

# LEARNING SESSION N°01

## I. GENERAL INFORMATION

- 1.1 SCHOOL : I.E "DOS DE MAYO" - Cajamarca  
1.2 AREA: : English  
1.3 GRADE : 4°  
1.4 GROUP : "A"  
1.5 LEVEL : Secondary  
1.6 DATE : 30/10/19  
1.7 CLASS : 11:00-11:45 ( 45')  
1.8 NUMBER OF STUDENTS : 21  
1.9 OBSERVING TEACHERS : Dra PANTOJA ALCANTARA, Isabel del Rocio  
Dra. ZA VALETA GONZÁLES, Leticia Noemí  
Mg MUÑOZ RAMIREZ Teresa del Rosario  
1.10 TRAINEE'S NAME : BOÑON SALAZAR, Jheny Isabel

## II. DIDACTIC UNIT

### **FOOD AROUND THE WORLD**

## III. TITLE OF THE LEARNING SESSION

### **YOU SHOULD EAT HEALTHY FOOD**

## IV. EXPECTED LEARNING

COMPETENCE	CAPABILITIES	PERFORMANCE
Written text production (Writing)	Adapts the text in English to the communicative situation about the food.	Write a text in English taking into account healthy and unhealthy food

  
Isabel Pantoja

## V. DIDACTIC SEQUENCES

EXPECTED LEARNING	STAGES	SEQUENCES	MATERIALS AND EQUIPMENT	EVALUATION / PERFORMANCE	EVALUATION		TIME
					TECHNIQUES	INSTRUMENTS	
Adapts the text in English to the communicative situation about the food	<b>STARTING OUT</b>	<ul style="list-style-type: none"> <li>The teacher greets the students.</li> <li>The teacher presents vocabulary about food .</li> <li>The teacher activates the students previous knowledge</li> <li>The teacher asks students a question to make the cognitive conflict</li> <li>Students recognize the topic.</li> </ul>	<p>Realia</p> <p>Marker</p>	Write a text in English taking into account healthy and unhealthy food.	Observation guide	Check list	10'
	<b>PROCESS</b>	<ul style="list-style-type: none"> <li>Students read the text and underline the healthy food and circle the unhealthy food.</li> <li>Students write sentences about food they should and shouldn't eat.</li> <li>Students make recommendations about healthy food.</li> </ul>	Whiteboard			Self-evaluation	25'



3. Write sentences about food you should and shouldn't eat.



SHOULD	SHOULDN'T
I should eat apples	I shouldn't eat pizza

4. Make recommendations about healthy food that Amparo should eat.



5. Read your written text to the whole class



GRAMMAR	
SHOULD	SHOULDN'T
I	I
You	You
He	He
She	She
IT	IT
We	We
You	You
They	They
 + should + eat	 + shouldn't + eat



# YOU SHOULD EAT HEALTHY FOOD

1. Fill in the blanks with the correct words from the box.

ICE CREAM      SODA      SWEETS      COOKIES  
AVOCADO      GRAPES      BEET      NUTS



2. Read the Whatsapp and underline the healthy food and circle the unhealthy food.



## EVALUATION

Check the correct options

- If a woman is fat, what should she eat?
  - She should eat pizza.
  - She should eat vegetable.
  - She should eat fruits
  - She should eat grapes.



- What shouldn't a child eat?
  - A child shouldn't eat candies.
  - A child shouldn't eat vegetable.
  - A child shouldn't eat cakes.
  - A child shouldn't eat grapes



CHECKLIST

Full Name	Pay attention in the class		Participate in class		Create their own sentences	
	Yes	No	Yes	No	Yes	No
AGUILAR AREVALO, Seidy Noe						
AGUILAR CARBAJAL, Jefferson Alexander						
ALCANTAR CARMONA, kenyon Jhonathan						
ALVARADO PEÑA, Nelson Jhonathan						
APAC CARDENAS, OLGER Enmanuel						
ASENCIO MOSTACERO, Hugo Renzo						
CABANILLAS ORTIZ, Brayyam Leonardo						
CACHAY BARDALES, Andy Manuel						
CACHI OCAS, Diego Alexander						
CHAUPE HUARIPATA, Jhon Humberto						
CORREA ROJAS, Leoncio Carlos						
CORTEZ CARUAHULCA, Junior Brayan						
DURAND ZAMORA, Jean Carlo						
LIMAY LUYCHO, Jhuniór						
MISAHUAMAN SANGAY, Edgar Henri						
MONTOYA TOCAS, Maicol Gianfranco						
QUISPE GUTIERRES, Frank Mitchel						
ROJAS SOTO, Salomon Isaac Santiago						
SÁNCHEZ CARMONA, Frank Jhuniór						
VIGO ORDAZ, Jorge Nilmer						
BUSTAMANTE CARDENAS, Josue						

## I. PHONETIC TRANSCRIPTION.

### Vocabulary

1. ICE CREAM: ['aɪskri:m]
2. SODA: ['səʊdə]
3. CANDIES: ['kændɪs]
4. COOKIES: ['kʊkɪs]
5. AVOCADO: [ævə'kɑ:dəʊ]
6. GRAPES: ['greɪpS]
7. BEET; ['bi:t]
8. NUTS: ['nʌts]

