abolish
turned in: submitted
ranged: varied within certain limits
caricatures: exaggerated and comic representations or drawings
spreads: prominent displays, as in a periodical, usually across two facing pages
apt: appropriate
flickered: made a brief appearance

How could I get students to SEE how silly it sounds (to a native speaker of English) to hear such phrases as *on the bus stop*, and *on the destination*? If they could "see" how it sounds, visualize it, maybe they would better remember the correct usage.

When we want to visualize a new arrangement of furniture in a room, create a new pattern or design, or imagine the decorations for a party, drawing is a natural activity; and the value of drawing in the EFL classroom has been convincingly argued by Cora Hahn (1985), who gives detailed guidelines for different kinds of exercises. But drawing prepositions is not so natural. The predominant error in their last exercise was the use of *on*, and how could my students draw "on"? How could they "see" that mistake?

I decided on a direct approach. The preparation for this drawing exercise was quite simple. I gave each student two sheets of white paper. Each sheet had been divided into four rectangles by simply drawing one horizontal and one vertical line. In each of the rectangles there was a phrase from a student paper with the preposition *on* used incorrectly.

After I distributed the sheets, we discussed each error and put the corrected phrases on the board. Then I asked the students to imagine the literal meaning of the incorrect phrase. Once they saw the humor in this exercise, I asked them to take the sheets of paper home and illustrate each phrase. The drawings could be done in pencil, ink, color—any medium. However, they were to stay within the size limitations of the sheets I had distributed. Completed drawings were due in class the following week. If they couldn't think of illustrations for every error, they were to do as many as possible. For those who felt incompetent as artists or unable to draw at all, I drew stick figures on the board to illustrate my own severely limited skills at any kind of visual representation. I stressed that artistic skill was not the issue; understanding the usage

APPENDIX 138. TRANSCRIPTS WITHOUT ANALYTICAL FEATURES LABELLED. TRANSCRIPT 25. PARTICIPANT: NIC. TEXT: "SPLITTING THE ATOM:A WAY OF AVOIDING CONSUMERISM IN LANGUAGE TEACHER TRAINING."

(please assign analytical features after each slashmark)

PRE-READING PREDICTIONS.

I think the problem Tessa/ er...concerns using everything/
I think it's about the use of too many things/
er...teaching aids in the classroom, perhaps/
I'm not sure about it/
there's nothing here says exactly what it is about/
but there's a difficulty to avoid/ let's see/

WHILE READING.

yes obviously/ the problem after this first paragraph/
is is using everything that's modern/ everything that's new/
yes/ what Tessa is trying to do here/
is to demonstrate for teachers/ that you can use the
things you have/ you know er already/ in a series
of steps/ and then use the same things with different classes/
but that's nothing new/

well she gives eleven steps/ with a lot of details/
which is interesting/ but we know this already/
and it seems to involve a lot of work for the teacher/

RETROSPECTIVE REVIEW

yes obviously/ there's much you can do with the same idea/
er with different classes/ I'm not at all against this/
but there's nothing much new/ except to analyze using all these
points/ but you've got other things as well/
when you've got a big class/ yes/ I might try
this out with my public school classes/ it might save me
time in one way/ but it might be more work too/
I don't know/

APPENDIX 139.
TRANSCRIPT 30. PARTICIPANT: AMGS. TEXT: WOODWARD. "SPLITTING THE ATOM: A WAY OF AVOIDING CONSUMERISM IN LANGUAGE-TEACHER TRAINING."
(Please assign analytical features ([a] to [m]) after each slashmark)

PRE-READING PREDICTIONS.

well this article 'Splitting the atom'/ I didn't get the idea very well from the title/ don't know if the article is related to...to the way teachers' training are being given in in UK nowadays/ and they are... the language schools are giving these teacher training just in order to raise some, to raise some money/ I think its something related with teaching and money/ and erm he's going to explain something about these/ and what can be done to sort out this problem here/ but I'm not sure if it is this/ if there is any connection with this/ I'll have to read first/

WHILE READING.

Er...I'm going to read the last one again/ 'I would like to outline one way of avoiding this slightly superficial tendency to skip from activity to activity'/ yes OK/ I'm er...I agree with all...with the person who is writing this article/ I think new ideas are popping up all the time/ and people like being updated/ and these kinds of thing can be a kind of er er erm...a kind of merchandizing/ It means a product that can be sold/ and make money with this new product/ because everybody mainly in Brazil is...interested in new ideas and show them/

Oh I just forgot to say that I would stop at this point/ because I would like to refrey, to reflect before continue my reading/

Er...'there may be other components or categories that you would like to add to this list'/ I'm going to look through these er this paragraph again/ because I didn't get the exact idea they want to transmit now, OK/

OK, now I know/ you have the components you follow the components / and use the same materials or techniques or methods again/ so the teacher need not only use once and abandon them/

ehm 'one teaching activity can lead to the creation of new classroom activities'/ Ehm I'm not er I don't know if its due to my weakness/ but I'm going to look through this passage again/ because I couldn't concentrate on what/ er I didn't get it what he want to say/

Yeh, OK/ You take one activity with the components/ and you create new activities/ not only abandoning them/

OK now I am reading/ 'The team that has the most correctly spelled words is the winner'/ OK/ I'm going to read this again/ to have...to understand how the game works/

Yes, OK/ it's an interesting activity for my classes/

right/ I'm going to read this activity again OK/

because I think I must know how it works/ in order to get the...in order to understand all the process/ What does the writer of the article wants to transmit...want to say essentially/

OK, it's easy to see/ Now I am reading 'If they come up with a city name that no one else has thought of, they get a point'/ yeh,OK/ but I'm going to read it again/ ...from the beginning of this activity/ because I erm ...actually I did not understand here how he wants/ ...or she wants to change the game that was explained er before/

RETROSPECTIVE REVIEW.

I found the idea of this article, article,very interesting/ because according to the article everything that sometimes you felt is new you do not use of necessity/ If you divide as how is explained for instance, the game/ if you divide in, if you analyze very well, dividing the steps of the exercise/ er you can get different angles, angles/ and you develop new activities/ and I think this is very interesting/ because I think what is sometimes shown as a new process is not new/ it was divided and changed sometimes, and presented as new/ but it isn't/ so I found this idea, the way she explained very interesting/ Yeh I liked this article/

APPENDIX 140. DESCRIPTION AND INSTRUCTIONS FOR ASSIGNING ANALYTICAL FEATURES EXPERIMENT.

1. RESEARCH BACKGROUND.

The specific objective at this stage in the research is to develop reading processing profiles of EFL teachers from the public sector in Brazil. To this end volunteer Brazilian EFL teachers were asked to read three TEFL methods articles from "English Teaching Forum". (e.g. by Woodward) The same teachers/readers were asked to provide recorded verbal reports of their strategies at three stages in their reading of the same articles: a) prior to reading, i.e. predictions based on their scanning of titles and headings which have been transcribed in the protocols under the heading 'Pre-reading Predictions'; b) 'think aloud' type comments made concurrently with their reading transcribed under the heading 'While Reading' ; c) retrospective comments on the text contents as a whole immediately following their reading of an entire article provided under the heading 'Retrospective Review'.

2. PREPARATION OF DATA.

The attached protocols, which resulted from readings of the article by Woodward illustrate how the verbal reports are presented in written transcriptions. The teachers/participants were asked to use the tape recorder pause button whenever they were reading silently. These periods of silent reading are represented by a line space in the protocols. Pauses for thought during concurrent verbalizations (i.e. 'pregnant pauses' similar to hesitation phenomena) are represented by three dots. The segmentation of the verbal reports was made according to tone groups or intonation contours, a slashmark '/' representing the minimum unit of analysis.

3. A SET OF FEATURES FOR ANALYZING READER PROCESSING.

The following set of analytical features was selected at a pilot stage of the research. Explanations are given in brackets, as well as examples from protocols resulting from readings of the text by Woodward. Please note that within these examples most utterances are multi-functional, i.e. contain more than one feature. The semi-colon indicates that the succeeding example will not be from the same stretch of text. The assigned features are shown in square brackets.

[a] SETTING (contains reference to the place in the text) e.g. /I stop again after the last sub-title/ [a] [e]; /I've finished reading the article/ [a] [e]

[b] READING (straightforward reading aloud from original text) e.g. /the last sub-title 'The advantages of splitting the atom and changing the components'/[a] [b]; /so its 'one way of avoiding the slightly artificial tendency to skip from activity to activity'/ [i] [b]

[c] REPRESENTATION (focus on surface text meaning including literal translation or expressions of understanding or attempts to decode by changing the wording and/or paraphrase, retelling or summary) e.g. /what does 'consumerism' stand for/ [c] [d]; /as the text said 'new' doesn't automatically mean 'good'/ [c] [l]; /these are the basic things that should go into a lesson plan and

a lesson itself/ [c] [g]; /I look at the way one form of the lesson is being substituted for another/ [c] [e]

[d] SELF-COMMENT (reference to one's knowledge or abilities; i.e. monitoring plus representation) e.g. /'I've never met the word 'conumerism' before/ [d] but I hope to discover what it means as I go on with the article/ [e] [i]; /I've paused at a word here in in the second paragraph/ [a] [e] /because I don't know what it means/ [d] /but fortunately there is a glossary/ [e] [l]; /I don't know what she means by 'The grammar of an activity'/ [d]

[e] MONITORING (focus retrospectively or concurrently on one's own processing) e.g. /'I paused here because the metaphor of 'Splitting the Atom' has become completely clear now/ [d] [e] [i]; /I stopped before 'The grammar of an activity' because I wanted to know/ [a] [b] [e]

[f] METACOMMENTS (contains predictive type comment on one's own processing) e.g. /well let's see in the article/; /I'm going to continue reading/[f]; /I'm not sure/ [d] /I'll try...try to see what it is she really wants/ [e] [f] [i]

[g] RELATING (evidence of bringing in background knowledge of content schemata correctly [+] or erroneously [-] to explain or relate to content propositions) e.g. /changed from one mode to another which is a good way of showing what we can do with one topic or one activity/ [g] [l]; /I think this is very important for teachers/ [h] [l] /that they should know how to use ideas rather than know how to use lesson plans only/ [g];

[h] ASSESSING (contains comments on either the significance/importance of the information according to the writer's judgement and/or the writer's purpose in presenting a proposition) e.g. /I'm looking at the components...numbers 1 to 11 [a] because they seem to be crucial steps in achieving a strategy of this type/ [g] [h] [j]; /the text must be about how to avoid recipes in language-teacher training/; /from the title I expect to find some strategy aimed at improving language-teacher training/ [g] [h]; /now you actually feel the meaning in the whole, in the complete title/ [i] [h]

[i] TESTING (contains evidence of slowing down processing to check the reader's own hypotheses with previous text or schema evoked; this feature includes explicit prediction of testing and/or retrospective evidence of confirmation or comment on testing) e.g. /how, for example, does 'Splitting the atom' link with 'language-teacher training'/ [d] [i]; /I pause at the end of the first paragraph/ [a] to reflect upon the title again/ [e] /beacause the word 'consumerism' has been explained and now it makes sense/ [d] [i]

[j] MATCHING (contains reference to writer discourse plan or organization or macropatterning, i. e., use of 'formal' or 'rhetorical' schemata) e.g. /I think this is part of the essential objective of the text/; /I think the author will be providing details of how to achieve the...this strategy for use by teacher trainees/; /which is a similar means to the same end, her aim/ [g][j]; /I find the whole approach/ and the way she

develops it for the trainees/ [g] [j] to be really quite useful/[l] because I think her aim is a concrete one/ [j] [l] which I can apply [k]; /the problem is to avoid consumerism/ [j]; /it seems that Tessa wants to provide the wherewithal for a more critical attitude to the basics of our profession/ [h] [j]

[k] INFERENCING (contains evidence of inferencing using BGK to take the content propositions beyond the context of situation of the writer's world and apply them to the reader's wider professional experience, i.e. the opposite of [g]) e.g. /in my experience/ teaching a class is more complex than making a cake/ my classes involve interactions with people/ [g] [k] [l]; for my own students it's not enough to know grammar and syntax to produce new utterances/ [k] [l]

[l] EVALUATION (contains evaluation referring to reader judgement of three types: (i) of the content, i.e., propositional analysis; (ii) of the form of presentation; (iii) interpretation, i.e. practicality, inevitably linked with [k]. Exemplification:
(i) /my evaluation of the entire article is that I agree with Tessa's goal of encouraging the teachers to use all the existing resources, ideas and materials when trying out new innovations/
(ii) /the title 'Splitting the atom' was rather metaphoric/ [c] [l] and now becomes very clear/ [d] [i] after reading the whole of the second subsection/ [a]; /she uses an analogy/ [c] but its full of holes, isn't it/ [l]; /she divides grammar and syntax/ [c] but isn't syntax included under grammar/ [l];
(iii) /are the students, poor creatures learning no more than how to spell place names/; /but then once one is in the field most of the principles just fly through the window and are never considered/;

[m] OTHER features are apparent.

4. THE IMMEDIATE TASK.

The aim of the session today is to apply the set of analytical features presented above to the verbal reports provided. To this end please assign a processing feature to each unit of analysis, labelling each by a corresponding letter in square brackets.

It may help you to use the following procedure:
a) identify a minimum tone group and assign one or more of the processing features to that unit. (many are multi-functional)
b) analyze the next tone group to verify whether it fulfils the same or a different function to its predecessor;
c) where the function is different assign a new 'feature';
d) where they are similar check to determine whether both utterances refer to the same stretch of text in the article;
e) where the text input is the same this is considered the same analytic unit; an analytic unit may therefore straddle several pauses and include several reader utterances;
f) where the verbal report is felt to refer to a different stretch of text then the same feature is assigned separately;
g) where the utterance of an analytic unit does not appear to match any of the features provided above use an [m] coding;
h) where there is complete doubt as to the appropriate feature a [?] coding may be given; it is also possible at times to label a

feature to an utterance retrospectively when the succeeding unit has the same function and/or may clarify preceding doubts.

Thank you very much for your participation. David Shepherd.

APPENDIX 141. TRANSCRIPT 54. PARTICIPANT RECIFE-3. ARTICLE 11. TRANSLATION INTO ENLISH GAPPED WITHOUT ANALYTICAL FEATURES.

Please assign analytical features (i.e. [a] to [m]) to each utterance retrospectively, i.e. after the slashmark.

PRE-READING PREDICTIONS

a way of avoiding consumerism/ in language as in other things/
er we are part of a consumer society/ language teaching and
learning/ in education/ we all suffer from/
these new waves of fashion/

WHILE READING

in the first paragraph/ the fourteenth line/ 'there is
however one disadvantage'/ 'there is a danger'/ it was
exactly like that/ with the audio-visual method in the sixties/
we have to have a critical sense/ and not just accept things/
because they are new/ new should be applicable/

'the grammar of an activity'/ when we use an activity/
we make a series of steps/ sometime afterwards/ you
should use the same activity again/ not just leave it at that/
but prepare a file/ keep a record of an activity that went well/
making new activities/

when we see that an activity/ in some way/ does not match/
the learning situation/ the conditions in the school/
if we think about it a little/ we can modify it in some way/
for example/ lessen the noise created/ and not just
abandon an activity that went well/

the last paragraph/ 'it also helps to create a feeling of
choosing betwen options'/ so the flexibility we have/
in the classroom/ to manipulate the use of activities/
that go well/ certain details/ is very wide/
it's this choice/ 'a feeling of choosing'/

RETROSPECTIVE REVIEW

if we make notes of our experiences/ and can exploit new
activities/ as a starting point/ as it says here/
'the advantages of splitting the atom'/
to change these components/

APPENDIX 142. TRANSCRIPT 28. PARTICIPANT: PAULA. TEXT: "SPLITTING THE ATOM: A WAY OF AVOIDING CONSUMERISM IN LANGUAGE-TEACHER TRAINING." WOODWARD.
(Please assign analytical features ([a] to [m] after each slashmark)

PRE-READING PREDICTIONS.