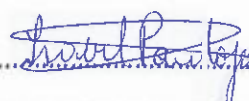
## II. REFERENCE

- <http://www.wordreference.com/es/translation.asp?>
- <https://www.google.com/webhp?ie=UTF-8&rct=j>
- Rivas, A. (2019, 3 de mayo). Normas APA 28 de COTUBRE de 2019 de: <https://www.colconectada.com/normas-apa/>
- Hedge, T (2000) *Writing*. Scrivener, J. (2005). *Learning teaching*. Great Britain: Macmillan Education.
- Harmer, J (2001). Harmer, J. ( 2007). *How to teach English*. China: Logman



Jheny Isabel Boñón Salazar

**Bachiller**

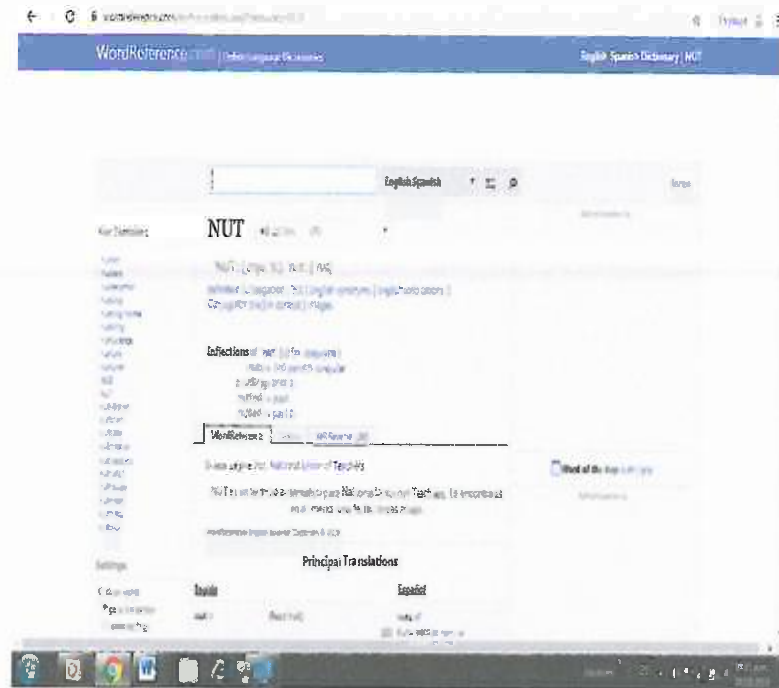


Dra PANTOJA ALCANTARA, Isabel del Rocio

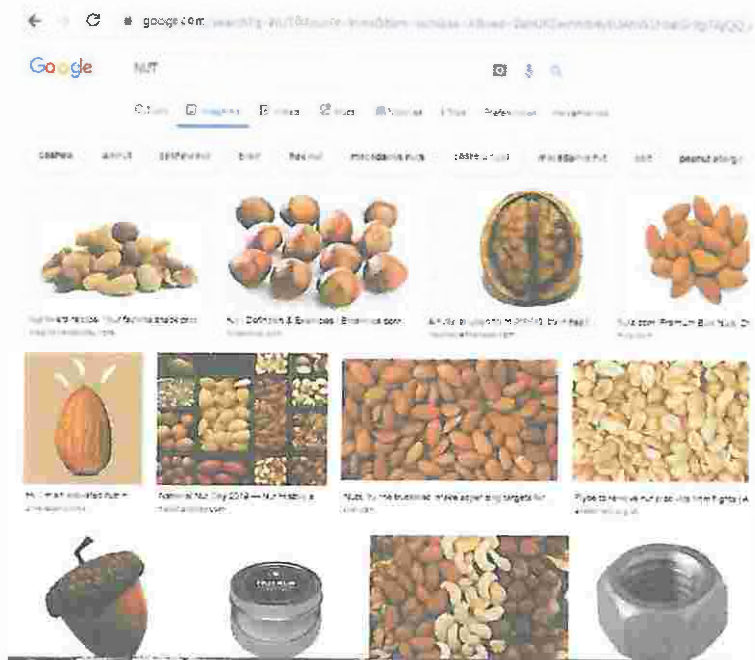
**Presidenta**



- <http://www.wordreference.com/es/translation.asp?>



- <https://www.google.com/webhp?ie=UTF-8&rct=j>



# Teaching Writing

Reasons for teaching writing    More writing suggestions  
 Writing issues    Correcting written work  
 Writing sequences    Handwriting

## Reasons for teaching writing

There are many reasons for getting students to write, both in and outside class. Firstly, writing gives them more 'thinking time' than they get when they attempt spontaneous conversation. This allows them more opportunity for language processing – that is thinking *about* the language – whether they are involved in study or activation.

When thinking about writing, it is helpful to make a distinction between writing-for-learning and writing-for-writing. In the case of the former, writing is used as an aide-memoire or practice tool to help students practise and work with language they have been studying. We might, for example, ask a class to write five sentences using a given structure, or using five of the new words or phrases they have been learning. Writing activities like this are designed to give reinforcement to students. This is particularly useful for those who need a mix of visual and kinaesthetic activity (see page 16). Another kind of writing-for-learning occurs when we have students write sentences in preparation for some other activity. Here, writing is an enabling activity.

Writing-for-writing, on the other hand, is directed at developing the students' skills as writers. In other words, the main purpose for activities of this type is that students should become better at writing, whatever kind of writing that might be. There are good 'real-life' reasons for getting students to write such things as emails, letters and reports. And whereas in writing-for-learning activities it is usually the language itself that is the main focus of attention, in writing-for-writing we look at the whole text. This will include not just appropriate language use, but also text construction, layout, style and effectiveness.

It is clear that the way we organise our students' writing – and the way we offer advice and correction – will be different, depending on what kind of writing they are involved in.

## Writing issues

The kind of writing we ask students to do (and the way we ask them to do it) will depend, as most other things do, on their age, level, learning styles and interests. We won't get beginners to try to put together a complex narrative composition in English; we probably won't ask a class of advanced business students to write a poem about their mothers (unless we have specific reasons for doing this).

In order to help students write successfully and enthusiastically in different styles, we need to consider three separate issues:

### Genre

One of our decisions about what to get students to write will depend on what genres we think they need to write in (or which will be useful to them). A genre is a type of writing which members of a discourse community would instantly recognise for what it was. Thus, we recognise a small ad in a newspaper the moment we see it because, being members of a particular group, or community, we have seen many such texts before and are familiar with the way they are constructed. We know what a poem looks like, a theatre listing or the function and appearance of the cover copy on the back of a book. One of the decisions that we will need to make, therefore, is which genres are important and/or engaging for our students. Once we have done this, we can show them examples of texts within a genre (for example, a variety of different kinds of written invitations) so that they get a feel for the conventions of that genre. Such genre analysis will help students see how typical texts within a genre are constructed, and this knowledge will help them construct appropriate texts of their own. At lower levels, we may give them clear models to follow, and they will write something that looks very much like the original. Such guided writing will help students produce appropriate texts even with fairly limited English. However, as their language level improves, we need to make sure that their writing begins to express their own creativity within a genre, rather than merely imitating it.

### The writing process

When students are writing-for-writing, we will want to involve them in the process of writing. In the 'real world', this typically involves planning what we are going to write, drafting it, reviewing and editing what we have written and then producing a final (and satisfactory) version. Many people have thought that this is a linear process, but a closer examination of how writers of all different kinds are involved in the writing process suggests that we do all of these things again and again, sometimes in a chaotic order. Thus we may plan, draft, re-plan, draft, edit, re-edit, re-plan, etc before we produce our final version.

We will need to encourage students to plan, draft and edit in this way, even though this may be time-consuming and may meet, initially, with some resistance on their part. By doing so, we will help them to be better writers both in exams, for example, and in their post-class English lives.

### Building the writing habit

One other issue, which we can refer to as *building the writing habit*, deserves mention here. Many students either think or say that they cannot, or do not want to write. This may be because they lack confidence, think it's boring or believe they have 'nothing to say'. We need to engage them, from early levels, with activities which are easy and enjoyable to take part in, so that writing activities not only become a normal part of classroom life but also present opportunities for students to achieve almost instant success. It is when students have acquired this writing habit that they are able to look at written genres and involve themselves in the writing process with enthusiasm.

Stage 3: students plan their reports. They should decide what to include, what order to put it in (after looking back at the report they studied) and what their conclusions will be.

Stage 4: students write a draft of their report.

Stage 5: students check through the report in order to decide how effective it is and correct any language mistakes.

Stage 6: students write their final report (they may have repeated stages 4 and 5 more than once).

During stages 4 and 5, it is important for the teacher to be on hand to suggest changes, question parts of the report and be a useful resource for students so that they can improve their writing as they continue. When the reports are finished, the teacher can collect them for correction, or they can be assembled on a class noticeboard or put up on a class website.

### More writing suggestions

**Instant writing:** one way of building the writing habit (see above) is to use instant writing activities as often as possible with both children/teenagers and adults who are reluctant writers. Instant writing activities are those where students are asked to write immediately in response to a teacher request. We can, for example, dictate half sentences for students to complete (e.g. 'My favourite relative is ...' or 'I will never forget the time I ...'). We can ask students to write two sentences about a topic 'right now'. We can give them three words and tell them to put them into a sentence as quickly as possible.

Instant writing is designed both to make students comfortable when writing, and also to give them thinking time before they say the sentences they have written aloud.

**Using music and pictures:** music and pictures are excellent stimuli for both writing and speaking. For example, we can play a piece of music and the students have to imagine and then write out the film scene they think it could accompany (this can be done after they have looked at a film script model). We can dictate the first sentence of a story and then have the students complete the story, based on the music we play them. We can then dictate the first sentence again and have them write a different story (because the music they hear is very different). They can then read out one of their stories and the class has to guess which music excerpt inspired it.

**Pictures offer a wealth of possibilities.** We can ask students to write descriptions of one of a group of pictures; their classmates then have to guess which one it is. They can write postcards based on pictures we give them. We can get them to look at portraits and write the inner thoughts of the characters or their diaries, or an article about them.

All of these activities are designed to get students writing freely, in an engaging way.