/well what I know about this debate is/ ..yeh.../ I already read an article of hers/ well I think there has been in recent ehm in recent years/ there has been a... outburst of new ideas by teacher trainers/ on how, on classroom techniques, methodologies, ot teaching etc./ and Tessa will show a manner of avoiding them/ an alternative group of procedures/ based on the topic of teacher training/ so perhaps my prediction based on the title of this article/ is that er how teacher trainers try to erm create new attitudes for all teachers train/ ...er to the people who go to teacher training/ and how much , how much it has become a commercial thing/ about the difficulties for new methods, new ways, new techniques/ and the necessity of aiming for a less radical eh a more basic approach/

WHILE READING.

after reading the introduction to this article/ at the end of that first paragraph or section/ I pause a little bit/ I was trying to reflect on what has actually happened to me, for example/ I mean, going through my undergraduate, for example/ I was supposed to be trained in er in language and linguistics with reference to TEFL/ but you know you are rained with all these techniques/ it happens even now when I'm studying in England/ lots and lots of techniques/ it would be OK for a trainer/ to choose the right methodologies which has been introduced/ but erm the thing is that most of these people try to make use of all these things/ and they think that everything new is right/ just like what is suggested by the writer/

ehm by making the sub- title 'Splitting the Atom'/ I can't really er predict or I... I can't imagine what the topic of this whole section will be about/ so I go on to read/ and as er this time when I read, I...I begin to stop after this first stage/ for example, after the first stage/ I didn't pause because it is so unrealistic for me/ these are really things that I cannot really imagine doing that/ because these are the things you should do/ ehm its just a matter of ordinary procedure/

and er after the heading it was sub-heading 'An example'/ it is a good way of trying out/ the best way is you doing it first and seeing how it works/ because it might not actually work in your classroom/ so what you are supposed to be able to do er you should be able to adapt these/ to suit the the needs of your students...er to suit the needs of your classroom/ but most teachers will just say 'I could never use that in my class'/ and that's it/ and they're not willing to try thing out/ so the writer only shows how you should change the activities to suit your students/ and to make it more interesting/ because what most writers of our textbooks do/ er is to give some suggestions about you know, in general/ and you have to be creative enough to adapt this to suit the students/

RETROSPECTIVE REVIEW.

so having read the whole article/ I agree with Tessa that er training is too full of new ideas/ and that the trainers job should aim at getting the teachers to be able to see the activities in the light of their own students/ but the problem is that some of the teachers are not always creative enough/ and in addition to that some of the teachers believe that only the new ideas are the right ideas/ so that they should be used/ so that is the mistake erm the problem by many language teachers/ especially young ones/ this article is a good reminder for people like me, for example/ I think, you know, I need to know the danger of all these new ideas/ that they won't necessarily work in your classroom/ so this article helps to reflect on the new techniques which I was introduced to now in England/ things can actually always work with a planned series of steps moving towards creation/ You don't have to follow what is being dictated in the coursebook/ for example, you can change it to...for the needs of your students/

APPENDIX 143. TRANSCRIPT 63. PARTICIPANT RECIFE-6. ARTICLE 11.
TRANSLATION INTO ENGLISH WITHOUT ANALYTICAL FEATURES/GAPPED.
Please assign features ([a] to [m]) after each slashmark.

PRE-READING PREDICTIONS.

it's a title we have to think about/ 1 in order to understand/ 2
just reading the title/ 3 and the headings of this text/ 4
I didn't think it was related to learning/ 5 I think he'll
put the atom in his argument/ 6 but I had to ask myself/ 7
how 'atom' goes with 'consumerism'/ 8

in the sub-title/ 9 he uses the atom as a metaphor/ 10
for the classroom right/ 11 and he also includes grammar
in the analysis/ 12

WHILE READING

really I had to reread the first paragraph/ 13 and it's true/ 14
we go to these training courses/ 15 to improve our classroom
performance/ 16 but I'd never thought of this 'consumerism'/ 17
I think it's to do with the consumer/ 18 in language teaching/ 19

this heading 'splitting the atom'/ 20 in reality we prepare
a class/ 21 and I think about what I'll give right/ 22
but I don't really use much time/ 23 I must confess/ 24
I don't worry about timing/ 25 language I know/ 26
the level of my pupils/ 27 but we don't split things into
pieces/ 28 we simplify OK/ 29 because we live in a helluva rush/ 30
so we have in mind what we'll give/ 31 but we don't worry/ 32
as much as it is in the text/ 33 but I liked the points right/ 34

now the heading/ 35 'a sample activity analyzed'/ 36
I had to reread/ 37 the explanation of this game/ 38 with the
analysis she makes of the activity/ 39 you can make a better
analysis of the reality of your pupils/ 40 evaluate them right/ 41

the penultimate topic/ 42 I think she'll give/ 43
other examples of activities/ 44

as I thought/ 45 she gave others/ 46 another way of using the game/ 47
using other vocabulary items/ 48 I liked this game/ 49
I'll use it in my lessons/ 50 it's a question of creativity/ 51

RETROSPECTIVE REVIEW

reading the last heading/ 52 really we do have to search/ 53
er for new ways of doing our lessons/ 54 new ways of improving
our lessons/ 55 I liked this text/ 56 because I can include
it in my lessons/ 57 it's applicable to my situation/ 58

APPENDIX 144.

TABLE. ASSIGNING ANALYTICAL FEATURES TO TRANSCRIPT 63 (RECIFE 6)

Utterance	Analytical features assigned
	Pre-reading predictions.
1	[a] (6); [a] [e] (5); [a] [f] (1); [a] [h] (1); [d] (2).
2	[e] (7); [d] (5); [f] (2).
3	[e] [a] (9); [a] (4); [e] [c] (3); [c] (1).
4	[a] (9); [c] (2); [a] [c] (1).
5	[i] (9); [d] (4); [h] (2); [g] (1).
6	[i] (6); [h] (3); [j] (2); [g] (2); [f] (1).
7	[e] (5); [e] [d] (4); [e] [i] (3); [d] (1)
8	[d] (5); [d] [i] (2); [d] [g] (2); h (1); [c] (1); [c][g](
9	[a] (13)
10	[c] (10); [h] (4); [g] [h] (1).
11	[c] (11); [d] (1); [f] (1); [g] (1); [h] (1).
12	[c] (11); [g] (2); [g] [j] (1).
	While reading
13	[e] [a] (10); [e] (3); [a] (1); [a] [d] [e] (1).
14	[c] (10); [h] (2); [l] (2); [i] (1).
15	[g] (8); [k] (4); [c] (2).
16	[g] (9); [k] (4); [c] (1).
17	[c] [d] (12); [d] (2); [c] [e] (1).
18	[i] (7); [g] (2); [h] (2); [e] (1).
19	[c] (9); [g] (4).

20	[a] [b] (10); [a] [c] (2); [c] (1).
21	[k] (7); [g] (6); [k] [l] (2).
22	[k] (7); [g] (5); [k] [l] (3).
23	[k] (7); [g] (5); [k] [c] (2); [d] (1);
24	[d] (4); [k] (3); [k] [d] (2); [a] [k] (2); [a] [g] [k] (1
25	[c][g] (4); [k] (4); [g] (3); [a][c][g] (1); [a][g][k] (1)

26 [c] [g] (5); [d] (4); [k] (3); [a] [c] [g] (2); [c] [k] (1

27 [c] [g] (6); [k] (3); [d] (1).

28 [c] [k] (4); [k] (3); [g] (2).

29 [k] (10); [g] (2).

30 [k] (9); [g] (3).

31 [k] (9); [g] (3).

32 [k] (9); [g] (3); [d] (1)

33 [c] [g] (5); [j] (3); [c] (2); [h] (2).

34 [l] (13).

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35 [a] (13)

36 [b] (10); [c] (2); [h] (1).

37 [e] (11); [c] (2); [h] (1).

38 [c] (6); [c] [a] (2); [a] (2); [h] (1).

39 [c] (6); [h] (2); [j] (2).

40 [g] (5); [k] (3); [g] [l] (1); [k] [l] (1).

41 [g] (6); [k] (4).

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42 [a] (8); [a] [c] (2); [c] (1).

43 [i] (9).

44 [i] (8); [h] (3); [h] [j] (1); [i] [h] (1).

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45 [i] (9); [e] (4); [i] [h] (2).

46 [c] (9); [c] [h] (1); [c] [j] (1); [h] (1); [j] (1).

47 [c] (8); [h] (3); [g] (2).

48 [c] (9); [h] (3); [g] (2) [j] (1).

49 [l] (13).

50 [k] (9); [k] [l] (4).

51 [g] (6); [l] (4); [h] (1); [j] (1); [k] (1).

Retrospective review

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52          [a] [e] (6); [a] (5); [e] (1).

53          [g] (5); [g] [l] (4); [k] (2); [h] (1); [j] (1).
            ↓                     ↓         ↓         ↓
54          [g] (7); [g] [k] (2); [k] (2); [h] (1); [j] (1).
            ↓                     ↓         ↓         ↓
55          [g] (6); [g] [l] (2); [k] (2); [h] (1); [j] (1).
                                  ↓                   ↓
56          [l] (9); [a] [l] (1); [k] (1);            [j] (1).

57          [k] (7); [k] [l] (5); [g] (1).

58          [k] [l] (6); [k] (5); [g] (1); [l] (3).
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APPENDIX 145.
TABLE. ASSIGNING FEATURES TO TRANSCRIPT 28 (PAULA).

??? 3.1. QUANTITATIVE RESULTS.

TABLE: ASSIGNING ANALYTICAL FEATURES TO TRANSCRIPT 28 (PAULA)

Utterances	analytical features assigned
	Pre-reading predictions.
1	[k] (4); [d] (5); [g] (1); [?] (1).
2	[i] (5); [d] (2); [e] [i] (2); [d] [i] (1).
3	[k] (4); [d] (5); [e] (1); [g] (1).
4	[k] (4); [d] (5); [k] [d] (1); [g] (1).
5	[k] (4); [d] (5); [k] [d] (1); [g] (1).
6	[k] (4); [d] (5); [k] [d] (1); [g] (1).
7	[j] [i] (2); [j] (6); [h] [i] (2); [h] (1).
8	[j] [i] (2); [j] (6); [j] [h] (2); [h] (1).
9	[c] [g] (2); [c] (6); [c] [j] (2); [g] (1).
10	[i] [e] (4); [a] [i] (2); [i] (4); [e] (1).
11	[k] (7); [e] (1); [c] (2); [g] (1).
12	[k] (7); [e] (1); [c] (2); [g] (1).
13	[k] (7); [e] (1); [c] (2); [g] (1).
14	[j] (3); [k] (2); [h] (3); [h] [k] (2).
15	[j] (4); [k] (2); [h] (2); [h] [k] (2); [j] [h] (1).
	While reading.
16	[a] [e] (4); [a] (6); [e] (1).
17	[a] (9); [b] (1); [e] (1).
18	[e] (9); [e] [i] (1); [e] [f] (1).
19	[k] [e] (3); [d] (1); [e] (4); [k] (3).
20	[k] (8); [g] (3).
21	[k] (8); [g] (3).
22	[k] (6); [g] (3); [j] (2).
23	[k] (6); [g] (3); [j] (2).

24 [k] (8); [g] (3).

25 [k] (6); [g] (3); [k] [l] (2).

26 [k] (6); [k] [l] (2); [k] [g] (3).

27 [k] (6); [k] [l] (2); [k] [g] (3).

28 [k] (6); [g] (3); [k] [l] (1); [j] (1).

29 [k] (6); [g] (2); [g] [l] (1); [l] (2).

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30 [a] [b] (3); [e] [a] (1); [a] (4); [b] (2).

31 [i] [d] (4); [d] [h] (1); [f] (1); [i] (2); [d] (3).

32 [f] (8); [e] (2); [f] [e] (1).

33 [e] [a] (5); [a] (4); [e] (2).

34 [e] [a] (5); [a] (4); [e] (2).

35 [e] [k] [l] (1); [h] [l] (2); [k] [l] (3) [k] (2); [g] (2)

36 [k] [l] (3); [g] (5); [g] [l] (2); [k] (2).

37 [k] [l] (3); [g] (3); [g] [l] (2); [k] (2).

38 [c] [l] (5); [k] [l] (4); [l] (2); [c] (1).

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39 [a] [b] (2); [e] [a] (2); [a] (3); [a] [c] (3).

40 [c] (5); [e] [a] (2); [c] [l] (2); [l] (2).

41 [c] (5); [l] (4) [c] [l] (2);

42 [h] [k] (3); [k] (5); [h] (1); [k] [l] (1).

43 [c] (5); [k] (4); [k] [l] (2).

44 [c] (5); [k] (4); [k] [l] (2).

45 [k] (5); [g] (3); [g] [l] (2); [k] [l] (1).

46 [k] (5); [g] (3); [g] [l] (2); [k] [l] (1).

47 [c] (5); [k] (3); [h] (1); [g] [l] (2); [c] [l] (1).

48 [c] [l] (3); [c] [k] (2); [h] (1); [g] [l] (2).

49 [c] [l] (3); [c] [k] (2); [h] (1); [g] [l] (2).

50 [k] (7); [g] (2); [k] [l] (2).

51 [k] (7); [g] (2); [k] [l] (2).

52 [k] (7); [g] (2); [k] [l] (2).

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53 [a] [e] (5); [a] (4); [a] [f] (1); [e] (1).

54 [c] [l] (4); [l] (4); [d] (2); [l] [d] (1).

55 [j] (4); [j] [l] (1); [h] [l] (2); [l] [g] (1); [h] (2).

56 [k] (5); [g] (2); [k] [l] (2); [g] [l] (1); [h] (2).

57 [k] (5); [g] (2); [k] [l] (2); [h] (2).

58 [k] (5); [g] (2); [k] [l] (2); [g] [l] (1).

59 [k] (6); [g] (2); [k] [l] (2); [g] [l] (1).

60 [k] (6); [g] (2); [k] [l] (2); [g] [l] (1).

61 [k] (6); [g] (2); [k] [l] (2); [g] [l] (1).

62 [k] [l] (4); [g] [l] (3); [l] (4).

63 [h] [l] (4); [h] (2); [j] [l] (2); [l] (2).

64 [h] [l] (4); [h] (2); [j] (2); [j] [l] (1); [l] (2).

65 [k] [l] (6); [k] (2); [g] (2); [g] [l] (1).

66 [j] (4); [j] [l] (2); [h] (2); [h] [l] (1); [l] (2).

67 [g] (2); [h] (6); [h] [l] (1); [l] (2).

68 [l] (4); [h] (6); [h] [l] (1);

APPENDIX 146 MODEL A. FIRST INSTRUCTIONS USED WITH RGS

1.Leia em passo normal, (isto e, silencioso) como se nao houvesse gravacao. Mas, sempre que voce pausar diga (em portugues)

A. onde voce pausou no texto; (isto e, depois de que frase)
B. porque voce pausou (isto e, se a pausa teve como fim resolver um problema causado pelo conteudo de texto, ou para refletir sobre o o conteudo;
C. por favor especifique 'pensando' em voz alta.

OBRIGADO

MODEL A. IN ENGLISH

1. Read normally, as if no recording were being made.
But whenever you pause during your reading, say
A. where in the text you paused (i.e., after which sentence or pause);
B. why you paused (i.e.,if the pause involves solving a problem or reflection on the contents;
C. please provide the details by 'thinking aloud'.

THANK YOU

APP. 147.

APPENDIX 147. TEXT CHOSEN BY DUDA.

Brazil: proud keepers of the faith

ROB HUGHES nominates the two teams he believes possess the sporting qualities that would make a dream final.

THE BALL is about to roll on a World Cup that will focus our hopes for sport and our fears for human behaviour. A dream final at the end of one month's intensive play, hype and armed surveillance would be Brazil v Holland.

They're champions of the two football hemispheres but, more importantly, champions of the faith that makes the game something more than a winner-takes-all athletic contest.

How witless it would be to pursue the hollow trail that glorifies only one winner and denigrates style as an old-fashioned pipe dream. The "achiever" ethic is not even new because Edmund Burke, more than two centuries ago, dismissed the notion of success as "the only infallible criterion of wisdom to vulgar minds".

If winning alone counts, what on earth are 166 nations doing sharing this most worldly of games? If being No 1 is the only glory, why bother with 24 nations kicking a ball around Italy where 45,000 security men are armed to keep the peace?

No. The game is more than a medal and a pot of gold. It is an exhibition of grown-up children whose skill can uplift the tragedy of boredom and inequality in life.

I believe the pulse in Italy, as at all five World Cups I have seen, will depend, win or lose, on Brazil. The Dutch have players whose artistry can touch the soul, but they are likely to need time to find their way after internal bickerings over money, managers and medicine.

West Germans have immense competitive desire and Italians, if they can overcome the overbearing expectations of their own fans, have every advantage. Yet Brazil have the best squad of 22 talents.

And where their drum beats, I shall go. Journalistic bias? Absolutely. Brazil throughout our lifetime have taken up the ball we British gave them and done things with it beyond our imagination.

Even in Italy, a land which once worshipped the most sterile of patterns, Brazilians are now threaded into most rich clubs. And in Bologna, a vast group of Italians who see the football world through Brazilian yellow has existed for two decades.

Yet Brazilians themselves sought some years ago to try to match European competitiveness. And during the last two World Cups the manager, Tele Santana, clinging to a romantic version of the game, became reviled in defeat. He stood his ground and insisted:

"Our players will acquire a knowledge, a dimension in Italy that can be of value to Brazil. But Pele epitomised us, and while we must come to terms with tactical discipline, Brazil will not forget how to improvise, to express ourselves, to put control and pure skill higher than stamina, speed and strength."

One is art, the other an artless substitute. The most encouraging words Santana's successor, Sebastão Lazaroni, has uttered have been: "We have to respect our roots and our qualities."

Yes indeed. Those are our roots too, because we believe Charles Miller, Brazilian-born but the son of English parents, took the ball out to São Paulo in 1894 and organised the first games between Brazilian railway workers and British residents.

We, alas, have become bogged down in statistical claptrap and biff-bang nonsense. We have reached a conclusion voiced by Steve McMahon after he was elevated to England status in 1988.

in skill

"I'd kick my own brother if necessary," said this arch-competitor. "That's what being a professional is all about."

No sir. It is what the competitive ethic has become to impoverished minds. Every time we see Brazil, we are reminded of the higher dimensions. We are reminded too of the rags to riches theme that produces players, from Garrincha in the Fifties to a fellow at the last World Cup called Josimar, who came from nowhere.

This time there is almost a replica to him, a full-back called Mazinho whose background is the classic Brazilian story – a father who died trying to feed his seven children, the young son plucked 2,000 miles to a nursery club and in adolescence sending home cash to feed his family.