**Newspapers and magazines:** the different kinds of text found in newspapers and magazines offer a range of possibilities for genre analysis (see page 113), followed by writing within that genre. For example, we can get students to look at a range of different articles and ask them to analyse how headlines are constructed, and how articles are normally arranged (e.g. the first paragraph often – but not always – offers a summary of the whole article). They then write an article about a real or imaginary news story that interests them. At advanced levels, we can get students to look at the same story dealt with by different kinds of publication and ask them to write specifically for one or the other.

We can do the same kind of genre analysis in newspaper and magazine advertisements. 'Lonely hearts' entries, for example, always conform to a genre frame. Our students can learn a lot from analysing the genre and being able to imitate it. In the same vein, agony column letters (where people write in to ask for help with a problem) offer engaging writing practice.

Finally, we can show students a story and have them respond to it in a variety of different genres, and for different audiences (e.g. the report of a long traffic delay can prompt letters to the newspaper, emails, text messages, letters of apology, etc).

**Brochures and guides:** we can get students to look at a variety of brochures (e.g. for a town, entertainment venue, health club or leisure complex) to analyse how they are put together. They can then write their own brochure or town guide, using this analysis to help them.

Younger learners may enjoy writing brochures and guides for their areas which give completely wrong information (e.g. 'Sending postcards home: Look for the bins marked "Rubbish" or "Litter" and your postcards will be delivered next day; Travelling by bus: The buses in London are similar to taxis. Tell the drivers where you want to go and they'll drive you home!'). This is potentially just as engaging for children and teenagers as writing serious pieces of work.

**Poetry:** many teachers like getting students to write poems because it allows them to express themselves in a way that other genres, perhaps, do not. But we will have to give students models to help them write (to start with, anyway), since many of them will be unused to this kind of writing.

We can ask them to write acrostic poems (where the letters which start each line, when read downwards, form a word which is the topic of the poem). They can write a poetry alphabet (a line for each letter), or we can give them sentence frames to write with 'I like ... because ...' x 3, and then 'But I hate ...'. We can get them to write lines about someone they like with instructions such as 'Write about this person as if they were a kind of weather'. We can give them models of real poems which they have to imitate.

Poetry writing is especially appropriate for younger learners who are usually not afraid to have a go in the ways suggested above; but it is appropriate for older learners, too, since it allows them to be more creative than is permitted in some other activities.

**Collaborative writing:** students gain a lot from constructing texts together. For example, we can have them build up a letter on the board, where each line is written by a different student (with help from the class, the group and/or the teacher). We



can tell a story which students then have to try to reproduce in groups (a version of this activity goes by the name dictogloss, where, when students have tried to recreate what they have heard, they compare their versions with the original as a way of increasing their language awareness).

We can set up a story circle in which each student in the group has a piece of paper on which they write the first line of a story (which we dictate to them). They then have to write the next sentence. After that, they pass their papers to the person next to them, and they write the next sentence of the story they now have in front of them. They then pass the paper to the next student and again write the next sentence of the (new) story they have. Finally, when the papers get back to their original owners, those students write the conclusion.

Students can also engage in collaborative writing around a computer screen. **Writing to each other:** the email interview (see above) is an example of getting students to write to each other. They can also write emails, or any other kind of message (the teacher can act as a postal worker) which has to be answered. They can be involved, under our supervision, in live chat sessions on the Internet, or we can organise pen pal exchanges with students in other countries (often called mousepals or keypals when done via the Internet).

**Writing in other genres:** there are countless different genres that students can write in apart from those mentioned so far. We can have students write personal narratives and other stories. We can prepare them for this by looking at the way other writers do it. We can analyse first lines of novels and then have students write their own attention-grabbing lines. We can get students to complete stories that are only half told. For many of these activities, getting the students to think together before they attempt the task – **brainstorming** ideas – will be a major factor in their success.

Students can write discursive essays in which they assemble arguments both for and against a proposition, work out a coherent order for their arguments, study various models for such an essay and then write their own. The procedures we follow may be similar to the spoken discussion ideas outlined on page 128.

All these ideas depend for their success on students having a chance to share ideas, look at examples of the genre, plan their writing and then draft and edit it.

### Correcting written work

Most students find it very dispiriting if they get a piece of written work back and it is covered in red ink, underlinings and crossings-out. It is a powerful visual statement of the fact that their written English is terrible.

Of course, some pieces of written work are completely full of mistakes, but even in these cases, **over-correction** can have a very demotivating effect. Rather than this, the teacher has to achieve a balance between being accurate and truthful, on the one hand, and treating students sensitively and sympathetically, on the other.

One way of avoiding the 'over-correction' problem is for teachers to tell their students that for a particular piece of work they are only going to correct mistakes of punctuation, or only spelling or only grammar, etc. This has two advantages: it makes students concentrate on that particular aspect, and it cuts down on the correction.

Another technique which many teachers use is to agree on a list of written symbols (S = spelling, WO = word order, etc). When they come across a mistake, they underline it discreetly and write the symbol in the margin. This makes correction look less damaging. Where students write with electronic media, teachers can use editing tools such as Track Changes. These make it easier for students to write correct versions of their originals. However, such applications should be used carefully since they, too, can be very discouraging.

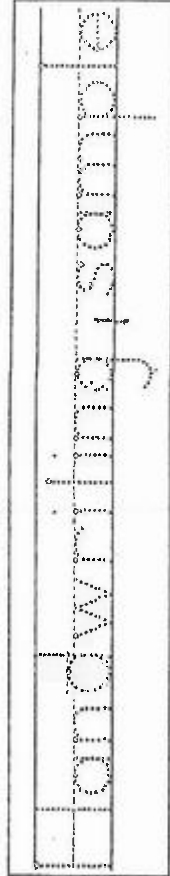
The way we react to students' writing will depend on what kind of writing it is. When students hand us final pieces of work, we may correct it using techniques such as the ones above. However, while students are actually involved in the writing process, correction will not help them learn to edit their own work, whereas **responding** (telling students what you think, teasing out alternatives and making suggestions) will. But whatever kind of writing students have been doing, we need to react not just to the form of what they have written, but also to the content (what they have written about). We also need to make sure that students do not just put corrected work into their folders without fully understanding why we have reacted as we have, and without doing their best to put things right.

### Handwriting

Now that so much writing is done with electronic media, it may seem perverse to worry about handwriting. Nevertheless, many people around the world still write with pens and pencils, and so we will need to help any students who have problems of legibility.

Many nationalities do not use the same kind of script as English, so for students from those cultures, writing in English is doubly difficult: they are fighting to express themselves at the same time as trying (when they are not using a computer keyboard) to work out a completely new writing system.

Teachers cannot ask students to change their handwriting style, but they can encourage neatness and legibility. Especially when students are intending to take pen-and-paper exams, such things are crucial. Special classes or group sessions may have to be arranged to help students who are having problems with English script. They can be shown examples of certain letters, and the teacher can demonstrate the strokes necessary for making those shapes. They may also need to be shown where to start the first stroke of a letter as writing from left to right is difficult for some students. They can be asked to write in the air to give them confidence or to trace letters on lined paper which demonstrates the position and height of letters, before going on to imitate them, e.g.



(This example was generated online at <http://handwritingworksheets.com>.)

Chapter 9 Writing

1 Helping students to write

Task 11.7: Writing in real life and in the classroom

List some things you have written in the past two weeks. What are the implications of your list for the English language classroom?

Commentary ■ ■ ■

The role of writing in everyday life has changed quite dramatically over recent decades. When selecting work for students, you need to be clear about whether it is useful practice. These issues are discussed in the next section. ■

Writing in everyday life

Whereas, in the early 1990s, many people wrote very little day by day, the advent and popularity of e-mail, web forums, Internet messenger services and text messaging has meant that there is now a huge increase in written communication. Whether this growth and popularity will continue as new technology offers easier, cheaper and faster video and voice connections is not clear.

This new kind of communication has its own peculiar rules and rituals, and in some cases has evolved its own shorthand, abbreviations and lexis, often because of the perceived need to write quickly or within a limited word/character count. You can buy little dictionaries of text-message conventions and abbreviations. There are also new ways of expressing oneself. I can now communicate instantly across the world and use a little picture of a cartoon face to express my reaction to something written by my friend. Is that writing?

Beyond these new ways of communicating, many people actually do very little writing in day-to-day life, and a great deal of what they do write is quite short: brief notes to friends or colleagues, answers on question forms, diary entries, postcards, etc. The need for longer, formal written work seems to have lessened over the years, and this is reflected in many classrooms where writing activities are perhaps less often found than those for other skills.

Writing in the classroom

Despite the points raised above, there may still be good reasons why it is useful to include work on writing in a course:

- Many students have specific needs that require them to work on writing skills: academic study, examination preparation and Business English are three common areas where written work is still very important.
- At the most basic level, your students are likely to be involved in taking down notes in lessons such as yours; this is a skill that is worth focusing on.
- Writing involves a different kind of mental process. There is more time to think, to reflect, to prepare, to rehearse, to make mistakes and to find alternative and better solutions.

- It can give you a break, quieten down a noisy class, change the mood and pace of a lesson, etc.

Much writing work in the classroom falls on a continuum of how much restriction, help and control is offered, from copying to unguided writing.

1	Copying	Students practise forming letter shapes in a handwriting book, note down substitution tables from the board, copy examples from a textbook, etc.
2	Doing exercises	Students write single words phrases, sentences, etc. in response to very tightly focused tasks with limited options and limited opportunities for creativity or getting things wrong.
3	Guided writing	You guide students to write longer texts in quite restricted or controlled tasks by offering samples, models, possibly useful language items, advice, organisational frameworks, etc.
4	Process writing	Students write what they want to, with help, encouragement and feedback from you and others throughout the process of choosing a topic, gathering ideas, organising thoughts, drafting, etc.
5	Unguided writing	Students write freely without overt guidance, assistance or feedback during the writing process, though a title or task may be set, and work may be 'marked' later.

Accuracy tends to be more of a concern towards the top of the scale, fluency increasingly important towards the lower part. 'Copying' and 'doing exercises' are making use of writing in order to help students learn something else, e.g. grammar, but do not significantly help students become better 'writers'.