Mazinho, equally at home at right or left-back, knows no other way than forward. And doubtless by the end of this tournament he will become an Italian employee.

and art

Italy and Brazil, with such different concepts of the game, share a passion which unlike ours is totally classless. They each have violence nibbling away at the sport, but again unlike ours their governments stand up and insist proudly: This is our national sport. It is a wonderful game at the mercy of corruption, but our duty is to protect it, not kick it, our aim is to be tough on discipline but not to stand idly by watching the national pastime flounder through lack of support, leadership and love.

☐ *Rob Hughes has been awarded the Order of the Southern Cross by the Brazilian government for his contribution to international football.*

APPENDICES 147/148 TEXTS CHOSEN BY 'DUDA' AND 'ALTA'.

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...ark
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...know
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...the mind
...prompts; he
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..., to see him aroused
...uple of wasted years
...ris St Germain where
...risian lack of fervour
...his appetite. Marseilles
...ed him, awakened him,
...rest assured the Italian at-
...osphere will move the mae-
...stro in Francescoli.

BRAZIL

JOSE CARLOS MOZER is one of two Brazilian defenders the Argentine national manager, Carlos Bilardo, had in mind when he commented: "When Brazil discovered the sweeper system, they may have become unbeatable."

This change for Brazil, treated with suspicion even by Pele, sent tremors through the football world. Have Brazil gone defensive? Not really. With Mozer or Mauro Galvao at the back they have adopted a European mode, but the full-backs take attacking licence to extremes, becoming almost out and out wingers in a 3-5-2 formation.

Mozer, at 29, is now a most commanding figure. Deceptively languid, a centre-back whose touch on the ball can be

Mozer: languid

a caress, he has stored a decade of learning with Flamengo in Rio, with Benfica in Lisbon, and latterly with Marseilles.

Chris Waddle, his clubmate in the south of France, speaks in awe of Mozer's timing, his reading of the game, his heading ability. Yet time is running out for Mozer to fulfil that talent.

He missed the 1986 World Cup through knee injury, and might anyway not have displaced Julio Cesar in a conventional defence. And because Marseille have been reluctant to release him for internationals, the solid, perhaps more defensively dependable Botafogo player Galvao has begun more games in this new Brazilian tactical formation than Mozer.

But one or the other, the dice is thrown. Brazil are coming to the World Cup with a sweeper.

COLOMBIA

RENE HIGUITA is a so...
what different goal...
from our own P...
For one thing
Colombi...
be S...

App 147

App. 148

Brazilian justice comes from barrel of a gun

From Richard House in Sao Paulo

THE BODY COUNT is rising fast in the grimy outer suburbs of Rio de Janeiro and Sao Paulo, where shadowy death squads are dispensing summary justice.

In a single night, 23 people were murdered in Rio, while last week at least 15 people died in Sao Paulo, bringing this month's death toll to more than 30. The victims are dispatched with a bullet in the head after being hunted down by groups of up to five men.

Sao Paulo's spate of killings began earlier this month when seven youths were murdered in the suburb of Diadema. Last year this suburb registered 250 murders, displacing Rio as the nation's capital of violent crime. The following weekend a group of four youths died in the suburb of Embu. Since then there have been nightly attacks by *justiceiros*, self-styled guardians of public order paid to clean up the mean streets.

A new report by the Rio police department says the *justiceiros* kill for money at the request of local tradesmen desiring revenge, or impatient at the inability of police to detain known or suspected criminals. In peak periods the local morgue sends out a nightly van to collect the bodies.

Nancy Cardia of Sao Paulo University's Centre for the Study of Violence says Brazil's urban poor live a collective schizophrenia. "They know there's such a thing as law and order, but they don't associate this with police, who are often linked to crime. And their experience has always been that the power of money or of guns will prevail," she said.

Though the Sao Paulo security chief, Antonio Mariz de Oliveira, has promised a special suburban police squad to hunt down the *justiceiros*, he has so far been unable to make any headway — perhaps because underpaid and undisciplined policemen are the problem, not the solution. Survivors of the Embu massacre identified an off-duty militia man as their assailant.

The Rio police report says half the city's *justiceiros* are policemen. Of 74 named killers, 29 are serving or retired police and militia men. The report identified 15 organised assassination squads.

Most of the Rio killings take place in the sprawling Baixada Fluminense suburb, described in United Nations reports as the world's most violent spot. More than 200 summary executions are under investigation, but just five suspected killers are in custody.

29/5/90

Independent

APP. 148

Lazaroni's version of the beautiful game

Phil Shaw looks at a coach's attempt to temper natural exuberance with an approach which is more calculated

BRAZILIAN culture's three most popular components — football, samba and carnival — come together whenever the nation is in pursuit of its glorious obsession, the World Cup. At *Italia '90*, the drums will resound and the yellow-clad masses will sway, but Brazil's players are likely to move to rhythms learned in the ruthless leagues of Europe.

The image of the Rio street urchin escaping poverty by learning to juggle a ball on the Copacabana beach did not belong entirely in the realms of mythology, as the story of the late and extraordinary Garrincha testifies.

The myth also insisted Brazil did not mind conceding a goal, for they would simply score two themselves; and that they did not really need a manager. Their last World Cup win, in 1970, was cited as proof for it was achieved soon after the sacking of João Saldanha.

Today, more than half of the squad striving to become world champions for a record fourth time earn their corn in France, Italy, West Germany, The Netherlands and Portugal. There, artistry is at a premium, and defensive organisation, a minor element in Brazilian World Cup history, is all. Call it cynical betrayal or overdue tactical awareness, but inevitably Brazil have begun to incorporate the influences absorbed abroad.

The manager of 18 months, the 39-year-old Sebastião Lazaroni, uses terminology, like "tackling back" and "closing down", that would have been anathema to some of his predecessors. He is to stay in Italy to coach Fiorentina, who were impressed by the way Lazaroni has remoulded the defence into the tightest Brazil have had, complete with sweeper and a keeper, Claudio Taffarel, regarded as their best in 30 years.

In 1958 and '62, the country's first World Cup final victories, they fielded a five-man forward line; Lazaroni puts five in midfield. And whereas Garrincha was reputed to do his own overlapping, one of their most potent attacking weapons is now the foraging of two modern full-backs, Branco and Jorginho.

The upshot of this revolution is that Gary Lineker's winner for England in the Wembley friendly in March was the first Brazil had conceded in 5½ matches, and only the third in 15 internationals. They suffered a relapse at home to East Germany, drawing 3-3, but recovered to beat a Spanish XI 1-0.

Now at Asti, where they will be based during Group C matches with Scotland, Sweden and Costa Rica, the "new" Brazil are rated 4-1 second favourites behind Italy. But would triumph for Lazaroni's men in Rome on 8 July be a victory for the "beautiful game" of Pele's autobiography title?

The basis for all Brazil's World Cup successes has been individual flair, agility bordering on elasticity, and an adherence to the philosophy of all-out attack; not to mention genius. In Sweden 32 years ago, a 17-year-old called Pele emerged from a poor black family to join Didi, Vava and Garrincha as they put Europe in its place. Imagine any nation today winning both semi-final and final 5-2, as Brazil did against France and Sweden!

In Chile four years later an ageing team, with Amarildo a clever replacement for their injured deity, Pele, beat Czechoslovakia 3-1 to retain the Cup.

The 1966 finals arguably represented the beginning of Brazil's "Europeanisation". They arrived in England expecting, by Pele's admission, to stroll to victory. Kicked by Bulgaria and Portugal and convinced that the English president of FIFA, Sir Stanley Rous, had ordered referees to favour European-style tackling, they limped home long before Bobby Moore raised the trophy.

> The 1966 finals arguably represented the beginning of Brazil's 'Europeanisation'

In 1970, England alone made a fist of resisting the attacking power of Pele, Jairzinho, Tostão and Gerson, losing only 1-0. In five other fixtures, Brazil scored 18 times with football that belonged in Utopia rather than Mexico.

It proved the end of an era. Four years on, in West Germany, their defensive, niggling team collected only six goals in seven games (three against Zaire), and were lucky to hold Scotland.

Third place in Argentina in 1978 seemed to go to Brazilian heads. They arrived in Spain in 1982 bolstered by the pass-mastery of Zico, Socrates and Falcão, only for a naive defence to be exposed by Paolo Rossi. Returning to Mexico in 1986, they lost on penalties to France in the quarter-finals.

This time, having won the South American Championship and beaten both Italy and The Netherlands 1-0 away in the past year, Brazil travel more hopefully.

Don Howe, the England No. 2, was realistic enough to admit that the team who lost at Wembley were "not the real Brazil, even though the current side are not as good as the 1970 winners".

He singled out three players who "ooze class", one, significantly, a defender — Mozer, of Marseille, the others the Fiorentina midfielder Dunga, and Careca, described by his Napoli co-striker Diego Maradona as "the best player in the world".

Howe believes Brazil will fare better than usual away from South America, because of the "benefits" of having so many European-based players, but not to the extent of winning the tournament.

Andy Roxburgh, the Scotland coach, watched Brazil beat Bulgaria 2-1 in São Paulo last month. "They've got one or two who could have got in the 1970 side," he said, "but that's about it."

He was particularly taken with Careca and Jorghino, but warned that "Brazil might not like the intensity they'll face again in Sweden . . . or maybe us. The two graceful midfield players, Valdo and Silas, wouldn't last two months in our Premier League."

As Roxburgh, who looks to Italy or the Dutch as champions, would admit, that is an indictment of the Scottish scene. It may also be a hopeful sign that Brazil can still produce individuals to make the heart dance, players to bang the drum for the beautiful game.

APPENDIX 149. TEXTS CHOSEN BY 'M-I'.

Collor sends troops to guard rainforests

From Richard House in Sao Paulo

BRAZIL'S President, Fernando Collor de Mello, yesterday celebrated World Environment Day by announcing that troops and military aircraft would be used to prevent farmers cutting and burning the Amazon rain forest during this winter's dry season.

The first stage of Mr. Collor's ecological offensive is named Operation Amazonia, and builds on last year's increased surveillance by hundreds of conservation officers. They will be transported to remote spots by military helicopters and backed up by the army's Amazon Command.

Officials say the four-month operation, starting late this month, should reduce by half the amount of forest destroyed by fire. Such a reduction was expected because of economic difficulties and tax changes that have made opening cattle ranches in Amazonia a pointless operation.

The initiative concentrates more executive power in the hands of the Enviroment Secretary, Jose Lutzenberger, who will control a joint commission of government and non-government experts. Non-government organisations have become increasingly critical of Mr Lutzenberger's refusal to talk to them.

Despite Mr Collor's initiative, resources for environmental protection remain insufficient: the Pantanal area, an immense swampland near the border with Paraguay has just six forest guards to stop the illegal killing of two million alligators each year. The environmental protection agency Ibama is too thinly spread to protect existing national parks, let alone the Amazon. Mr Lutzenberger is seeking an extra $90m (£57.7m) and is pressing for the approval of debt-for-nature swaps.

The participation of the military – who remain ideologically committed to the exploitation rather than conservation of Amazonia – is an important turnaround. Early this year they refused to co-operate with any civilian conservation initiatives. The new government has won over the generals by combining environmental concern with drug interdiction. Yesterday Mr Collor interrupted his wildlife safari in the Pantanal to visit an anti-drug operation on the Bolivian border and set alight 750kg of seized cocaine and marijuana under the approving eye of the army chief, Carlos Tinoco.

APP. 149

Brazil plans to regreen the world

From Richard House in Sao Paulo

BRAZILIAN scientists, doing their bit for Earth Day tomorrow, have developed a scheme to remove up to 10 per cent of the world's carbon dioxide "greenhouse gas" by planting billions of trees in tropical countries. Brazil would contribute by covering 77,000 square miles or about 2 per cent of its own land area with commercial forests of fast-growing softwoods, which will "fix" almost 2.5 billion tonnes of excess carbon dioxide produced by the burning of fossil fuels in developed countries.

The plan's authors hope that ten times this area – 770,000 square miles – could be reforested in the degraded tropical regions of Africa, India and south-east Asia over the next 30 years.

"Industrial nations started out by blaming developing countries for global climatic change," said Jacques Marcovitch, director of Sao Paulo University's Institute of Advanced Studies, where the Floram forestry project is being developed. "We didn't cause the problem, but we want to contribute to a global project for absorbing carbon dioxide." Brazil's burning of the Amazon rain forest is believed to contribute around 4 per cent to world carbon build-up.

The project could be financed by a global environment fund that was proposed this week by Jose Goldemberg, Brazil's representative at the Washington Global Warming conference. Mr Goldemberg, a supporter of the Floram idea, says that a $1-per-barrel tax on world oil consumption would provide $50bn (£30.5bn), sufficient to finance the global clean-up agreement expected to be signed at the 1992 UN environment conference in Brazil.

The project, which could involve the planting of up to 10 billion trees in Brazil alone, excludes the Amazon rain forest and the Pantanal swamplands. "This is a mega-project to defend the Amazon from devastation as well as to capture carbon dioxide," said the project's author, Aziz Ab'Saber, who believes the increased supply of timber would relieve logging pressure on the rain forest.

The only Amazon areas included in the reforestation plan are those already degraded by proximity to foreign-financed roads and railways. Most reforestation would take place on sparsely-populated and impoverished farmland in southern and central Brazil, where erosion is a major problem. Leopold Rodes, a forestry expert, said that, instead of planting slow-growing native hardwood species, almost all the trees would be imported Nordic pine and eucalyptus.

Two-thirds of the Brazilian area would be covered by uniform "industrial forest" producing cellulose or pulp, so huge cloning nurseries and even chemical fertilisers would be needed, he said. A quarter of the new forests, which are designed to have commercial as well as carbon dioxide-fixing value, would be set aside as ecological reserve.

But redeeming the destruction of the exuberant Amazon rain forest by planting dreary lines of pine or eucalyptus does not have universal approval. The Environment Secretary, Jose Lutzenberger, who opposes the plan, dismissed a senior official who supported it.

The concept is not new – it was pioneered by a US energy utility, and this month the Netherlands state electricity board announced it would spend £280m on replanting degraded tropical forests in Bolivia, Colombia, Peru, Ecuador and Costa Rica.

APPENDIX 150 MODEL B. VERBAL REPORT INSTRUCTIONS USED WITH LM.

1. Por favor escolha um artigo discursivo atual de journal ou revista de bem menos de uma pagina que e de interesse pessoal.

2. Leia em passo normal, (isto e, silencioso) como se nao houvesse gravacao. Mas, sempre que voce pausar diga (em portugues)

   a) onde voce pausou no texto; (isto e, depois de que frase)
   b) porque voce pausou (isto e, se a pausa teve como fim resolver um problema causado pelo conteudo de texto, ou para refletir sobre o o conteudo;
   c) por favor especifique 'pensando' em voz alta.

OBRIGADO

MODEL B. IN ENGLISH

1. Please select any current discursive newpaper or magasine article of personal interest of less than one page in length.

2. Read normally, as if no recording were being made. However, whenever you pause during your reading, say

   a) where in the text you paused (i.e., after which sentence or pause);
   b) why you paused (i.e.,if the pause involves solving a problem or reflection on the contents;
   c) please provide the details by 'thinking aloud'.

THANK YOU

APPENDIX 150 MODEL C. VERBAL REPORT INSTRUCTIONS USED WITH ALTA.

1. Por favor escolha um artigo discursivo atual de journal ou revista de bem menos de uma pagina que e de interesse pessoal.

2. Leia os titulos principal e subsidiario do artigo e mencione o que voce espera encontrar no artigo e conhece sobre o assunto.

3. Leia em passo normal, (isto e, silencioso) como se nao houvesse gravacao. Mas, sempre que voce pausar diga (em portugues):

   a) onde voce pausou no texto; (isto e, depois de que frase)
   b) porque voce pausou (isto e, se a pausa teve como fim resolver um problema causado pelo conteudo de texto, ou para refletir sobre o o conteudo;
   c) por favor especifique 'pensando' em voz alta.

4. Faca um rapido sumario do texto em portugues.

OBRIGADO

APPENDIX 151 MODEL C. VERBAL REPORT INSTRUCTIONS USED WITH ALTA.

MODEL C. IN ENGLISH

1. Please select any current discursive newspaper or magazine article of personal interest and of less than one page in length.
2. Scan the title and headings and record your thoughts about the article, what you expect to find, and what you know about the topic.
3. Read normally, as if no recording were being made.
   However, whenever you pause during your reading, say
   a) where in the text you paused (i.e., after which sentence or pause);
   b) why you paused (i.e.,if the pause involves solving a problem or reflection on the contents);
   c) please provide the details by 'thinking aloud'in Portuguese.
4. Make a brief summary of the article in Portuguese and record it.

THANK YOU

APPENDIX 151 MODEL D. VERBAL REPORT INSTRUCTIONS USED WITH M-I.

1. Por favor escolha um artigo discursivo atual de journal ou revista de bem menos de uma pagina que e de interesse pessoal.
2. Leia os titulos principal e subsidiario do artigo.
3. Ligue o gravador; aperte os botoes PLAY e RECORD.
4. Mencione o que voce conhece e espera encontrar no artigo.
5. Rapidamente verifique se seus comentarios estao sendo gravados.
6. Aperte os botoes PLAY e RECORD outra vez, mas tambem o botao PAUSE para evitar gravar silencios.
7. Leia em passo normal, (isto e, silencioso) como se nao houvesse gravacao. Mas, sempre que voce pausar diga (em portugues):
   a) onde voce pausou no texto; (isto e, depois de que frase)
   b) porque voce pausou (isto e, se a pausa teve como fim resolver um problema causado pelo conteudo de texto, ou para refletir sobre o o conteudo;
   c) por favor especifique 'pensando' em voz alta.
8. Faca um rapido sumario do texto em portugues.