Teaching the skill of writing

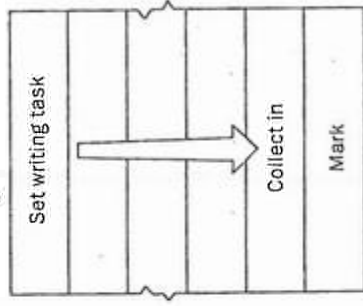


Figure 9.1 Setting a writing task



to give enough time to the process and would rather finish a piece of writing straight away. And there are times when process writing is simply not appropriate, either because classroom time is limited or because we want students to write quickly as part of a communication game.

However, none of these circumstances should prevent us from explaining the process to our students and encouraging them to plan, draft, re-draft, re-plan, etc. In longer pieces of writing (or writing for portfolios – see below), the writing process is at least as important as the product, and even in exam writing tasks, the students' ability to plan (quickly) and later read back through what they have written in order to make any necessary corrections is extremely important.

### Genre

As we saw in Chapter 2, Co, a lot of writing within a discourse community is very genre-bound. In other words, writers frequently construct their writing so that people within that discourse community will instantly understand what kind of writing it is. We know what an advertisement is when we see it, we recognise poetry formats and we know what a formal letter should look like. Genre represents the norms of different kinds of writing.

When teachers concentrate on genre, students study texts in the genre in which they are going to be writing before they embark on their own work. Thus, if we want them to write business letters of various kinds, we let them look at typical models of such letters before starting to compose their own. If we want them to write newspaper articles, we have them study real examples to discover facts about construction and specific language use which are common to that genre. This forms part of the pre-writing phase.

Chris Tribble (1996: 148–150) suggests the following 'data collection' procedure as a prelude to the writing of letters to newspapers. Students are asked to spend some time every day for a week looking at letters to the newspapers. They are asked to make notes of particular vocabulary and/or grammar constructions used in them. For example, we might tell them to find any language which expresses approval or disapproval or to note down any *if* sentences they come across. They can use dictionaries or any other resources they need to check understanding. At the end of a week, they bring the results of their research to the class and make a list of commonly occurring lexis or grammar patterns.

The teacher now gets the students to read controversial articles in today's paper and plan letters (using language they have come across in the data collection phase) in response to those articles. Where possible, students should actually send their letters in the hope that they will be published.

A genre approach is especially appropriate for students of English for Specific Purposes. However, it is also highly useful for general English students, even at low levels, if we want them to produce written work they can be proud of.

Students who are writing within a certain genre need to consider a number of different factors. They need to have knowledge of the topic, the conventions and style of the genre, and the context in which their writing will be read, as well as by whom. Many of our students' writing tasks do not have an audience other than the teacher, of course, but that does not stop us and them working as if they did.

Asking students to imitate a given style could be seen as extremely prescriptive, encouraging them to see writing as a form of 'reproduction' rather than as a creative act. One way round this – and something that is absolutely necessary if students are to have real knowledge of a

genre – is for them to see many different examples from the same genre. This means that we will be able to choose from a variety of features. However, at lower levels this may be impractical, and so imitation may, after all, be a useful first stage, designed as much to inculcate as to enforce adherence to strict genre rules. Later, with exposure to different examples in a genre, it will be up to them to decide what to do with the data they have collected.

### B3 Creative writing

The term *creative writing* suggests imaginative tasks, such as writing poetry, stories and plays. Such activities have a number of features to recommend them. Chief among these is that the end result is often felt to be some kind of achievement and that '... most people feel proud of their work and want it to be read' (Ur 1996: 169). This sense of achievement is significant more marked for creative writing than for other more standard written products.

Creative writing is 'a journey of self-discovery, and self-discovery promotes effect learning' (Gaiffard-Vile 1998: 31). When teachers set up imaginative writing tasks so that their students are thoroughly engaged, those students frequently strive harder than usual to produce a greater variety of correct and appropriate language than they might for more routine assignments. While students are writing a simple poem about someone they care about, or while they are trying to construct a narrative or tell stories of their childhood for example, they are tapping into their own experiences. This, for some, provides powerful motivation to find the right words to express such experience. Creative writing also provokes the kind of input-output circle we described in Chapter 16, A1.

In order to bolster the 'product pride' that students may feel when they have written creatively we need to provide an appropriate reader audience. In addition to ourselves as teachers, the audience can be the whole class. We can put students' writing up on a class noticeboard or copy it and include it in class magazines. We can make anthologies and distribute them to friends, parents and other teachers. We can, if we want, set up websites for our classes on the Internet, or have students write blogs (see the example on page 338) which can be read by others.

There is always a danger that students may find writing imaginatively difficult. Having 'nothing to say' they may find creative writing a painful and demotivating experience, associated in their minds with a sense of frustration and failure. A lot will depend upon how we encourage them (see B5 below). It is also important not to expect whole compositions from the very first. We need, instead, to 'build the writing habit', providing students with motivating, straightforward tasks to persuade them that writing is not only possible but can also be great fun.

### B4 Writing as a cooperative activity

Although many people in their personal lives write on their own, whether at home or at work, in language classes teachers and students can take advantage of the presence of others to make writing a cooperative activity, with great benefit to all those involved. In one example of such an approach, group writing allowed the lecturer to give more detailed and constructive feedback since she was dealing with a small number of groups rather than many individual students (Boughton 1997). Individual students also found themselves saying and writing things they might not have come up with on their own, and the group's research was broader than an individual's normally was.

Cooperative writing works well whether the focus is on the writing process or, alternatively, on genre study. In the first case, reviewing and evaluation are greatly enhanced by having more

than one person working on a text, and the generation of ideas is frequently more lively with two or more people involved than it is when writers work on their own. In genre-based writing, it is probably the case that two heads analyse genre-specific texts as well as, if not better, than one head would do, and often create genre-specific texts more successfully as a result.

Cooperative writing is immensely successful if students are writing on a computer. If the screen is big enough, everyone can clearly see what is being created, and everyone can make small changes both during the initial writing process and also later on. Students and teachers can also email each other, of course; and just as with Wikipedia, anyone can modify entries, so with student writing on the Internet (or on an Intranet – that is on a hard disk that everyone in the school, or from a group can access), other students can alter things that are there, and gradually co-construct a final finished product.

Writing in groups, whether as part of a long process or as part of a short game-like communicative activity, can be greatly motivating for students, including as it does, not only writing, but research, discussion, peer evaluation and group pride in a group accomplishment.

### B6 Building the writing habit

Some students are extremely unconfident and unenthusiastic writers. There may be many reasons for this: perhaps they have never written much in their first language(s). Perhaps they think that they don't have anything to say and can't come up with ideas.

Whatever the reason, we need to help such students build the writing habit so that they recognise writing as being a normal part of classroom practice and they come to writing tasks with as much enthusiasm as they do other activities. One way of doing this, of course, is to give them interesting and enjoyable tasks to do. We must make sure, however, that we give them enough information to do what we have asked. We will want to make sure that they have enough of the right kind of language to do the task. We need to be able to give students ideas to complete the task, too. Sometimes we may dictate half-sentences for them to finish so that they do not have to come up with too much information of their own. Sometimes we will feed in ideas to a student or students as they do the task. Of course, we don't want to crowd the students with too many ideas if this is going to stifle creativity, but we need to be ready with enough suggestions to make sure they can never say *I can't think of anything to write*. Finally, patterns and schemes help students to write with confidence. This is the first stage of looking at different genres that we mentioned above. If students are given a model for postcard-writing, it is easy to come up with their own slightly different version. Simple poems often provide a framework in which students can say something meaningful while still being supported by a helpful structure. Giving students some kind of simple structure to write in provides the same kind of support that every writer gets when, instead of finding themselves in front of a blank screen, they are given parameters and constraints to write with. However, we are not suggesting that all writing needs to be constrained or supported in this way. The blank screen is the place where a great deal of creativity first starts.

Building the writing habit can be done with a range of activities. We can promote *instant writing* by dictating half a sentence which the students have to complete (e.g. *Before I am thirty I would like to...*). We can get them to write three *Don't* sentences for a new school (e.g. *Don't run in the corridors*). We can get students to respond to music by writing what words or scenes a piece of music suggests, or by describing the film scene a piece of music might accompany. They can write about how a piece of music makes them feel or write stories that the music 'tells them to write'. (Harmer 2004: 66).

Pictures can provide stimulation for writing-habit activities. Students can describe the pictures or write descriptions of a wanted man or woman so that their colleagues have to identify that person from a group photograph. They can write postcards from a picture we give them, or create an interview with a portrait, say, from 200 years ago.

There are many writing games, too, such as story reconstruction activities where students have to build up a story from a set of pictures, each of which only one of them has seen (see below). We can get students into story circles where, in groups, they create a story together.

The whole point of all these activities is just to get students to write for the fun and practice of it, rather than have them write as a skill. Building the writing habit falls halfway between writing-for-learning and writing-for-writing (see B6 below).

### B6 Writing-for-learning and writing-for-writing

We need to make a distinction between writing-for-learning and writing-for-writing if we are to promote writing as a skill.

Writing-for-learning is the kind of writing we do to help students learn language or to test them on that language. Thus, if we say *Write three sentences using the going to future*, our aim is not to train students to write, but rather to help them remember the going to future. The same is true when we get them to write (say for a test) four sentences about what they wish about the present and the past.

When we ask students to design a good magazine advertisement, however, we are doing this so that they may become good at writing advertisements. When we get them to write a narrative, it is their ability to write a story that counts, not just their use of the past tense.

If we are to build the students' writing skills (as opposed to building their writing habits or getting them to write for language practice), we will have to use such writing-for-writing tasks as often as is appropriate.

### B7 The roles of the teacher

Although the teacher needs to deploy some or all of the usual roles (see Chapter 6, B7) when students are asked to write, the ones that are especially important are as follows:

- **Motivator:** one of our principal roles in writing tasks will be to motivate the students, creating the right conditions for the generation of ideas, persuading them of the usefulness of the activity, and encouraging them to make as much effort as possible for maximum benefit. This may require special and prolonged effort on our part for longer process-writing sequences. Where students are involved in a creative writing activity, it is usually the case that some find it easier to generate ideas than others. During a poetry activity (see Example 6 below), for example, we may need to suggest lines to those who cannot think of anything, or at least prompt them with our own ideas.