OBRIGADO

MODEL D. IN ENGLISH

1. Please select any current discursive newspaper or magazine article of personal interest and of less than one page in length.
2. Scan the title and headings;
3. Turn on the tape recorder; press the record and play buttons.
4. Say what you know about, and what you expect to find in the article.
5. Quickly check to make sure your thoughts have been recorded.
6. Press the PLAY and RECORD buttons again, and the PAUSE button to avoid recording while you are silent.
7. Read normally, as if no recording were being made.
   However, whenever you pause during your reading, say
   a) where in the text you paused (i.e., after which sentence or pause);
   b) why you paused (i.e.,if the pause involves solving a problem or reflection on the contents);
   c) please provide the details by 'thinking aloud' in Portuguese.
8. Please provide a quick summary on the article in Portuguese.

THANK YOU

APPENDIX 152. MODEL E.

INSTRUCOES PARA LEITURA JUNTO COM COMENTARIOS ORAIS (PROTOCOLOS)

A. ANTES DE LER.

1 - Escolha um volume de "English Teaching Forum".
2 - Leia os titulos dos artigos na secao 'News and Ideas' (pagina de conteudo).
3 - Selecione tres artigos que possam ser de seu interesse.
4 - Leia superficialmente o titulo e subtilulos dos tres artigos e escolha aquele que julgar mais relevante para voce usar em sala de aula.

B. LIGUE O GRAVADOR.

- Enquanto estiver pensando sobre o titulo e os manchetes diga (em portugues) o que voce sabe sobre o topico e o que voce espera encontrar no texto.

C. ENQUANTO ESTIVER LENDO O ARTIGO.

- Leia em passo normal, (isto e, silencioso) como se nao houvesse gravacao. Mas, sempre que voce pausar diga (em portugues)
  - onde voce pausou no texto; (isto e, depois de que frase)
  - porque voce pausou (isto e, se a pausa teve como fim resolver um problema causado pelo conteudo de texto, ou para refletir sobre o o conteudo; por favor especifique 'pensando' em voz alta.

D. AO FIM DE CADA SECCAO OU QUANDO JULGAR HAVER UMA DIVISAO NATURAL DO TEXTO

- Faca um rapido sumario em portugues sobre a respectiva seccao do texto; diga o que pensou sobre os topicos no texto enquanto lia.

E. AO FIM DO ARTIGO.

- Faca um apanhado geral do texto em portugues, dizendo que voce achou util ou aplicavel a sua realidade como professora e porque.

MUITO OBRIGADO.

APPENDIX 153. MODEL F.
INSTRUCOES PARA LEITURA JUNTO COM COMENTARIOS ORAIS (PROTOCOLOS)

A. ANTES DE LER.

1 - Tres artigos de "English Teaching Forum" foram selecionados que possam ser de seu interesse profissional.
2 - Leia superficialmente o titulo e subtitulos dos tres artigos e escolha aquele que julgar mais relevante para voce usar em sala de aula.

B. LIGUE O GRAVADOR.

- Enquanto estiver pensando sobre o titulo e os manchetes diga (em portugues) o que voce sabe sobre o topico e o que voce espera encontrar no texto.

C. ENQUANTO ESTIVER LENDO O ARTIGO.

- Leia em passo normal, (isto e, silencioso) como se nao houvesse gravacao. Mas, sempre que voce pausar em sua leitura diga (em portugues)
  - onde voce pausou no texto; (isto e, depois de que frase)
  - porque voce pausou (isto e, se a pausa teve como fim resolver um problema causado pelo conteudo de texto, ou para refletir sobre o o conteudo; por favor especifique 'pensando' em voz alta em portugues.

D. AO FIM DE CADA SECCAO OU QUANDO JULGAR HAVER UMA DIVISAO NATURAL DO TEXTO

- Faca um rapido sumario em portugues sobre a respectiva seccao do texto; diga o que pensou sobre os topicos no texto enquanto lia.

E. AO FIM DO ARTIGO.

- Faca um apanhado geral do texto em portugues, dizendo que voce achou util ou aplicavel a sua realidade como professora e porque.

F. O SEGUNDO ARTIGO.

- Num momento oportuno (isto e, agora, mais tarde, voce que sabe) escolha um segundo artigo. Leia superficialmente o titulo e subtitulos de novo. Ligue o gravador de novo e recomeca a rotula por favor.

G. O TERCEIRO ARTIGO - Por gentileza segue os etapos B ate E de novo.

MUITO OBRIGADO.

APPENDIX 154.

INSTRUCTIONS FOR THE ORGANIZERS OF THE DATA COLLECTION. 1990.

A. THE AIMS.

The aim of this exercise is to collect data from practising EFL teachers from the Brazilian public sector. The intention is for the teachers, who should be volunteers, to read three TEFL methods articles from the publication 'English Teaching Forum' and to report verbally on their experience of reading immediately prior to reading each article, during the reading of each article, and immediately following their reading. The details of this verbal reporting are provided in my open letter and on the instruction sheet, both in Portuguese, included. The teachers/readers should be given ample time to read, digest and discuss both these documents well before the actual recordings. The verbal reporting for each reading should be recorded on audio casettes. There should be (ideally) at least six respondants. Recordings of as many teachers as are willing and able to participate would be welcome; on the other hand, if only two volunteers are available at either level, so be it.

B. THE DATA COLLECTION USING 'VERBAL REPORTING'.

The candidates should select three 'Forum' articles as relevant to their needs from a scan of the magasine contents. They should not have access to the articles or have read or discussed them before the verbal reporting exercise. For the recording stage the readers/teachers should follow the set of instructions carefully. They should be reminded to check whether their recording is audible at the pre-reading stage, i.e. before the reading of the article itself.

The teachers should not have read the articles before. Nor should they be asked to read the articles consecutively without a break; they should, at the very least, pause to chat and have a coffee. Ideally the teachers themselves should decide when and where they would like to read, but the logistics of having somewhere quiet to read and record may, of course, dictate.

Each audio cassette tape should have a number and a letter. However, if it would be easier or preferable, initials can be used rather than numbers, providing some indication of the reading level is given for each individual.

D. THE QUESTIONNAIRE.

Each teacher involved should also complete the enclosed questionnaire, but no names, please, simply a number which corresponds to their number on the recorded cassette, or the corresponding initials. The questionnaire is designed to provide information about each of the teachers. If this could be complemented by any information which you feel is relevant, (e.g. performance in your classes, courses; as a classroom teacher; other forms of professional or related experience) this would be very welcome. My transcription and interpretation of the recordings will be made available, together with my comments, for any teacher requesting the same. Many thanks for your invaluable help and cooperation.

APPENDIX 155. MODEL 9.

INTRUÇÕES PARA A LEITURA DE ARTIGOS SOBRE METODOLOGIA DE ENSINO DE INGLES ACOMPANHADA DE COMENTÁRIOS ORAIS (VERBAL REPORTING)

A. ANTES DE LER O ARTIGO
1. Leia os títulos principal e subsidiário do artigo.
2. Ligue o gravador; aperte os botões PLAY e RECORD.
3. Enquanto você estiver pensando sobre esses títulos, mencione o que você espera encontrar no artigo e o que você conhece sobre o assunto que seja de relevância para você como professor. Você não precisa lidar com cada título em separado mas fornecer predições curtas e generalizadas sobre o conteúdo.
4. Rapidamente verifique se seus comentários estão sendo gravados.
5. Aperte os botões PLAY e RECORD outra vez mas também o botão PAUSE para evitar gravar silêncios.

B. ENQUANTO ESTIVER LENDO
1. Leia naturalmente (isto é, em silencio), como se o gravador não existisse. Portanto, pause, releia ou retorne a pontos anteriores do texto, como você normalmente o faz ao ler. Entretanto cada vez que você pausar, reler ou retornar, solte o botão PAUSE e "pense en voz alta" dizendo
a) onde voce pausou, releu ou retornou, isto é, após que frase;
b) porque você pausou, releu ou retornou; por exemplo se foi para resolveu um problema criado pela sua leitura do texto ou se para refletir sobre o conteúdo. Por favor diga por que "pensando em voz alta". Favor agora verifique a qualidade da gravação, ouvindo a sua ultima frase.

Observação: Você poderá tambem parar, soltar o botão PAUSE e relatar verbalmente em qualquer etapa da leitura. Por exemplo onde você achar que exista uma segmentação natural do texto (ou seja aproximadamente 6 ou 7 vezes no artigo inteiro), você poderá querer dizer o que você está/esteve pensando enquanto le/lia no tocante as idéias do autor. Entretanto, não se espera que você cubra o texto todo explicando, traduzindo ou lendo em voz alta.

C. APÓS LER O ARTIGO
1. Faca uma avaliação do artigo (nao um sumário) no tocante aquilo que você julga útil/aplicável a sua realidade didática. Grave sua apreciação "pensando em voz alta" e por favor verifique a qualidade de gravação ouvindo sua última frase.

D. AO LER O SEGUNDO ARTIGO
Em momento oportuno (isto é ou agora ou mais tarde, quando você assim o escolher) passe ao artigo 2 e siga as instruções A, B e C acima.

E. AO LER O TERCEIRO ARTIGO
Siga as instruções A, B e C outra vez.

Muitissimo obrigado

APPENDIX 156. MODEL 5 (ENGLISH TRANSLATION)

INSTRUCTIONS FOR READING TEFL METHODS ARTICLES WITH VERBAL REPORTS.

A. BEFORE READING THE ARTICLE ITSELF.

1. Turn to the article, scan the title and the headings.
2. Turn on the tape recorder; press the play and record buttons.
3. As you are thinking about the title and the article say what you expect to find in the article and what you know of of these topics of relevance to you as a TEFL teacher. You should not deal with each heading separately, but provide your general predictions of the contents.
4. Quickly check to make sure your thoughts have been recorded.
5. Press the play and record buttons again, but also press the pause button in order to limit what is recorded in future.

B. AS YOU ARE READING.

1. Read naturally (i.e. in silence) as if there were no tape recorder. So pause, reread or refer back as you would normally. But each time you pause, reread or refer back, release the pause button and please 'think aloud' saying:
   a) where you paused; reread, referred, i.e. after which phrase.
   b) why you paused; e.g. whether in order to solve a problem created by your reading of the text or to reflect upon the contents. Please, say why, 'thinking aloud'. Please check the quality of the recording of your last sentence now.
2. However, you may stop, release the pause button and report verbally at any time during the reading you wish. For example, where you feel there is a natural break in the text (i.e. approximately six or seven times in the entire article) you may want to say what you are/have been thinking, as you were reading, as far as the author's ideas are concerned. You are not expected to go systematically through the text explaining, translating or reading aloud. please check the quality of the recording of your last sentence.

C. AFTER READING THE ARTICLE.

Review the entire article contents in terms of what you feel is is useful and/or applicable for your own teaching/learning. Record you review 'thinking aloud' and please check the quality of the recording of your last sentence.

D. THE SECOND ARTICLE.

At an opportune moment (i.e. now, later or whenever you choose) move to the second article and follow steps A, B and C above.

E. THE THIRD ARTICLE.

Please follow steps A, B and C again. Many, many thanks.

APPENDIX 157.

INSTRUCTIONS FOR THE ORGANIZERS OF THE DATA COLLECTION.

A. THE AIMS.

The aim of this exercise is to collect data from practising EFL teachers from the Brazilian public sector. The intention is for the teachers, who should be volunteers, to read three TEFL methods articles from the publication 'English Teaching Forum' and to report verbally on their experience of reading immediately prior to reading each article, during the reading of each article, and immediately following their reading. The details of this verbal reporting are provided in my open letter and on the instruction sheet, both in Portuguese, included. The teachers/readers should be given ample time to read, digest and discuss both these documents well before the actual recordings. The verbal reporting for each reading should be recorded on audio cassettes. While participants should not identify themselves either on the recording or in written form on the outside of the cassette, there should be some form of identification, i.e. Recife 1; Recife 2; Recife 3, etc., and this identification should correspond to that on the questionnaire. In other words, the participants should remain anonymous.

B. AN OPTIONAL PILOT RUN FOR VERBAL RECORDING.

As teachers are rarely accustomed to, or at home with, verbal reporting, a practice run should be carried out, with those participants who prefer, using the text by Wukasch provided and the instructions in Portuguese labelled 'A'. This is really to ensure that the recording quality is acceptable, that no gaps are left, (i.e. that the pause button is used) and that the participants are providing discussion of the ideas rather than straightforward translation or retelling, which is not required. Both the trial run and the three reports proper should be provided in Portuguese. There should be no pressure on the participants. It must be spelt out to them explicitly that they are not being evaluated, hence the anonymity.

C. THE DATA COLLECTION USING 'VERBAL REPORTING' PROPER.

For the collection of data three 'Forum' articles have been selected as relevant to their needs by fellow Brazilian public-sector TEFL teachers. They should not have access to the articles or have read or discussed them before the verbal reporting exercise. For the recording stage the readers/teachers should follow the set of instructions carefully. They should be reminded to check whether their recording is audible at the pre-reading stage, i.e. before the reading of the article itself.

Each teacher should read all three articles, (A) by Cox, "Visually relating to relative pronouns." in Forum, January, 1990, p.47-48; (B) by Rinvolucri, "Dictation..." in Forum, January, 1990, p.49-50; (C) by Woodward, "Splitting the atom..." in Forum, October, 1988, p.45-46. The teachers should not have read the articles before. Nor should they be asked to read the articles consecutively without a break; they should, at the very least, pause to chat and have a coffee. Ideally the teachers themselves should decide when and where they would like to read, but the logistics of having somewhere quiet to read and

record may, of course, dictate. Nor should the articles be read in the same order by each teacher. Ideally there should be a spread, e.g.: ('A'= Cox; 'B'= Rinvolucri; 'C'= Woodward)

Readers.	Order.	Readers.	Order
1.	A B C	4.	C A B
2.	C B A	5.	B C A
3.	B C A	6.	A C B

Each audio cassette tape should, therefore, have a number. However, if it would be easier or preferable, initials can be used rather than numbers, providing some indication of the reading level is given for each individual.

D. THE QUESTIONNAIRE.

Each teacher involved should also complete the enclosed questionnaire, but no names, please, simply a number which corresponds to their number on the recorded cassette, or the corresponding initials. The questionnaire is designed to provide information about each of the teachers. If this could be complemented by any information which you feel is relevant, (e.g. performance in your classes, courses; as a classroom teacher; other forms of professional or related experience) this would be very welcome.

E. ASSESSING THE EFL READING LEVEL OF THE PARTICIPANTS.

Each candidate should complete under examination conditions (and adhering to the examination guidelines) the multiple choice questions of the intermediate and advanced reading part of the Oxford testing battery enclosed. These should not have any indication of the names of the participants but the same letter or number as the responding tape and the questionnaire. I would also be obliged if you could provide me with your own asessment of each candidates' reading abbility, based on pre-course testing and or your knowledge as their teacher, on a crude rating scale of E (near-native) to A (i.e. Cambridge Preliminary Certificate level.

My transcription and interpretation of the recordings will be made available, together with my comments, for any teacher requesting the same.

Thanks, thanks, many thanks. Muitissimo obrigado. I know how much work this involves. I owe you. Yours gratefully. David Shepherd.

APPENDIX 158(A)

Durham, julho de 1991

Caro/a Colega,

Muito obrigado por sua boa vontade em participar de minha pesquisa.

O propósito geral de minha pesquisa é melhorar a habilidade de professores do setor público em obter informações/dados a partir de artigos sobre metodologia de ensino de ingles. A sua participação nesta atividade consiste em ajudar-me fornecendo informações no tocante a estratégias que você aciona ao ler artigos de interesse profissional. O meu objetivo com esta atividade é entender seus processos de compreensão, isto é, o que voce faz quando lê e interpreta três artigos sobre metologia de ensino de ingles e como voce relaciona a informação obtida com sua experiência anterior de ensino e suas necessidades profissionais atuais.

Nesta atividade, portanto, nao existe interpretação certa ou errada dos artigos, porque voce é quem julga o que é relevante ou nao a sua situação didática. Esta atividade nao é um teste de sua proficiência na língua inglesa, nem de seu conhecimento sobre metodologia de ensino. Você não será avaliado em nenhum aspecto porque meu único interesse é investigar os seus processos individuais de leitura.

Participar desta atividade significa dar um pouco de seu tempo para ler os artigos e simultaneamente gravar o seu relato verbal sobre o modo que você processa os mesmos artigos. Durante a leitura você permanecerá sozinho. A leitura poderá ser efetuada em qualquer lugar e em qualquer hora que lhe sejam convenientes. O relato verbal ou "pensar em voz alta" desta maneira nao é comum. Entretanto nada mais é do que verbalizar o que nos normalmente fazemos enquanto nossas mentes processam uma leitura. O objetivo de gravar o seu "pensar em voz alta" neste caso é captar o trabalho de sua mente ao processar informação sobre artigos de metodologiua de ensino. NÃO se tem como objetivo, portanto, obter-se nem um sumário do texto, nem sua tradução, nem a leitura do texto em voz alta.

Espera-se que apesar de instruções e da necessidade de gravar simultaneamente você considere esta experiência válida. Em outras palavras, espera-se que você, como professor trate os artigos como fonte de informação, identificando aqueles aspectos que possam ser de interesse ou de aplicação no seu trabalho/estudo. Sinta-se a vontade para fazer anotações nos artigos ou sublinhar partes que você achar relevantes, caso você assim o faca quando lê. Espera-se tambem que esta experiência possa desenvolver sua concientização sobre suas estratégias de leitura.

Lembre-se que esse nao é nem teste nem exame. A transcrição das gravações sera mantida em sigilo. Nenhum nome será mencionado. As gravações não serão utilizadas por niguém a não ser eu mesmo. Entretanto, você poderá ter acesso a sua gravação, a transcrição da mesma e as minhas interpretações sobre o seu processamento de leitura quando/se você assim o desejar.

Mais uma vez obrigado por sua ajuda.

David Shepherd

APPENDIX 158 (B)

35, Kepier Court,
Durham, DH 1 1 TJ.
July, 1991.

Dear colleague,

I am very grateful for your willingness to participate in my research. The overall aim of my thesis is to improve the ability of Brazilian public sector teachers to access information from TEFL methods articles. Your role is to help by providing me with information regarding your own reading strategies which you, as a successful reader, bring to bear on the same TEFL methods articles. At this stage my objective is to learn about your comprehension processes, i.e., what you do when reading and interpreting three TEFL methods articles and how you relate the information to your previous teaching and your present professional needs. There is, therefore, no 'right' or 'wrong' interpretation. This is not a test of your understanding, either of language, methodology, teaching or anything else. There will be no form of evaluation as my interest is exclusively in your individual reading processes.

It will mean giving up a little of your time to read the articles, while simultaneously reporting 'verbally' into a tape recorder, on the way you are processing. You will be alone for the reading, which may take place anywhere and at any time convenient for yourself. 'Thinking aloud' in this way is unusual. However it is no more than verbalizing what we normally do as our minds are always processing during reading. The objective is to capture the workings of your mind when processing information from the TEFL articles naturally, not retelling the 'story' of the text nor reading the text aloud.

Because most of us have never experienced the 'verbal reporting' methodology before you will be asked to read and record your thoughts with a short TEFL article as a trial run before the three articles under specific focus. We will then listen to your verbal report recording to see if your protocol needs focussing in any way.

The hope is that despite the instructions and the verbal reporting you will treat the experience as an 'authentic' one, i.e. that as a TEFL practitioner you will read the articles as a source of potential professional interest, identifying those aspects of the writer's discourse which may be of interest or of application to your work as a teacher or student. You may, of course, make written notes, or underline parts of the articles which you consider relevant, if this is your usual reading approach. It is also hoped that the experience will develop your awareness of your own reading strategies which ought to be of some professional interest.

Thank you very much for your cooperation. Please remember throughout that this is not a text nor an examination. The transcription of the recordings will be made in the strictest confidentiality as no names will be mentioned. At no stage will the recordings be made available to anyone other than myself. Of course you may have access to the recordings, the scripts and my interpretations of your processing whenever you wish.

David Shepherd.

APPENDIX 159. SET OF TOPICS FOR STRUCTURED INTERVIEW IN BRITAIN.

1. SEX _____ 2. AGE _____

3. QUALIFICATIONS ----------

---

4. NUMBER OF YEARS TEACHING EFL ----------

5. LEVELS TAUGHT ----------
---

5. MATERIALS USED IN TEFL----------

---

5. THINGS YOU ENJOY ABOUT TEFL _____
_____
_____

6. THINGS YOU LIKE LESS ABOUT TEFL _____
_____
_____

7. QUESTIONS ABOUT THE PRESENT RESEARCH_____
_____
_____

8. HOW IT RELATES TO YOUR PRESENT TEACHING AND/OR STUDIES
_____
_____
_____

APPENDIX 160. EXEMPLIFICATION OF REFERENCE TO C/R MACROPATTERNS.

1. PRE-READING STAGE.

'...providing details of how to achieve...' (K.18.11) '...a type of splitting the atom...' (K.19.17) 'The problem is to avoid consumerism' (TELENI.21.11) 'difficulty...provide answers to doubts...a series of activities based on the writer's answer...' (TELENI.22.17) 'he'll try to show how and why to do it...' (NIC.17) 'the problem...the use of too many things...there's a difficulty to avoid...' (NIC 25.11) '...ways of facing particular things that cause trouble...' (PAULA. 26.17) '...one of the problems faced...'(PAULA. 17.16) 'Tessa will show a manner of avoiding them/an alternative group of procedures/the neccessity for aiming...'(PAULA 28.11) '...a problem...' (AMGS. 30.11.) 'The text will probably be about how to avoid set recipes' ' (...este texto deve ser sobre como...e evitar receitas...') (TG. 31.11.) 'it will be some technique aimed at overcoming a problem...' (vai ser alguma tecnica/para superar um problema...') (TG. 32. 16.) '...to present a solution...' ('...apresentar uma solucao...') '...help in practical ways to resolve...solve the problems...' 'ajudar com meios praticos/ a resolver solucionar tais problemas') (RECIFE-1.47.16.) 'an attempt to avoid consumerism...to avoid using too much energy' ('uma tentativa de evitar consumismo...evitar sem se gastar tanto) (RECIFE-1.49.11.) 'to avoid...teachers becoming exhausted...' ('evitar o desgaste dos professores...') (RECIFE-2. 50.11.) '...general problems' ('problemas gerais') (RECIFE-2. 52.16.) 'apply dictation in another less stressful, less arid way...' ('aplicar o ditado/de uma outra maneira/que sera menos arida/ menos estressante...') (RECIFE-3.53.17.) 'a way of avoiding consumerism' ('uma maneira de evitar o consumo...') (RECIFE-3.54.11) '...presented in a more amenable way...' ('...apresentada de uma maneira mais amena...') (RECIFE-3. 55. 16.) 'a way of not wasting time...creating a more efficient use of time available...'('uma maneira...a nao desperdicar tempo... ...tornar... mais eficiente usando bem o tempo disponivel...') (RECIFE-4.56.11.) 'reasons for...types of errors...' ('razoes...tipos de erros...') (RECIFE-4.57.16) 'a way of transforming... to an interesting and useful activity...' (uma maneira...transformar esta actividade interssante e proveitosa...') (RECIFE-4.58.17.) '...find a solution to avoid this consumerism...' ('encontrar uma solucao para evitar esse consumismo...') (RECIFE-5.60.11)

.2. 'WHILE READING' STAGE.

'...a similar means to the same end/...to her aim'(K.18.11.3) 'His article will provide the details and reasons or answers for the questions he proposes' (K. 19.17.1) 'I'm beginning to see how important it is/ to employ questions like these/and think about the answers/(K. 19.17.3.) '...has tried to solve the problem/ and whether his ways or methods...' (TELENI. 20.16.1) '...how the difficulty is explained/how the explanation is put forward moving step by step...'(TELENI. 20.16.4) '...his aim/the problem he is concerned about'(TELENI.20.16.5) 'the means of avoiding a typical clausal mistake'(TELENI.20.16.6) 'Tessa wants to provide the wherewithall...'(TELENI.21.11.1.) '...crucial steps to success in achieving...'(TELENI.21.11.2) 'Mario presents a framework for his suggestions in the form of a framework...' (TELENI. 22.17.1) '...to

give some suggestions to deal with a problem' (NIC.23.16.1) 'now I see that Mario will talk about whether 'Should...?' (NIC. 24.17.1.) '...the problem is...' (NIC. 25.11.1) '...he's going to give answers to just one question' (PAULA 26.17.1) 'what the content of the article will be...the problematic area' (PAULA. 27.16.1) '...rained with all these techniques...' (PAULA.28.11.1.) 'I would like to outline one way of avoiding the artificial tendency' (AMGS.30.11.1.) '...faz parte da proposta do texto' (TG.31.11.) (' ...this is part of the overall objective of the article.) 'entao na realidade e isso, one way of avoiding the superficial tendency' ('So in reality it's this...' (TMGS. 34.11.1) 'mostrando detalhes como resposta das perguntas' ('presenting details as answers to questions') (CURITIBA-2.38.17.1) 'there is a disadvantage...a danger...' (RECIFE-3.54.11.1) '...uma maneira efetiva eficiente ...de erradicar este tipo de problema' ('an effective efficient way of erradicating this type of problem') RECIFE-4. 57.16.4)

3. RETROSPECTIVE REVIEWS.

'the article is aimed at providing details about a kind of approach...' (K.18.11.) 'it's a type of variation on a theme' (K.19.17) 'alleviate the difficulty of grammar' (TELENI.20.16.) 'Tessa's goal...to use...' (TELENI.21.11.) 'he focussed on the one...question' (NIC. 24.17.) '...his total concern is on language problems' (PAULA.27.16) 'training is too full of ideas/ and that the trainers job ...aim at getting teachers to see the activities...the danger of...a planned series of steps...' (PAULA.28.11.) 'a partir da receita gerar outras' ('by means of the recipe create others') (TG. 31.11.) 'questionando...como variar as atividades' ('questioning how to vary activities') (TG.33.17.) '...uma solucao apresentada...' ('a solution presented') (TG. 32.16.) '...este tipo de approach como solucao' ('this type of approach as a solution') (TMGS.35.16)

APPENDICES: MATRICES BASED ON ANALYTICAL FEATURES IN TRANSCRIPTS.

LEGEND: horizontal letters in square brackets represent the analytical features assigned to the unit, verbalization or utterance; the latter are represented by vertical numbers in brackets; the symbol '+' indicates the presence of analytical categories. The dotted lines represent the division in the verbal reports between the initial 'Pre-reading Predictions', the 'While Reading' introspections, and the final 'Retrospective Review'. Scores for each feature are given after each dotted line and total scores are given for each feature on the last line of the matrix.

APPENDIX 161. MATRIX 1. PARTICIPANT PE. TEXT 9. TRANSCRIPT 16.

CATEGORY->	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
DATA UNIT												
(1)			+					+				
(2)										+	+	
	---	---	---	---	---	---	---	---	---	---	---	---
(3)											+	
(4)											+	
(5)											+	
(6)											+	
(7)											+	
(8)											+	
(9)												+
(10)												
(11)	+								+			
(12)				+								
(13)				+								
(14)					+				+			
(15)					+				+			
(16)									+			
(17)	+	+										
(18)					+				+			
(19)	+	+										
(20)					+							
(21)					+				+			
(22)	+										+	
(23)							+					
(24)											+	
(25)											+	
(26)						+						
(27)												
(28)					+							
(29)				+								
(30)				+								
(31)					+							+
(32)											+	
(33)												+
(34)												
(35)	+	+										
(36)					+							
(37)				+								
(38)					+							
(39)	+	+									+	
(40)											+	
(41)								+				
(42)												

```
                 ------------------------------------------------------------
(43)             +
(44)                                +
(45)                                +
(46)                                +
(47)                          +
(48)                                                                    +
(49)                                                                    +
(50)                                                                    +
(51)                                                              +
-------------------------------------------------------------------------------
```

APPENDIX 162 MATRIX 2. PARTICIPANT NE. TEXT 8. TRANSCRIPT 17.

CATEGORY-> DATA UNIT	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
(1)		+								+	+	
(2)											+	
(3)											+	
(4)											+	
(5)										+	+	
(6)	+	+										
(7)												+
(8)											+	+
(9)											+	
(10)											+	+
(11)											+	+
(12)											+	+
(13)	+	+		+								
(14)		+					+					
(15)			+				+					
(16)	+	+										
(17)				+								
(18)									+			
(19)											+	
(20)												+
(21)												+
(22)			+						+	+		+
(23)				+			+					
(24)											+	

APPENDIX 163. MATRIX 3 PARTICIPANT K. ARTICLE 11. TRANSCRIPT 18.

CATEGORY-> DATA UNIT	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
(1)			+	+								
(2)									+	+	+	
(3)										+	+	
(4)				+					+			
(5)										+	+	+
(6)						+				+	+	
scores	0	0	1	2	0	1	0	0	2	4	4	1
(7)		+	+									
(8)				+	+							
(9)	+											
(10)					+							
(11)			+						+			
(12)	+											
(13)					+							
(14)			+									
(15)											+	
(16)										+	+	
(17)	+											
(18)		+										
(19)				+								
(20)	+								+			
(21)					+			+				
(22)	+											
(23)		+										
(24)					+				+			
scores	5	2	3	2	5	0	0	1	3	1	2	0
(25)								+		+		+
(26)	+											
(27)												+
(28)											+	
(29)										+		
(30)											+	+
(31)											+	
(32)								+		+		
(33)			+									+
(34)											+	+
scores	1	0	1	0	0	0	0	2	0	3	4	5
TOTALS	6	2	5	4	5	1	0	3	5	8	10	6

APPENDIX 164. MATRIX 4. PARTICIPANT K. TEXT 17. TRANSCRIPT 19.

CATEGORY->	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
DATA UNIT												
(1)	+											
(2)			+				+	+			+	
(3)			+				+	+				
scores	1	0	2	0	0	0	1	1	0	0	1	0
(4)	+											
(5)		+										
(6)				+	+				+			
(7)									+			
(8)								+		+		
(9)	+											
(10)					+							
(11)							+				+	+
(12)	+											
(13)		+										
(14)											+	+
(15)	+											
(16)		+										
(17)												+
(18)							+	+				
(19)										+		
(20)							+	+	+			
(21)			+				+					
(22)			+									
scores	4	2	2	1	2	0	4	3	3	2	3	3
(23)									+			
(24)			+									
(25)									+			
(26)										+		
(27)											+	+
scores	0	0	1	0	0	0	0	0	2	1	1	1
TOTALS	5	2	5	1	2	0	6	5	5	3	4	4

APPENDIX 165. MATRIX 5. PARTICIPANT TELENI. TEXT 16 . TRANSCRIPT 20.

CATEGORY->	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
DATA UNIT												
(1)			+				+					
scores	0	0	1	0	0	0	1	0	0	0	0	0
(2)	+									+	+	
(3)									+			
(4)				+						+		
(5)										+	+	
(6)												
(7)	+											
(8)		+										
(9)					+				+	+		
(10)	+											
(11)					+						+	
(12)				+						+		
(13)				+					+			
(14)								+		+		
(15)	+											
(16)					+					+	+	
(17)											+	
(18)	+	+										
(19)					+							
(20)					+					+		
(21)									+	+		
(22)	+								+			
(23)											+	
(24)	+											
(25)												+
(26)												+
(27)				+								
(28)	+											
(29)					+							
(30)	+											
(31)					+				+			
(32)			+						+			
(33)	+											
(34)		+										
scores	10	3	1	4	7	0	0	1	7	9	6	2
(35)											+	+
(36)												+
(37)										+		
(38)								+				+
(39)											+	+
(40)			+									
(41)											+	+
(42)											+	
(43)							+					+
scores	0	0	1	0	0	0	1	1	0	1	4	6
TOTALS	10	3	3	4	7	0	2	2	7	10	10	8

APPENDIX 166. MATRIX 6. PARTICIPANT TELENI. ARTICLE 11. TRANSCRIPT 21.

CATEGORY-> DATA UNIT	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
(1)			+									
(2)		+							+			
(3)										+		
(4)			+	+								
(5)									+		+	
(6)						+			+			
scores	0	1	2	1	0	1	0	0	3	1	1	0
(7)	+				+							
(8)							+		+	+		
(9)		+	+									
(10)		+	+				+					
(11)		+										
(12)	+											
(13)								+		+		
(14)							+				+	
(15)			+									
(16)											+	
(17)											+	+
(18)	+	+										
(19)											+	
(20)	+											
(21)		+										
(22)			+									
(23)							+	+				
(24)											+	+
(25)	+	+										
(26)			+				+					+
(27)							+					+
scores	5	6	5	0	1	0	6	2	1	2	5	4
(28)										+		
(29)			+									
(30)												+
(31)							+				+	+
scores	0	0	1	0	0	0	1	0	0	1	1	2
TOTALS	5	7	8	1	1	1	7	2	4	4	7	6

APPENDIX 167. MATRIX 7. PARTICIPANT TELENI. TEXT 17. TRANSCRIPT 22.

CATEGORY->	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
DATA UNIT												
(1)		+					+			+		
(2)							+			+		
(3)		+							+	+	+	
(4)			+						+	+	+	
scores	0	2	1	0	0	0	2	0	2	4	2	0
(5)							+					
(6)	+											
(7)		+						+				
(8)			+					+				
(9)								+		+		
(10)	+											
(11)		+										
(12)			+	+								
(13)	+	+										
(14)												+
(15)			+				+					+
(16)			+				+	+				
(17)			+				+					
(18)							+	+				
(19)	+											
(20)		+						+			+	
(21)											+	
scores	4	4	5	1	0	0	5	6	0	1	2	2
(22)									+			
(23)									+	+		
(24)			+								+	+
(25)											+	
(26)		+										
(27)							+				+	
(29)							+				+	
(30)								+			+	
(31)							+				+	
(32)											+	+
scores	0	1	1	0	0	0	3	1	2	1	7	2
TOTALS	4	7	7	1	0	0	10	7	4	6	11	4

APPENDIX 168. MATRIX 8. PARTICIPANT NIC. TEXT 16. TRANSCRIPT 23.

CATEGORY->	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
DATA UNIT												
(1)				+								
(2)					+							
(3)			+				+		+			
scores	0	0	1	1	1	0	1	0	1	0	0	0
(4)	+				+							
(5)				+								
(6)				+					+			
(7)										+		
(8)											+	
(9)						+						
(10)						+						
(11)	+											
(12)					+							
(13)				+								
(14)					+							
(15)				+		+						
(16)				+					+			
(17)					+	+						
(18)	+											
(19)												+
(20)											+	+
(21)					+	+						
(22)	+	+										
(23)				+								
(24)		+					+	+				
(25)												+
scores	4	2	0	6	5	5	1	1	2	1	2	3
(26)	+											
(27)												+
(28)										+	+	+
(29)			+									+
(30)												+
scores	1	0	1	0	0	0	0	0	0	1	1	4
TOTALS	5	2	2	7	6	5	1	1	3	2	3	7

APPENDIX 169. MATRIX 9. PARTICIPANT NIC. TEXT 17. TRANSCRIPT 24.

CATEGORY->	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
DATA UNIT												
(1)											+	
(2)											+	+
(3)											+	
(4)				+							+	
(5)									+	+		
(6)						+						
scores	0	0	0	1	0	1	0	0	1	1	4	1
(7)	+											
(8)					+	+						
(9)		+						+		+		
(10)				+					+			
(11)						+						
(12)	+				+							
(13)				+								
(14)		+										
(15)				+								
(16)						+						
(17)					+							
(18)			+									
(19)										+		
(20)								+				
(21)			+	+								
(22)		+										
(23)					+							
(24)									+			
(25)				+								
(26)		+										
(27)				+			+				+	
scores	2	4	2	6	4	3	1	2	2	2	1	0
(28)	+											
(29)												+
(30)									+	+		
(31)			+				+					
(32)			+									
(33)							+	+				
(34)											+	
(35)			+									
(36)											+	
(37)			+									+
scores	1	0	4	0	0	0	2	1	1	1	2	2
TOTALS	3	4	6	7	4	4	3	3	3	3	7	3

APPENDIX 170. MATRIX 10. PARTICIPANT NIC. ARTICLE 11. TRANSCRIPT 25.

CATEGORY->	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
DATA UNIT												
(1)									+	+	+	
(2)			+	+								
(3)										+		
(4)						+			+			
(5)									+			
scores	0	0	1	1	0	1	0	0	3	2	1	0
(6)			+					+		+		
(7)									+			
(8)								+		+		
(9)												+
(10)												
(11)			+									
(12)											+	+
scores	0	0	2	0	0	0	0	2	1	2	1	2
(13)			+							+		
(14)												+
(15)												+
(16)			+									
(17)											+	+
(18)											+	
(19)											+	+
scores	0	0	2	0	0	0	0	0	0	1	3	4
TOTALS	0	0	5	1	0	1	0	2	4	5	5	6

APPENDIX 171. MATRIX 11. PARTICIPANT PAULA. TEXT 17. TRANSCRIPT 26.

CATEGORY->	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
DATA UNIT												
(1)							+					
(2)								+			+	
(3)										+		
scores	0	0	0	0	0	0	1	1	0	1	1	0
(4)	+				+							
(5)					+							
(6)					+				+			
(7)								+	+	+		
(8)								+		+		
(9)									+			
(10)			+									
(11)	+							+				
(12)		+										
(13)					+							
(14)					+				+			
(15)					+				+			
(16)				+								
(17)					+				+			
(18)	+										+	
(19)				+							+	
(20)												
(21)			+	+							+	
(22)				+							+	
(23)			+					+				
(24)	+	+									+	
(25)					+							+
(26)												
(27)							+				+	
(28)											+	
(29)												
(30)					+		+				+	
(31)												
(32)	+											
(33)					+							
(34)	+											
(35)					+		+				+	
(36)	+											
(37)					+						+	
(38)												+
(39)												+
(40)	+											
(41)		+										
(42)					+				+			
(43)					+		+					
(43)						+						
(44)									+		+	
(45)											+	
(46)	+											
(47)		+										
(48)									+			
(49)									+			
(50)			+	+								
(51)												+
(52)											+	

(53)			+							+	+	
(54)												+
(55)	+	+										
(56)					+			+			+	
(57)	+											
(58)												+
(59)										+		
(60)			+									
(61)			+									
(62)			+									
(63)			+								+	
(64)			+				+					
scores	11	4	10	1	0	1	5	5	10	4	16	6
(65)	+											
(66)						+						
(67)			+							+		
(68)												+
(69)			+	+								
(70)		+	+									
(71)												+
(72)			+									
(73)												+
(74)											+	+
(75)		+										
(76)											+	+
(77)											+	
(78)											+	+
scores	1	2	4	1	0	1	0	0	0	1	4	6
TOTAL	12	6	14	6	15	2	6	6	10	6	21	12

APPENDIX 172. MATRIX 12. PARTICIPANT PAULA. TEXT 16. TRANSCRIPT 27.

FEATURE -> DATA UNIT	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
(1)			+				+					
(2)											+	
(3)			+								+	
(4)				+							+	+
scores	0	0	2	1	0	0	1	0	0	0	3	1
(5)	+											
(6)									+			
(7)		+	+									
(8)			+							+	+	
(9)											+	
(10)											+	
(11)			+									
(12)											+	
(13)			+								+	
(14)					+							
(15)					+				+			
(16)	+	+										
(17)			+									
(18)			+		+							
(19)				+	+				+			
(20)				+	+							
(21)				+	+							
(22)					+				+			
(23)	+	+										
(24)			+		+							
(25)				+	+				+			
(26)	+											
(27)												+
(28)	+	+										
(29)					+							
(30)			+									
(31)			+	+	+							
(32)	+	+										
(33)					+						+	
(34)	+											
(35)											+	
(36)	+											
(37)				+	+				+			
(38)									+			
(39)			+	+			+					
(40)			+	+					+			
(41)				+					+			
(42)					+		+		+			
scores	8	5	11	9	14	0	2	0	10	1	7	1
(43)	+					+						
(44)				+	+							
(45)				+					+			
(46)			+							+	+	
(47)			+								+	
(48)											+	
(49)											+	
(50)											+	

(51)												+
(52)												+
(53)			+								+	+
scores	1	0	3	2	1	1	0	0	1	1	6	3
TOTALS	9	12	16	12	15	1	3	0	11	2	16	7

APPENDIX 173. MATRIX 13. PARTICIPANT PAULA. ARTICLE 11 TRANSCRIPT 28.

CATEGORY-> DATA UNIT	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
(1)				+					+			
(2)											+	
(3)									+	+	+	
(4)			+				+					
(5)									+	+		
(6)											+	
(7)								+	+			
(8)											+	
(9)										+	+	
scores	0	0	1	1	0	0	0	1	4	3	5	0
(10)	+				+							
(11)					+						+	
(12)											+	
(13)											+	
(14)										+	+	
(15)											+	
(16)											+	+
(17)			+									
(18)	+	+										
(19)				+					+			
(20)						+						
(21)					+							
(22)	+											
(23)					+						+	+
(24)											+	+
(25)	+											
(26)		+										
(27)			+									
(28)								+			+	
(29)			+									
(30)											+	
(31)											+	
(32)			+									
(33)											+	
scores	4	2	4	1	4	1	0	1	1	1	12	3
(34)	+					+						
(35)			+					+				
(36)			+							+		
(37)											+	
(38)								+			+	
(39)												+
(40)											+	
(41)											+	+
(42)											+	+
(43)			+							+		
(44)											+	
(45)			+				+					
scores	1	0	5	0	0	1	1	2	0	2	6	3
TOTALS	5	2	10	1	4	2	2	4	5	6	22	6

APPENDIX 174. MATRIX 14. PARTICIPANT AMGS. TEXT 17. TRANSCRIPT 29.

CATEGORY->	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
DATA UNIT												
(1)			+				+					
(2)			+				+					
(3)							+				+	
(4)						+		+				
scores	0	0	2	0	0	1	3	1	0	0	1	0
(5)	+											
(6)		+										
(7)								+				
(8)					+	+						
(9)									+			
(10)						+			+			
(11)			+						+			
(12)		+						+	+	+		
(13)			+		+			+				
(14)									+			
(15)	+				+							
(16)									+			
(17)				+					+			
(18)			+			+						
(19)						+			+		+	
(20)						+						
(21)	+	+										
(22)									+			
(23)											+	+
(24)									+		+	
(25)	+	+			+							
(26)											+	
(27)			+								+	
(28)											+	+
(29)						+						
(30)	+											
(31)	+	+										
(32)						+						
(33)					+			+	+			
(34)						+						
(35)									+			
(36)	+	+										
(37)					+				+	+		+
(38)									+			
(39)			+							+		
scores	7	7	5	1	7	7	0	3	12	3	6	3
(40)			+									
(41)										+	+	
(42)												+
(43)			+									+
(44)			+									+
(45)			+									
(46)												+
scores	0 7	0 7	4 9	0 1	0 7	0 7	0 3	0 3	0 12	1 4	1 7	4 7

APPENDIX 175. MATRIX 15. PARTICIPANT AMGS. ARTICLE 11 TRANSCRIPT 30.

CATEGORY-> DATA UNIT	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
(1)				+								
(2)											+	
(3)											+	
(4)											+	
(5)				+								
(6)									+			
scores	0	0	0	2	0	0	0	0	1	0	3	0
(7)						+						
(8)	+	+										
(9)									+			
(10)			+				+			+		
(11)							+				+	
(12)			+					+			+	
(13)					+							
(14)	+	+						+				
(15)				+		+			+			
(16)									+			
(17)			+									
(18)								+		+		
(19)	+											
(20)		+										
(21)						+						
(22)				+					+			
(23)									+			
(24)							+	+		+		
(25)	+					+						
(26)									+			
(27)								+	+			
(28)									+			
(29)		+										
(30)						+						
(31)				+				+	+			
scores	4	4	4	3	1	5	3	7	9	3	2	0
(32)												+
(33)			+					+				
(34)			+							+		
(35)								+				
(36)							+	+				+
(37)												+
scores	0	0	2	0	0	0	1	3	0	1	0	3
TOTALS	4	4	6	5	1	5	4	10	10	4	5	3

APPENDIX 176. MATRIX 16. PARTICIPANT TG. ARTICLE 11. TRANSCRIPT 31.

CATEGORY->	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
DATA UNIT												
(1)							+	+		+		
scores	0	0	0	0	0	0	1	1	0	1	0	0
(2)	+				+							
(3)	+											
(4)		+										
(5)									+			
(6)			+									
(7)			+									
(8)							+	+		+		
(9)												+
(10)											+	+
(11)		+										
(12)											+	+
(13)											+	+
(14)						+						
(15)	+											
(16)		+										
(17)									+			
(18)				+								
(19)				+								
(20)						+						
(21)			+									
(22)							+	+				
(23)											+	+
(24)			+					+				
(25)											+	
(26)											+	+
(27)											+	+
(28)						+						
(29)	+	+			+							
(30)					+							
(31)		+										
(32)								+	+			
(33)											+	+
(34)											+	+
(35)											+	+
(36)											+	+
scores	4	5	4	2	3	3	3	4	4	1	11	11
(37)										+		
(38)								+			+	+
(39)											+	+
(40)											+	
(41)			+									
(42)											+	+
scores	0	0	1	0	0	0	0	1	0	1	4	3
TOTALS	4	5	5	2	3	3	3	6	4	3	15	14

APPENDIX 177. MATRIX 17. PARTICIPANT TG. TEXT 16 (COX) TRANSCRIPT 32.

CATEGORY-> DATA UNIT	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
(1)			+				+			+		
scores	0	0	1	0	0	0	1	0	0	1	0	0
(2)	+	+			+							
(3)			+									
(4)	+											
(5)		+									+	+
(6)											+	+
(7)						+						
(8)	+											
(9)			+								+	
(10)												+
(11)			+									
(12)											+	+
(13)						+						
(14)	+											
(15)			+					+				
(16)											+	+
(17)											+	+
(18)											+	+
(19)			+								+	
(20)												+
(21)												+
(22)											+	
(23)											+	+
(24)											+	+
(25)											+	
(26)											+	
(27)			+								+	+
scores	4	2	6	0	1	2	0	1	0	0	14	12
(28)											+	+
(29)											+	
(30)										+	+	
(31)											+	+
(32)										+	+	+
(34)											+	+
(35)											+	+
scores	0	0	0	0	0	0	0	0	0	2	7	5
TOTALS	4	2	7	0	1	2	1	1	0	3	21	17

APPENDIX 178. MATRIX 18. PARTICIPANT TG. TEXT 17. TRANSCRIPT 33.

CATEGORY-> DATA UNIT	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
(1)										+	+	+
scores	0	0	0	0	0	0	0	0	0	1	1	1
(2)	+											
(3)	+									+		
(4)			+								+	+
(5)											+	+
(6)											+	+
(7)											+	+
(8)											+	+
(9)			+									
(10)											+	
(11)											+	+
(12)			+								+	+
(13)											+	
(14)											+	+
	2	0	3	0	0	0	0	0	0	1	10	8
TOTALS	2		3	0	0	0	0	0	0	2	11	9

APPENDIX 179. MATRIX 19. PARTICIPANT TMGS. ARTICLE 11. TRANSCRIPT 34.

CATEGORY->	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
DATA UNIT												
(1)	+	+										
(2)				+								
(3)		+										
(4)											+	
(5)		+										
(6)				+							+	
(7)		+		+								
(8)									+			
scores	1	4	0	3	0	0	0	0	1	0	2	0
(9)	+				+							
(10)												+
(11)		+										+
(12)		+										+
(13)	+	+										
(14)					+				+			
(15)		+										
(16)		+						+		+		
(17)		+						+	+	+		
(18)	+	+										
(19)			+	+					+			
(20)		+	+									
(21)		+	+									+
(22)			+								+	+
(23)	+	+										
(24)									+		+	
(25)		+						+	+			
(26)	+	+							+			
(27)								+	+			+
(28)	+								+			
(29)			+								+	+
(30)									+			
(31)		+	+									
(32)							+					+
(33)	+	+										
(34)				+								
(35)	+											
(36)				+								
(37)				+					+			
(38)									+	+		
(39)				+								
(40)		+										
(41)							+					
(42)									+			
(43)		+					+					
(44)				+					+			
(45)				+								
(46)	+			+						+		
(47)							+			+		
(48)							+			+		
(49)									+			
(50)							+					
(51)							+	+		+		

	scores	9	16	6	7	3	0	7	4	4	7	3	8
(52)													+
(53)					+	+		+					+
(54)			+									+	
(55)												+	
(56)												+	+
(57)			+					+					
(58)												+	
(59)												+	+
(60)												+	
(61)												+	+
	scores	0	2	0	1	1	0	2	0	0	0	7	5
	TOTALS	10	22	6	11	4	0	9	4	14	7	12	13

APPENDIX 180. MATRIX 20. PARTICIPANT TMGS. TEXT 16. TRANSCRIPT 35.

CATEGORY->	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
DATA UNIT												
(1)	+	+			+							
(2)			+									
(3)		+										
(4)	+											
(5)			+									
(6)	+	+										
(7)		+		+								
(8)											+	+
(9)			+									
(10)								+		+		
(11)									+	+		
(12)							+					
(13)							+					
(14)						+			+			
scores	3	4	3	1	1	1	2	1	2	2	1	1
(15)	+				+							
(16)	+		+									
(17)	+	+										
(18)				+					+			
(19)			+									
(20)		+							+			
(21)	+		+						+			
(22)											+	
(23)											+	+
(24)												+
(25)	+				+							
(26)		+										
(27)					+							
(28)									+			
(29)			+									
(30)				+								
(31)				+								+
(32)					+				+			
(33)	+											
(34)	+	+			+							
(35)					+				+			
(36)	+											
(37)		+	+							+		+
(38)					+							
(39)			+									
(40)					+							
(41)												+
(42)												+
(43)												+
(44)	+				+							
(45)		+										
(46)					+							
(47)									+			
(48)	+				+							
(49)			+									
(50)												+
(51)		+										
(52)	+											+

(53)		+										
(54)		+										
(55)		+										
(56)							+				+	+
(57)					+							
(58)		+										
(59)			+									
(60)												+
(61)		+									+	+
scores	11	12	8	3	12	0	1	0	7	1	4	12
(62)	+				+							
(63)								+				
(64)								+		+	+	+
(65)											+	+
(66)												+
(67)			+									+
(68)												+
(69)												+
scores	1	0	1	0	1	0	0	2	0	1	2	6
TOTALS	15	16	12	4	14	1	2	4	9	4	7	19

APPENDIX 181. MATRIX 21. PARTICIPANT TMGS. TEXT 17. TRANSCRIPT 36.

CATEGORY->	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
DATA UNIT												
(1)			+									+
(2)			+									
(3)		+										
(4)			+									
(5)			+									
(6)				+					+			
(7)		+										
(8)			+									+
(9)			+									
(10)			+									
(11)												+
(12)						+	+					
(13)												+
(14)						+				+		+
scores	0	2	7	1	0	2	1	0	1	1	0	5
(15)	+				+							
(16)			+									
(17)			+									
(18)					+							+
(19)			+									
(20)		+										
(21)			+									
(22)	+											
(23)					+				+			
(24)												+
(25)											+	+
(26)	+				+							
(27)		+							+	+		
(28)		+										
(29)		+										
(30)			+									
(31)			+									
(32)											+	+
(33)					+							
(34)			+									
(35)			+									
(36)	+				+							
(37)		+										
(38)			+									
(39)									+			
(40)			+						+			
(41)		+										
(42)												+
(43)	+				+							
(44)												+
(45)			+									
(46)												+
(47)			+									
(48)												+
(49)												+
(50)	+	+			+							
(51)			+									
(52)				+								

(53)			+	+								
(54)			+									
(55)			+	+								
(56)		+										
(57)				+								
scores	6	8	16	4	8	0	0	0	4	1	2	9
(58)	+				+							
(59)			+									+
(60)			+									
(61)			+									+
(62)												+
(63)								+		+	+	+
(64)												+
(65)												+
(66)			+								+	
(67)										+		
(68)					+							
(69)	+	+										
(70)										+		+
(71)					+							
(72)					+							
(73)												+
(74)												+
scores	2	1	4	0	4	0	0	1	0	3	2	9
TOTALS	8	11	27	5	12	2	1	1	5	5	4	23

APPENDIX 182. MATRIX 22. CURITIBA-1. TEXT 17. TRANSCRIPT 37.

CATEGORY->	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
DATA UNIT												
(1)				+		+						
(2)		+									+	
(3)	+		+									
(4)				+								
(5)			+	+								
(6)		+	+									
(7)				+								
(8)						+						
scores	1	2	3	4	0	2	0	0	0	0	1	0
(9)				+								
(10)			+	+								
(11)						+						
(12)			+				+					
(13)			+									
(14)							+					
(15)			+									
(16)							+					
(17)			+	+								
(18)			+									
(19)				+								
(20)						+						
(21)	+											
(22)		+										
(23)		+		+								
(24)				+								
(25)									+			
(26)			+									
(27)			+									
(28)	+				+							
(29)		+										
(30)				+							+	
(31)							+					
(32)			+									
(33)	+	+										
(34)			+									
(35)											+	
(36)	+											
(37)		+										
(37)			+									
(38)			+									
(39)	+		+									
(40)			+									
(41)			+				+					
(42)	+											
(43)		+										
(44)			+				+					
(45)	+											
(46)		+										
(47)			+	+			+					
(48)	+											
(49)		+										
(50)				+								
(51)			+									

(52)				+								
	scores	8	8	18	10	1	2	7	0	1	0	2	0
(53)						+							
(54)								+					
(55)													+
(56)					+								
	scores	0	0	0	1	1	0	1	0	0	0	0	1
	TOTALS	9	10	21	15	2	4	8	0	1	0	3	1

APPENDIX 183. MATRIX 23. CURITIBA-2. TEXT 17. TRANSCRIPT 38.

CATEGORY->	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
DATA UNIT												
(1)											+	
(2)		+										
(3)											+	
(4)							+					
(5)											+	
scores	0	1	0	0	0	0	1	0	0	0	3	0
(6)	+		+									
(7)			+									
(8)								+				
(9)						+						
(10)			+									
(11)										+		
(12)	+	+										
(13)							+					
(14)			+									
(15)											+	
(16)		+										
(17)			+								+	+
(18)	+											+
(19)				+								+
(20)						+						
(21)											+	+
(22)			+									
(23)			+									
(24)												+
(25)											+	
(26)											+	+
(27)											+	
(28)	+	+										
(29)											+	
(30)											+	
(31)			+									
(32)			+									
(33)									+			
(34)						+						
(35)									+			
(36)											+	+
(37)			+									
(38)												+
(39)											+	+
(40)	+	+										
(41)											+	
(42)	+	+	+									
(43)	+	+										
(44)											+	+
(45)	+	+										
(46)											+	
(47)												+
scores	8	7	11	1	0	3	1	1	2	1	13	11
(48)									+			+
(49)											+	+

(50) +

scores	0	0	0	0	0	0	0	0	1	0	1	3
TOTALS	8	8	11	1	0	3	2	1	3	1	17	14

APPENDIX 184. MATRIX 24. PARTICIPANT CURITIBA-2.TEXT 16 TRANSCRIPT 39.

CATEGORY->	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
DATA UNIT												
(1)											+	+
(2)											+	+
(3)										+		
(4)			+	+	+							+
(5)											+	
(6)												+
(7)											+	
TOTALS	0	0	1	1	1	0	0	0	0	1	4	4

APPENDIX 185. MATRIX 25. CURITIBA-3. TEXT 17.TRANSCRIPT 40.

CATEGORY->	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
DATA UNIT												
(1)		+										
(2)						+						
(3)		+										
(4)			+									
(5)						+			+			
(6)							+					
(7)											+	
(8)							+					
score	0	2	1	0	0	2	2	0	1	0	1	0
(9)			+									
(10)	+	+										
(11)			+									
(12)			+									
(13)			+									
(14)			+									
(15)	+	+										
(16)		+										
(17)												+
(18)			+									
(19)			+									
(20)											+	+
(21)												+
(22)						+						
(23)				+								
(24)				+								+
(25)											+	+
scores	2	3	7	2	0	1	2	0	0	0	2	5
(26)											+	+
(27)											+	+
scores	0	0	0	0	0	0	0	0	0	0	2	2
TOTALS	2	5	8	2	0	3	2	0	1	0	5	7

APPENDIX 186. MATRIX 26 PARTICIPANT CURITIBA-4. TEXT 17. TRANSCRIP.41

CATEGORY->	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
DATA UNIT												
(1)		+										
(2)							+					
(3)							+					
(4)			+									
(5)			+									
scores	0	1	2	0	0	0	2	0	0	0	0	0
(6)			+									
(7)			+									
(8)			+									
(9)			+									
(10)						+						
(11)		+										
(12)						+			+			
(13)				+								
(14)			+				+					
(15)			+									
(16)			+									
(17)			+									
(18)									+			
(19)		+										
(20)							+					
(21)			+									
(22)							+					
(23)		+										
(24)									+			
(25)									+			
(26)			+									
(27)			+									
(28)			+									+
(29)							+					
(30)							+					
(31)			+									
(32)			+									
(33)											+	
(34)											+	
(35)	+											
(36)			+									
(37)			+									
(38)											+	
(39)											+	
scores	1	3	16	1	0	2	5	0	4	0	4	1
(40)					+							
(41)	+											
(42)			+									
(43)			+									
(44)			+								+	
(45)			+									
(46)	+											
(47)			+									
(48)			+									

scores	2	0	6	0	1	0	0	0	0	0	1	0
TOTALS	3	4	24	1	1	2	7	0	4	6	5	1

APPENDIX 187. MATRIX 27. PARTICIPANT CURITIBA-5. TEXT 17. TRANSCR. 42

CATEGORY->	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
DATA UNIT												
(1)												+
(2)				+								
(3)											+	
scores	0	0	0	1	0	0	0	0	0	0	1	1
(4)		+	+									
(5)					+	+						
(6)			+									
(7)				+								
(8)		+										
(9)			+	+								
(10)	+		+									
(11)		+										
(12)				+					+			
(13)					+							
(14)	+	+										
(15)			+	+								
(16)			+	+								
(17)		+										
(18)		+										
(19)			+	+								
(20)				+		+			+			
(21)		+										
(22)							+					
(23)						+						
(24)		+										
(25)				+								
(26)		+								+		
(27)											+	
(28)		+										
(29)				+								
(30)			+									
(31)											+	+
(32)			+									
(33)		+										
(34)			+									
(35)							+					
(36)	+											
(37)			+									
(38)		+										
(39)											+	
(40)		+										
(41)			+	+								
(42)		+										
(43)							+					
(44)			+									
(45)				+								
(46)			+				+					
(47)											+	
(48)					+	+						
(49)			+									
(50)			+									
(51)			+				+					
(52)							+				+	

scores	3	14	17	11	3	4	6	0	3	0	5	1
(53)				+								
(54)											+	
(55)	+				+							
(56)							+				+	
(57)			+									
(58)			+									
(59)												+
(60)											+	
(61)			+				+				+	
scores	1	0	3	1	1	0	2	0	0	0	4	1
TOTALS	4	14	20	13	4	4	8	0	3	0	10	2

APPENDIX 188. MATRIX 28. PARTICIPANT CURITIBA-6. TEXT 17. TRANSCR. 43.

CATEGORY->	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
DATA UNIT												
(1)						+						
(2)											+	
(3)						+	+					
(4)		+										
scores	0	1	0	0	0	2	1	0	0	0	1	0
(5)	+		+									
(6)	+				+							
(7)											+	
(8)	+	+										
(9)		+										
(10)				+								
(11)	+					+						
(12)						+						
(13)			+									
(14)			+	+								
(15)			+									
(16)			+				+					
(17)	+			+								
(18)			+									
(19)			+									
(20)							+					
(21)		+										
(22)				+			+					
(23)			+									
(24)	+	+										
(25)											+	
(26)			+				+					
(27)												+
(28)				+								
(29)		+	+									
(30)	+											
(31)							+					
(32)		+										
(33)											+	+
(34)				+								
(35)			+									
(36)				+								
(37)						+						
(38)				+								
(39)				+								
(40)												+
(41)											+	
(42)												+
(43)			+									
(44)				+								
(45)							+					
(46)			+									
(47)				+								
(48)	+	+										
(49)				+								
(50)	+	+										
(51)			+	+								
(52)				+								

(53)	+		+									
(54)											+	+
(55)						+						
(56)							+					
(57)											+	
(58)												+
(59)		+										
(60)				+								
(61)				+								
(62)			+	+								
(63)	+											
(64)							+					
(65)						+						
(66)				+								
scores	11	9	16	18	1	4	8	0	0	0	5	6
TOTALS	11	10	16	18	1	6	9	0	0	0	6	6

APPENDIX 189. MATRIX 29. PARTICIPANT CURITIBA-7. TEXT 17. TRANSCR. 44.

CATEGORY->	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
DATA UNIT												
(1)		+										+
(2)												
(3)				+								
scores	0	1	0	1	0	0	0	0	0	0	0	1
(4)			+									
(5)			+									
(6)							+					
(7)			+				+					
(8)			+									
(9)				+								
(10)				+								
(11)						+						
(12)	+											
(13)				+								
(14)						+						
(15)						+						
(16)						+						
scores	1	4	3	0	4	2	0	0	0	0	0	0
(17)			+								+	
(18)											+	
(19)											+	+
(20)												
(21)			+								+	
(22)												+
(23)												
(24)	+											
(25)						+						
scores	1	0	2	0	0	1	0	0	0	0	4	2
TOTALS	2	1	6	4	0	5	2	0	0	0	4	3

APPENDIX 190. MATRIX 30. PARTICIPANT CURITIBA-8. TEXT 17. TRANSCR. 45.

CATEGORY->	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
DATA UNIT												
(1)		+										
(2)							+				+	
(3)							+					
(4)							+					
(5)												+
(6)		+	+									
(7)							+					
(8)	+					+						
(9)							+					
scores	1	2	1	0	0	1	5	0	0	0	1	1
(10)			+									
(11)			+									
(12)		+									+	
(13)											+	
(14)												
(15)				+								
(16)		+										
(17)		+										
(18)			+									
(19)			+				+					
(20)								+		+		
(21)			+									
(22)			+									
(23)							+				+	
(24)								+				
(25)											+	
(26)		+										
(27)			+									
(28)	+											
(29)		+										
(30)	+											
(31)			+									
(32)						+		+	+			
(33)								+	+			
(34)			+									
(35)			+				+					+
(36)						+						
(37)	+											
(38)		+										
(39)			+									
(40)			+									
(41)		+									+	+
(42)											+	
(43)												
(44)					+							
(45)			+									
(46)							+					
(47)			+									
(48)							+					
(49)			+									+
(50)											+	
(51)												

	scores	3	7	15	1	1	2	5	4	2	1	7	3
(52)													+
(53)				+									
(54)				+									
(55)				+									
(56)				+									+
	scores	0	0	4	0	0	0	0	0	0	0	0	2
	TOTAL	4	9	20	1	1	3	10	4	2	1	8	6

APPENDIX 191. MATRIX 31. PARTICIPANT CURITIBA-8. TEXT 16. TRANSCR. 46.

CATEGORY->	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
DATA UNIT												
(1)				+								
(2)											+	
(3)							+					
(4)							+					
scores	0	0	0	1	0	0	2	0	0	0	1	0
(5)			+	+								
(6)											+	
(7)				+								
(8)			+	+								
(9)			+	+								
(10)				+								
(11)				+			+					
(12)				+								
(13)		+	+	+								
(14)											+	
(15)							+		+			
(16)		+		+								
(17)			+									
(18)				+								
(19)			+									
(20)			+									
(21)				+			+					
(22)			+									
(23)				+			+					
(24)				+	+							
(25)				+							+	
(26)				+							+	
(27)				+							+	
(28)				+			+					
(29)	+			+								
(30)		+										
(31)			+									
(32)			+									
(33)			+									
(34)			+				+					
(35)			+									
(36)	+		+									
(37)		+										
(38)							+					
(39)			+									
(40)							+					
(41)											+	
(42)											+	
(43)							+					
(43)							+					
(44)				+					+			
(45)		+										
(46)		+										
(47)									+			
(48)									+			
(49)							+					
(50)			+								+	
(51)			+				+					

(52)											+	
(53)					+							
(54)							+					
scores	2	6	17	19	2	0	13	0	4	1	9	0
(55)	+											
(56)							+					
(57)											+	
(58)							+					
(59)			+									
scores	1	0	1	0	0	0	2	0	0	0	1	0
TOTAL	3	6	18	20	2	0	17	0	4	1	12	0

APPENDIX 192. MATRIX 32. PARTICIPANT RECIFE-1. TEXT 16. TRANSCRIPT 47.

CATEGORY->	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
DATA UNIT												
(1)		+										
(2)				+			+					
(3)							+					
(4)			+				+			+		
(5)					+							
(6)											+	
(7)											+	
(8)							+					+
SCORES	0	1	1	1	1	0	4	0	0	1	2	1
(9)	+				+							
(10)			+									
(11)			+									
(12)					+							
(13)	+											
(14)				+								
(15)											+	+
(16)											+	
(17)											+	
(18)				+								
(19)											+	
(20)											+	+
(21)			+									
(22)			+				+					
(23)								+				
(24)							+					
(25)			+									
(26)							+					
(27)											+	
(28)											+	
(29)											+	
(30)												+
(31)											+	+
(32)											+	
(33)											+	
(34)											+	+
(35)	+											
(36)		+										
(37)		+										
(38)												+
(39)						+						
(40)		+										
(41)											+	+
(42)					+							
(43)	+											
(44)												+
(45)			+									
(46)			+									+
(47)											+	
(48)												+
(49)			+									
(50)												+
(51)											+	+
(52)	+											
(53)			+									

(54)												+
(55)					+							
(56)			+									
(57)					+							
(58)			+									
(59)												+
(60)												+
(61)												+
scores	5	4	12	2	5	1	3	1	0	2	15	16
(62)		+										
(63)												+
(64)												+
(65)											+	+
(66)											+	+
scores	0	1	0	0	0	0	0	0	0	0	2	4
TOTALS	5	5	14	3	6	1	7	1	0	2	19	21

APPENDIX 193. MATRIX 33. PARTICIPANT RECIFE-1. TEXT 17. TRANSCRIPT 48.

CATEGORY->	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
DATA UNIT												
(1)	+											
(2)			+									
(3)							+					
(4)			+									
(5)		+	+									
(6)							+					
(7)	+	+									+	+
(8)							+					
(9)								+			+	+
scores	2	2	3	0	0	0	3	1	0	0	2	2
(10)				+								
(11)	+										+	+
(12)												
(13)	+											
(14)		+										+
(15)												
(16)			+									
(17)			+									+
(18)												
(19)							+					
(20)			+								+	+
(21)												
(22)					+							
(23)					+							
(24)					+							
(25)	+	+									+	+
(26)											+	
(27)												
(28)	+										+	+
(29)											+	+
(30)												
(31)	+	+									+	+
(32)											+	+
(33)												
scores	5	3	3	1	3	0	1	0	0	0	8	9
(34)	+										+	
(35)												+
scores	1	0	0	0	0	0	0	0	0	0	1	1
TOTAL	8	5	6	1	3	0	4	1	0	0	11	13

APPENDIX 194. MATRIX 34. PARTICIPANT RECIFE-1. ARTICLE 11. TRANSCR. 49

CATEGORY-> DATA UNIT	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
(1)				+								
(2)			+									
(3)							+					
(4)								+		+	+	
scores	0	0	1	1	0	0	1	1	0	1	1	0
(5)				+	+				+			
(6)							+					
(7)			+									
(8)			+									
(9)			+				+					
(10)			+					+				
(11)			+									+
(12)			+									
(13)			+									
(14)			+									
(15)			+									
(16)	+											
(17)		+										
(18)					+							
(19)								+				
(20)			+									
(21)			+				+					
(22)			+									
(23)												+
(24)	+	+										
(25)			+				+					
(26)			+									
(27)			+						+			
(28)												+
(29)			+									+
(30)			+									
(31)											+	
(32)				+								
(33)											+	
(34)												+
(35)											+	
(36)			+									
(37)											+	
(38)	+	+			+							
(39)											+	
(40)			+									
(41)												+
(42)											+	+
scores	3	3	19	2	2	0	4	3	1	0	6	7
(43)	+											
(44)		+										
(45)			+				+					
(46)												+
scores	1	1	1	0	0	0	1	0	0	0	0	1
TOTAL	4	4	21	3	2	0	6	4	1	1	7	8

APPENDIX 195. MATRIX 35. PARTICIPANT RECIFE-2. ARTICLE 11. TRANSCR. 50

CATEGORY-> DATA UNIT	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
(1)					+							
(2)							+					
(3)								+				
(4)			+									
(5)			+									
(6)											+	
scores	0	0	2	0	1	0	1	1	0	1	1	0
(7)	+				+							
(8)							+	+				
(9)								+				
(10)			+									
(11)			+									
(12)			+									
(13)			+									
(14)				+	+							
(15)	+											
(16)		+										
(17)			+									
(18)							+					
(15)			+									
(16)							+					
(17)			+									
(18)								+				+
(19)	+	+										
(20)			+									
(21)			+									
(22)							+				+	
(23)											+	
(24)											+	
(25)											+	
(26)		+										
(27)					+							
(28)	+											
(29)				+								
(30)			+									
(31)		+										
(32)				+	+							
(33)		+										
(34)				+								
(35)	+											
(36)			+									
(37)			+				+					
scores	5	5	12	5	4	0	5	3	0	0	4	1
(38)					+						+	
(39)												+
(40)			+									
(41)			+				+					
(42)												+
scores	0	0	2	0	1	0	1	0	0	0	1	2
TOTAL	5	5	16	5	6	0	6	4	1	0	6	3

APPENDIX 196. MATRIX 36. PARTICIPANT RECIFE-2. TEXT 17. TRANSCRIPT 51

CATEGORY->	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
DATA UNIT												
(1)	+											
(2)					+		+					
(3)							+					
(4)							+				+	
(5)											+	
(6)											+	
scores	1	0	0	0	1	0	3	0	0	0	3	0
(7)	+											
(8)					+							
(9)	+											
(10)							+					
(11)			+									
(12)		+										
(13)											+	
(14)			+									
(15)											+	
(16)					+		+				+	
(17)	+				+							
(18)		+										
(19)					+							
(20)					+							
(21)			+						+			
(22)								+				
(23)			+									
(24)				+								
(25)							+					
(26)					+				+			
(27)	+											
(28)			+									
(29)											+	
(30)											+	
(31)			+								+	
(32)												+
(33)											+	+
(34)					+							
(35)	+								+			
(36)												
(37)				+								
(38)	+				+	+						
(39)		+										
(40)					+							
(41)				+								
(42)	+		+									
(43)							+					
(44)		+										
(45)							+					
(46)			+		+							
(47)			+				+					
(48)							+					+
(49)												
scores	7	4	9	3	10	1	7	1	3	0	7	3
(50)	+				+							
(51)	+				+							

(52)	+											
(53)			+				+					
(54)			+					+				
(55)	+				+							
(56)			+									
(57)			+									
(58)			+					+				+
(59)							+					+
(60)	+											
(61)		+										+
(62)												
(63)			+					+				
scores	5	1	6	0	3	0	2	3	0	0	0	3
TOTAL	13	5	15	3	14	1	12	5	3	0	10	6

APPENDIX 197. MATRIX 37. PARTICIPANT RECIFE-2. TEXT 16. TRANSCRIPT 52.

CATEGORY-> DATA UNIT	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
(1)	+											
(2)							+					
(3)							+					
scores	1	0	0	0	0	0	2	0	0	0	0	0
(4)	+											+
(5)												
(6)			+									
(7)			+									
(8)			+									
(9)							+					+
(10)	+				+							
(11)									+			
(12)			+									
(13)			+									
(14)							+					+
scores	2	0	5	0	0	0	2	0	1	0	0	3
(15)	+											
(16)											+	+
scores	1	0	0	0	0	0	0	0	0	0	1	1
TOTAL	4	0	5	0	0	0	4	0	1	0	1	4

APPENDIX 198. MATRIX 38. PARTICIPANT RECIFE-3. TEXT 17. TRANSCRIPT 53.

CATEGORY-> DATA UNIT	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
(1)	+											
(2)			+								+	
(3)							+					
(4)											+	
(5)			+									
(6)							+					
(7)											+	
(8)											+	
SCORES	1	0	2	0	0	0	2	0	0	0	4	0
(9)	+											
(10)		+										
(11)			+				+					
(12)			+									
(13)					+		+					
(14)			+						+			
(15)	+											
(16)		+										
(17)							+					
(18)				+								
(19)							+					
(20)		+										
(21)							+					
(22)	+											
(23)		+										
(24)	+											
(25)			+									
(26)							+					
(27)	+											
(28)		+										
(29)			+									
(30)			+									
(31)							+					
(32)		+										
(33)	+						+					
(34)							+					
(35)	+											
(36)		+										
(37)							+					
(38)		+										
(39)											+	
(40)		+										
(41)			+									
(42)			+				+					
(43)		+										
(44)			+									
(46)			+				+					
(47)	+	+										
(48)		+										
(49)											+	
(50)			+								+	
(51)			+									
(52)			+								+	
(53)			+									+

scores	8	12	14	1	1	0	12	0	0	0	4	2
TOTAL	9	12	16	1	1	0	14	0	0	0	8	2

APPENDIX 199. MATRIX 39. PARTICIPANT RECIFE-3. TRANSCRIPT 54.

CATEGORY->	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
DATA UNIT												
(1)			+					+				
(2)			+									
(3)							+					
(4)								+			+	
scores	0	0	2	0	0	0	1	2	0	0	1	0
(5)	+											
(6)		+										
(7)		+										
(8)							+					
(9)			+				+	+				
(10)		+										
(11)			+									
(12)		+										
(13)			+				+					
(14)	+											
(15)		+										
(16)		+	+									
scores	1	6	4	0	0	0	3	1	0	0	0	0
(17)			+				+	+				
scores	0	0	1	0	0	0	1	1	0	0	0	0
TOTAL	2	6	7	0	0	0	5	4	0	0	1	0

APPENDIX 200. MATRIX 40. PARTICIPANT RECIFE-3. TEXT 16 (COX) TRANSCRIPT 55

CATEGORY-> DATA UNIT	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
(1)	+											
(2)							+					
(3)							+				+	
scores	1	0	0	0	0	0	2	0	0	0	1	0
(4)		+										
(5)			+				+					
(6)			+				+					
(7)	+	+										
(8)		+										
(9)			+									
(10)			+								+	
(11)												
(12)	+										+	
(13)												+
(14)												+
(15)			+									
(16)	+											
(17)		+										
(18)			+									
(19)							+					
(20)							+					
scores	3	4	6	0	0	0	4	0	0	0	2	2
TOTAL	4	4	6	0	0	0	6	0	0	0	2	2

APPENDIX 20L MATRIX 41. PARTICIPANT RECIFE-4. ARTICLE 11 TRANSCR. 56.

CATEGORY-> DATA UNIT	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
(1)	+											
(2)							+				+	
scores	1	0	0	0	0	0	1	0	0	0	1	0
(3)	+										+	
(4)												
(5)					+							
(6)											+	
(7)											+	
(8)	+											
(9)			+									
(10)								+				
(11)			+								+	
(12)	+	+			+							
(13)			+									
(14)	+				+							
(15)			+				+					
(16)							+					
(17)			+									
(18)											+	
(19)			+									
scores	4	1	6	0	3	0	2	1	0	0	5	0
(20)	+		+									
(21)	+											
(22)							+					
(23)			+				+					
scores	2	0	2	0	0	0	2	0	0	0	0	0
TOTAL	7	1	8	0	3	0	5	1	0	0	6	0

APPENDIX 202. MATRIX 41. PARTICIPANT RECIFE-4. TEXT 16. TRANSCRIPT 57.

CATEGORY-> DATA UNIT	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
(1)	+											
(2)							+					
scores	1	0	0	0	0	0	1	0	0	0	0	0
(3)	+											
(4)				+	+							+
(5)			+									
(6)			+						+			
(7)					+				+			
(8)				+					+			
(9)				+								
(10)					+							
(11)	+											
(12)		+										
(13)			+	+								
(14)				+	+							
(15)					+							
(16)		+										
(17)			+									
(18)	+	+										
(19)		+	+									
(20)						+	+		+			
(21)	+											
(22)			+									+
(23)			+									
scores	4	4	4	5	5	1	1	0	4	0	0	2
(24)			+									+
(25)											+	+
scores	0	0	1	0	0	0	0	0	0	0	1	2
TOTAL	5	4	8	5	5	1	1	0	4	0	1	4

APPENDIX 203. MATRIX 42. PARTICIPANT RECIFE-4. TEXT 17. TRANSCRIPT 58.

CATEGORY->	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
DATA UNIT												
(1)											+	
(2)							+					
scores	0	0	0	0	0	0	1	0	0	0	1	0
(3)	+				+							
(4)			+									
(5)			+									
(6)					+							
(7)											+	
(8)											+	
(9)	+											
(10)			+									
(11)			+				+					
(12)			+									
(13)							+					+
(14)	+		+									
(15)			+									
(16)												+
(17)	+											
(18)		+										
(19)			+									
(20)			+									
(21)					+							
(22)			+									
scores	4	1	10	0	3	0	3	0	0	0	2	2
(23)						+						
(24)					+							
(25)			+				+					
(26)											+	
scores	0	0	1	0	1	1	1	0	0	0	1	0
TOTAL	4	5	11	0	4	0	5	0	0	0	4	2

APPENDIX 204. MATRIX 43. PARTICIPANT RECIFE-5. TEXT 17. TRANSCRIPT 59.

CATEGORY->	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
DATA UNIT												
(1)			+									
(2)	+											
(3)					+							
(4)			+									
(5)			+									
(7)						+			+			
(8)	+											
(9)			+									
scores	2	0	4	0	1	1	0	0	1	0	0	0
(10)	+											
(11)			+									
(12)											+	
(13)	+											
(14)				+			+					
(15)							+					
(16)			+									
(17)		+										
(18)			+				+					
(19)			+									
(20)							+					
(21)	+											
(22)			+									
(23)							+				+	
(24)			+									+
(25)	+											
(26)			+									
(27)			+				+					+
(28)	+					+						
(29)												+
(30)			+		+							
(31)			+									+
(32)				+			+					
(33)	+	+										
(34)			+									
scores	6	2	11	2	1	1	7	1	0	0	2	5
(35)					+							
(36)				+								
(37)							+					+
scores	0	0	0	1	1	0	1	0	0	0	0	1
TOTAL	8	2	15	3	3	2	8	1	1	0	2	6

APPENDIX 205. MATRIX 43. PARTICIPANT RECIFE-5. ARTICLE 11. TRANSC. 60.

CATEGORY->	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
DATA UNIT												
(1)	+				+							
(2)				+					+			
(3)							+			+		
(4)											+	
(5)											+	
(6)				+	+				+			
(7)						+			+			
scores	1	0	0	2	2	1	1	0	3	1	2	0
(8)							+		+			
(9)							+	+		+		
(10)			+									
(11)			+									
(12)					+						+	
(13)			+					+				
(14)							+	+				
(15)	+											
(16)											+	
(17)					+				+			
(18)			+		+							
(19)			+				+					
scores	1	0	5	0	3	0	4	2	2	1	2	0
(20)	+				+							
(21)			+									
(22)					+							
(23)								+			+	+
scores	1	0	1	0	2	0	0	1	0	0	1	1
TOTAL	3	0	6	2	7	1	5	3	5	1	5	1

APPENDIX 206. MATRIX 44. PARTICIPANT RECIFE-5. TEXT 16 (COX). TRANS.61

CATEGORY-> DATA UNIT	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
(1)	+											
(2)							+					
(3)				+								
(4)						+			+			
(5)					+							
(6)							+					
scores	1	0	0	1	1	1	2	0	1	0	0	0
(7)	+				+							
(8)			+									
(9)			+	+								
(10)					+							
(11)			+				+					
(12)			+									
(13)			+									
(14)			+									
(15)				+								
(16)					+							
(17)								+				
(18)			+									
(19)			+									
(20)			+									
(21)			+				+					
(22)			+									
(23)			+									
(24)	+											
(25)			+									
(26)		+										
(27)			+									
(28)		+	+									
(29)			+									
(30)			+									
scores	2	2	17	2	3	0	2	1	0	0	0	0
(31)												+
(32)												+
(33)											+	
(34)				+								
(35)			+									
(36)							+					
(37)												+
(38)			+								+	+
scores	0	0	2	1	0	0	1	0	0	0	2	4
TOTAL	2	3	19	4	4	1	5	0	1	0	2	4

APPENDIX 207. MATRIX 45. PARTICIPANT RECIFE-6. TEXT 17. TRANSCRIPT 62.

CATEGORY-> DATA UNIT	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
(1)											+	
(2)	+		+				+					
(3)				+								
(4)												
scores	1	0	1	1	0	0	1	0	0	0	1	0
(5)			+		+							
(6)	+											
(7)		+									+	
(8)					+							
(9)					+							
(10)	+											
(11)		+			+							
(12)						+						+
(13)	+											
(14)						+						
(15)			+									+
(16)								+				
(17)												
(18)	+											
(19)			+									
(20)				+								
(21)			+		+							
(22)											+	
(23)												+
(24)												
(25)	+	+										
(26)	+											
(27)				+				+				
(28)					+	+						
(29)								+				
(30)					+	+						
(31)					+	+						
(32)				+								
(33)						+						
(34)						+						
(35)	+					+						
scores	7	3	6	3	11	3	3	0	0	0	1	4
(36)				+							+	
(37)								+				+
(38)				+								
(39)						+						
(40)						+						
(41)								+				
(42)				+								
(43)				+								
(44)												
scores	0	0	4	0	2	0	2	0	0	0	1	1
TOTAL	8	3	4	4	13	3	6	0	0	0	4	5

APPENDIX 208. MATRIX 46. PARTICIPANT RECIFE-6. ARTICLE 11. TRANSCR. 63

CATEGORY-> DATA UNIT	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
(1)	+				+							
(2)	+				+							
(3)									+			
(4)					+							
(5)				+								
(6)	+		+									
(7)			+									
scores	3	0	2	1	3	0	0	0	1	0	0	0
(8)	+				+							
(9)							+					
(10)			+	+								
(11)			+						+			
(12)	+	+										
(13)			+				+				+	
(14)			+				+					
(15)	+	+										
(16)			+									
(17)	+	+										
(18)			+		+							
(19)			+				+					
(20)	+											
(21)									+			
(22)			+						+			
(23)			+									
(24)							+					
scores	5	3	9	1	2	0	4	0	3	0	1	0
(25)	+				+							
(26)							+					
(27)											+	+
scores	1	0	0	0	1	0	1	0	0	0	1	1
TOTAL	8	3	11	2	6	0	4	0	4	0	2	1

APPENDIX 209. MATRIX 47. PARTICIPANT RECIFE-6. TEXT 17. TRANSCR. 64.

CATEGORY-> DATA UNIT	[a]	[b]	[c]	[d]	[e]	[f]	[g]	[h]	[i]	[j]	[k]	[l]
(1)											+	
(2)							+					
(3)							+					
(4)							+					
(5)											+	
scores	0	0	0	0	0	0	3	0	0	0	2	0
(6)	+											
(7)								+				
(8)			+									
(9)	+											
(10)			+						+			
(11)	+				+	+						
(12)			+									
(13)	+				+	+						
(14)				+								
(15)			+									
(16)			+									
(17)							+					
(18)	+											
(19)		+										
(20)			+									
(21)	+											
(22)			+									
(23)							+					+
(24)			+									
(25)	+	+										
(26)			+									
(27)											+	
scores	7	2	9	2	2	2	2	1	1	0	1	1
TOTAL	7	2	9	2	2	2	5	1	1	0	2	1

APPENDIX 210. PERMISSION TO PRINT FROM "FORUM"

United States Information Agency

Washington, D.C. 20547

October 25, 1991

Mr. David Shepherd
35, Kepier Court
Durham, DH 1 1JT
United Kingdom

Dear Mr. Shepherd:

In response to your letter of October 10, 1991, we are pleased to grant permission for the articles in the January 1990 issue of the English Teaching Forum to be reprinted in the appendix to your Ph.D. thesis.

We look forward to seeing, in due course, a copy of your research findings.

Sincerely yours,

Anne C. Newton
Editor
English Teaching Forum

APPENDIX 210

APPENDIX 211. PERMISSION TO PRINT FROM PUC-SP.

PONTIFÍCIA UNIVERSIDADE CATÓLICA DE SÃO PAULO

São Paulo, 28 October, 1991.

David Shepherd, Esq.
35, Kepier Court
Durham, DH1 1JT
England

Dear David,

Thank you for your letter of 10th October, received two days ago and also for your previous one.

I am delighted to hear that you are including an analysis of five articles of "Ensino de Línguas" within your PhD thesis. Of course you have permission to do so. We hope to have a copy of it for CEPRIL when it is ready.

I am also interested to see what you might send as possible material for CEPRIL.

I have practically recovered now and will probably be able to regain my freedom in a couple of weeks.

Please give my best regards to Tânia and the boys.

With very best wishes,

Yours,

Antonieta

Maria Antonieta Alba Celani

APPENDIX 211.