- **Resource:** especially during more extended writing tasks, we should be ready to supply information and language where necessary. We need to tell students that we are available and be prepared to look at their work as it progresses, offering advice and suggestions in a constructive and tactful way. Because writing takes longer than conversation, for example, there is usually time for discussion with individual students or students working in pairs or groups to complete a writing task.



- **Feedback provider:** giving feedback on writing tasks demands special care (see Chapter 8D). Teachers should respond positively and encouragingly to the content of what the students have written. When offering correction, teachers will choose what and how much to focus on, based on what students need at this particular stage of their studies and on the tasks they have undertaken.

### C Writing lesson sequences

In the following examples, the writing activity is specified, together with its particular focus. Some of the activities are about the nuts and bolts of writing (Examples 1, 2 and 3), some are designed to build the writing habit (Examples 5 and 6) and others are designed to give students practice in the skill of writing (Examples 3 and 4).

**Example 1:** Dino at the hotel  
**Activity:** punctuating a text  
**Focus:** writing conventions  
**Age:** young adult and above  
**Level:** elementary

If we want students to learn about punctuation, they need to make the connection between the way we speak and the way punctuation reflects this. Commas, for example, are often placed at the points where a speaker would take a breath if they were reading the text. Full stops represent the end of a tone group, etc.

The following task – at elementary level – asks students to punctuate a prose passage using capital letters, commas, inverted commas (quotation marks) and full stops. Students read the unpunctuated text from an elementary graded reader (see page 283) and then listen to the story on CD. This is so they can get a good idea of what it is about. In pairs, they then try to add punctuation. They can listen to the recording as many times as they like.

20 april was dino bracco's twenty-first birthday he worked giovanni his boss at the hotel grand brought him a cake from the hotel kitchen just twenty-one said giovanni and then he put his hand on dino's back ah dino dino ... when I was twenty-one ...

dino ate some cake and smiled he was only twenty-one years old but he was a young man who knew what he wanted he had a plan

you must know what you want dino his mother said to him when he was a child and he did he had a plan dino came from a very small town called rocella in the south of italy his mother and father were farmers rocella was beautiful but no one had any money dino was born there but now he lived and worked in venice he worked at the reception of the hotel grand

From *Hotel Casanova* by S. Leather (Cambridge University Press)

We can put the unpunctuated text on the board, OHT or a projected computer screen. Students from the different pairs can punctuate it, line by line and the rest of the class can say whether or not they agree. Punctuating poems in this way is also very effective.

**Example 2:** The bear  
**Activities:** story reconstruction, story continuation  
**Focus:** coherence and cohesion  
**Age:** young adult and above  
**Level:** upper-intermediate and above

This sequence aims to make students aware of coherence – and especially cohesive devices – in writing. It is similar to Example 5 in Chapter 17 (page 296), but the objective of this whole sequence is to get students writing more coherently, using cohesive devices appropriately.

The students are told that they are going to reconstruct a text about Kitty Redcape, whose grandmother lives in the woods. Kitty frequently goes there to have tea. They are given a series of cards and told to re-order them to make a story (the first one is done for them). They need to look out for clues, such as the use of pronouns, repetition of lexical items and a coherent order of events. These are the cards they are given:

A (1) One day, on her way to visit her grandmother, Kitty Redcape saw a handsome prince.

B 'Oh shut up, you silly old woman,' he roared.

C At that moment the prince rode by and charged into the garden.

D 'I have come to save you, young maiden,' he cried, knocking the grandmother down in his haste to be by her side.

E 'Hey! Watch what you're doing!' said Kitty Redcape's grandmother.

F 'That silly old lady's my grandmother, actually,' said Kitty, 'and I don't like the way you spoke to her. And now that I can see you close to, I can't imagine why I thought you were good-looking. Why don't you rejoin your hum?'

G So he rode away, sadder, but alas no wiser.

H The bear, who by this time was led up with being ignored, followed the prince into the forest and ate him.

I 'I'm sure you were,' said the prince. 'Come on, let's get away from that silly old lady and go to my castle for lunch.'

J Her heart skipped a beat or two, but the prince hardly noticed her as he rode by.

K 'Thank you for coming to our rescue,' Kitty Redcape said to the prince, 'though I have a gun and was quite capable of looking after myself!'

L By the time she got to her grandmother's house, Kitty had forgotten about the prince, but she was horrified to see the old lady being attacked by a bear.

If students are having trouble with the sequence, we can point out, for example, that the first three cards all have *the prince* in them, and that this lexical repetition helps to tie the story together with a 'chain of reference'. We can show them how *he* is used in the same way in this two-sentence sequence:

At that moment the prince rode by and charged into the garden. I have come to save you, young maiden,' he cried, knocking the grandmother down in his haste to be by her side.

After the pairs and groups have completed the task, they check to see if they have all got the same order (A, J, L, C, D, E, B, K, I, G, H) and discuss why and how it is arrived at.

We can now get them to develop more sentences about Kitty and her grandmother, perhaps going as far as making their own stories. For example, we might give them the following exercise: