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ARTICLES • Bilingual Thematic Vocabulary Workbook | Assessing Assessment | Integrating Writing and Speaking

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THE LIGHTER SIDE • Words without Rhymes

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NOTES FOR TEACHERS

English Teaching Forum **supports the teaching of English around the world through the exchange of innovative, practical ideas. Below is a description of each section of the journal, along with suggestions about how to use it.**

ARTICLES provide practical, innovative ideas for teaching English, based on current theory.

READER'S GUIDE corresponds to the articles in each issue and can guide your own understanding as well as discussions with colleagues.

TEACHING TECHNIQUES give English teachers the opportunity to share successful classroom practices.

MY CLASSROOM focuses on one teacher's classroom and describes ways that the teaching environment shapes learning.

TRY THIS gives step-by-step instructions for carrying out language-learning activities in your classroom.

THE LIGHTER SIDE features an English language–based puzzle that can be photocopied and given to students to solve individually or collaboratively.

You can use the same pre-, during-, and post-reading approach to reading *Forum* articles that you might recommend to students. Before reading, consider the title and scan the text; then answer these questions:

- *What do I expect this article to be about?*
- *What do I already know about this topic?*
- *How might reading this article benefit me?*

As you read, keep these questions in mind:

- *What assumptions does the author make—about teaching, teachers, students, and learning?*
- *Are there key vocabulary words that I'm not familiar with or that the author is using in a way that is new to me? What do they seem to mean?*
- *What examples does the author use to illustrate practical content? Are the examples relevant to my teaching?*

After reading, consider answering these questions on your own and discussing them with colleagues:

- *How is the author's context similar to and different from my own?*
- *What concept—technique, approach, or activity—does the author describe? What is its purpose?*
- *Would I be able to use the same concept in my teaching? If not, how could I adapt it?*

Search for related articles at **americanenglish.state.gov/forum**; the archive goes back to 2001. **Submission guidelines** are also posted on the website. Email manuscripts to **etforum@state.gov**.

ON THE COVER

Birch Trail, by Stacey Small Rupp, depicts a cross-country ski trail along the Lake Michigan shoreline in Door County, Wisconsin. Stacey is a native of Door, and her work captures its spirit—*fresh, tranquil,* and *charming* are words often used to describe her work. A signature member of the Wisconsin Watercolor Society, Stacey is inspired by the ever-changing seasons and moods stirred by nature. Originals of her work can be found at http://www.cottagerowgallerydc.com and on Instagram (@s_smallrupp). Prints are available at http://www.inkdroparthaus.com.

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THE LIGHTER SIDE

Words without Rhymes (Inside back cover)

GENEVIEVE BALDERSTON AND SAHONDRANIRINA RAKOTOARISOA
Tajikistan and Madagascar

Developing a Bilingual Thematic Vocabulary Workbook

In Madagascar, secondary and adult English as a foreign language (EFL) classes commonly have limited resources and inadequate teacher preparation. Schools often have few or no textbooks and dictionaries. Computers with Internet access are a rare luxury. Teachers themselves may be underprepared, with no English teaching credential, minimal training, and limited English proficiency. Compounding these challenges, both teachers and students might not have any opportunities to engage with English outside the classroom and may have multiple primary and instructional languages—Malagasy and French, in the case of Madagascar.

This was the situation for one of the authors, Sahondranirina, as a high school English teacher in Madagascar. Her school had no books for students; in fact, there were few English teaching materials at all. Her students could not afford to buy a dictionary. Even if Sahondranirina had managed to convince the school principal to buy some French–English dictionaries, they would not have been much help because her students were not fluent in French—their first language is Malagasy. She therefore decided to help herself, her fellow English teachers, and her students by developing a bilingual Malagasy–English vocabulary workbook based on themes from the Madagascar national English secondary-school curricula. To help teachers facing similar challenges, this article explains the rationale and strategies to create useful vocabulary workbooks for multilingual students.

THE MADAGASCAR CONTEXT

Teaching contexts differ from place to place, so we offer a brief overview of the context in Madagascar to clarify the rationale and need for a bilingual vocabulary workbook. Madagascar's history as a former French colony continues to impact the linguistic features of its people and institutions. After the country gained independence in 1960, French continued to be an official language, and while Malagasy is the primary language (L1) for almost all citizens, there are at least 18 varieties of Malagasy corresponding to the same number of tribes. Those varieties are spoken especially at home, between friends of the same tribe, on the school playground, and in the street (Randriamasitiana 2004). Radio stations may use the variety of Malagasy of their location, official Malagasy is used at the administration level for local communication, and nearly all official documents are in French.

This article explains the rationale and strategies to create useful vocabulary workbooks for multilingual students.

The language of education is similarly varied. Malagasy is taught all through primary and secondary education; children start learning French at grade three and English at grade six. The instructional language for all school subjects, except for languages, is French. However, that does not mean that French is understood and widely spoken in Madagascar. Few Malagasy people can hold a basic conversation in French, and many teachers, especially in rural areas, do not know enough French to teach in that language (Rabenoro 2013; Randriamarotsimba 2013).

Adding English to this language mix poses further challenges. First, the materials and resources are inadequate; if schools have any English books at all, they are generally secondhand and were developed for the French school system, so the lessons are explained in French. Second, there are not enough English teachers with language training or even sufficient English proficiency. In rural areas, many public lower-secondary schools either have no English teachers at all or have "English teachers" who are reassigned from other content areas, such as French or social studies. Third, English is optional for many upper-secondary students. Literary majors must complete a foreign-language exam but can choose English or another foreign language. Science majors can choose to take a foreign-language exam in English or another language, or skip it altogether. Finally, typical classrooms overflow with at least 50 students who encounter English for only two to four hours per week, and neither students nor teachers are exposed to real-life English. In these situations, teachers often use multiple languages for instruction to keep their students engaged and cater to everyone's English language limitations (Andriamahavita 2013).

Madagascar is just one of many countries in which students speak one language at home, learn the official language of instruction at school, and then learn English and/or other foreign languages. For example, students in parts of Tajikistan speak a variation of Farsi at home, use Tajik and Russian in school and as official languages, and then learn English as a foreign language in secondary school. Instruction in these settings reflects the use of multiple languages in social and even official capacities (Dahl et al. 2005), which is why Sahondranirina developed the original workbook for bilingual Malagasy/English, with occasional use of French when there were no corresponding Malagasy words or expressions.

Of course, most teachers and students want to use only English in class, especially when the classroom is the only place they encounter and use it. However, even in settings where there are sufficient resources and teachers possess advanced English skills, research shows that using the L1 in English classes can facilitate rather than impede English learning when used strategically for certain situations—such as clarifying grammar rules or giving instructions—while still ensuring maximum exposure to English (Miles 2004). Using the L1 can help teachers convey meaning, organize the class or tasks, and make individual connections with students, especially when students do not have the English proficiency level to understand even simple words and phrases (Cook 2001; Noor, Embong, and Aigbogun 2015). Bilingual or multilingual English teachers who share an L1 with their learners can draw on that language as a resource in the classroom, connecting new information to familiar events or experiences, which can be a distinct advantage for language learning (Copland and Neokleous 2011). In addition, students who use their own language at times

The more voices that contribute to developing this resource, the more comprehensive, useful, and engaging it will be.

may feel more confident when trying to use English and feel more positive relationships with their peers and the teacher (Miles 2004). A bilingual vocabulary workbook in English and the shared L1 can help teachers and students achieve many important language-learning objectives.

CREATING YOUR OWN BILINGUAL WORKBOOK

Could you, your students, and your colleagues benefit from a useful text to support English teaching and learning, using the shared primary language of your classroom? Sahondranirina developed and self-published the original workbook using available materials and her own knowledge, then shared it with other teachers in Madagascar. However, the more voices that contribute to developing this resource, the more comprehensive, useful, and engaging it will be. There are two potential sources of co-developers for such a project: colleagues and students.

Teachers in larger schools or school districts have an immediate pool of colleagues who can support one another by sharing available resources. In more rural areas, teachers may have to contact their relevant districts, administrators, teacher associations, or training colleges to find partners to collaborate with in creating resources for themselves and their learners. Collaborative partners who share the same native language and work with the same grade-level or type of learner will reap the greatest benefit from this project. When working with a group of colleagues, some can develop content while others can proofread and check for accuracy. Over time, teachers can collect the material created by successive groups of students in their classes, English clubs, and language programs. The students' shared notes then become the foundation for a comprehensive bilingual vocabulary workbook, including thematic content, exercises, and activities. This project may take a few months or an entire year, but the resulting material is a valuable resource for teachers and students alike. (See Table 1 for a suggested model for the workbook.)

Whether you want to create a publishable version for ongoing use or start a class project that students can build on over time, here are five steps to developing a bilingual thematic vocabulary workbook.

Step 1. Create a list of themes

Sahondranirina began by noting down the topics listed in the Malagasy curriculum for early beginners (starting in grade six), then expanded to higher class levels. After an introduction and instructions for use, the workbook is organized by 18 language themes that support the secondary-school curricula, recommended by the Madagascar Ministry of National Education, including "Phonetics," "Numbers," "The Human Body," "Items of Clothing," "At School," and "Using a Computer."

Step 2. Brainstorm L1 vocabulary

Sahondranirina found a number of Malagasy words and expressions. She referred to the national English curriculum materials, drew from her own knowledge and students' experiences, and searched through other available texts for useful words.

Step 3. Find English translations and phonetic transcriptions

Teachers can start with their own knowledge to translate and transcribe words. This is especially effective when groups of colleagues work together and supplement their knowledge with available dictionaries. All examples, activities, and reading passages in

the workbook are presented in English, while all instructions are presented in Malagasy, with some French terms used if there is no corresponding equivalent in Malagasy. Free images from the Internet are included to illustrate some words, and an artistic teacher or student can create drawings for others.

Step 4. Create exercises

Each section includes vocabulary and expressions based on the relevant theme with (1) phonetic symbols, (2) illustrations, (3) sample sentences using the target vocabulary, and (4) practice exercises such as fill in the blanks, matching, forming sentences using word banks, answering questions, finding definitions, and translation from Malagasy to English. Include as many local words related to landmarks, music, food, and customs as possible in the sample activities to make the content relevant and engaging for students. Also, provide an answer key in the appendix.

Bilingual Vocabulary Workbook Model

Use the following sections as a model for developing your own bilingual workbook. Add subsections, exercises, images, and activities to suit your teaching context and students' needs.

1. Table of contents

- List the sections, topics, and page numbers.

2. Introduction

- Phonetics: Provide a brief description with examples from the L1 on phonetic transcription. This is to ensure correct pronunciation of the English word(s).
- Present basic grammar points that your students may need, with explanation in the L1. The following list gives examples:
  - Question words (*who*, *where*, *what*, *when*, *why*, *how*)
  - Linking words (*before*, *after*, *then*, *since*)
  - Prepositional phrases (*instead of*, *even if*, *in spite of*)

3. Theme 1: Ny Fotoana—Time (L1 word, English word)

- Vocabulary: List vocabulary items in the same format (L1 word, English word, phonetic representation); group words for related contexts (general concept, times of day, weekdays, etc.); and use images where possible.

  fotoana: time /taɪm/

  amin'ny vao mangirandratsy: at dawn /ɑt dɔːn/

  Alatsinainy: Monday /mʌndeɪ/
- Exercises: Provide exercises for practice in using the vocabulary correctly, as in these examples:
  - Fill in the blanks: "_____ is the cold season."
  - Match words with parts of sentences: "I am tired today because I didn't sleep much _____." (tomorrow / in a week / today / last night)
  - Answer questions: "How often do we have English class?"
  - Find the word for each clue: "When something happens once every month."
  - Write a descriptive clue for each word.
  - Translate a phrase into English.

Appendix: Answer key

- Answers to the exercises in each topic

Table 1. Suggested model for a bilingual thematic vocabulary workbook

Step 5. Move on to layout and production
The format for your workbook will depend on the intended use (for teachers or students), who is developing it, and your budget. This project could be professionally printed with a cover and binding at a local printer, or it could be developed entirely by hand with students handwriting their own sections, then having the handwritten pages stapled or compiled in a binder. You can make it a picture dictionary if teacher/student artists draw images to support the vocabulary and expressions.

The excerpt in Table 2 is based on the workbook theme "Time" and demonstrates the content, organization, and use of Malagasy and English words.

USING THE VOCABULARY WORKBOOK

The workbook can be used to facilitate English teaching and learning in several ways. Sahondranirina's original idea was to create a self-contained workbook for use by teachers during instruction or as practice material for individual students. She and other teachers use the exercises by copying them onto the blackboard for students to complete. Also, teachers demonstrate a few exercises and activities for the class, and then students work in pairs or groups to create new examples that can be added to their own notes or successive issues of the workbook. The exercises in the workbook can also be used as part of formative and summative assessments to develop items for quizzes and tests.

After students have developed, learned, and practiced using the vocabulary for each theme, the workbook can be used for communicative instructional activities. In multilingual contexts where students have limited exposure to and practice in English, teachers' and students' oral language proficiency may vary greatly. Some teachers may promote English-only approaches in their classes. Other teachers may encourage students to use as much English as they can, or to *code-switch*—alternate between the L1 and English—when necessary. Students help each

VOCABULARY THEME: NY FOTOANA—TIME

fotoana: time /taɪm/	volana: month /mʌnθ/
segondra: second /sek(ə)nd/	folotaona (décennie): decade /dekeɪd/
televolana: term /tɜ:m/	vao mangirandratsy: dawn /dɔ:n/
andro: day /deɪ/	herinandro: week /wi:k/
isan'andro: daily /deɪlɪ/	isan-kerinandro: weekly /wi:klɪ/
rahampitso: tomorrow /təmɒrəʊ/	rahafakampitso: the day after /ɑ:ftə(r)/ tomorrow
matetika: often /ɒf(ə)n, ɒft(ə)n/	fahavaratra: summer /sʌmə(r)/
toujours: always /ɔ:lweɪz/	ririnina: winter /wɪntə(r)/

Exercise: Fill in the blanks

1. *Midi Madagasikara* and *Taratra* are _____ newspapers, whereas *Vidy Varotra* and *Jejoo* are _____ ones.
2. At the end of every _____, the students get their school reports.
3. We rebury the dead for famadihana during the _____.
4. Today is Wednesday, so _____ is Friday.
5. People start working in the rice fields at _____ because it is too hot to work there when the sun is out.

Answer key

1. daily, weekly; 2. term; 3. winter; 4. the day after tomorrow; 5. dawn

Table 2. Content, organization, and use of vocabulary in a bilingual workbook

The workbook can be used for communicative instructional activities.

other if someone knows a word or expression in English that the others do not. The goal is always for students to increase how much, how often, and how confidently they speak and use English.

Each lesson should also build in "note-taking pauses" to allow time for students to add new words and expressions to their own bilingual workbooks. No special materials are needed other than the blackboard, workbook, and paper and pencils. As with any activity, the teacher should model the activity with the whole class first then have students work in pairs or groups.

STUDENT-CREATED VOCABULARY NOTEBOOKS

After the first teacher workbook is created, there should be at least one extra copy for students to refer to. Students can use this extra copy to create their own bilingual vocabulary notebooks with the same format—vocabulary organized by themes and listed in the L1 and in English, along with the phonetic transcription, if used. Students continue to add new words and expressions in and outside the classroom, and the project continues throughout a semester or an entire academic year. Students work in small groups to develop vocabulary on a selected theme, as follows:

1. The teacher assigns students to small groups. Students brainstorm all the words related to a selected theme, starting with their native language.

2. After a set time, a representative from each group writes the group's findings on the blackboard or poster paper, trying not to write the same words or ideas their peers have already written. An assigned leader can review the words and eliminate duplicates.

3. Back in their seats, students work in groups again to find the English equivalent of these words (and their phonetic transcription). Even in low-resource settings, some students may have mobile phones with digital dictionaries and other language resources downloaded. To save time and avoid duplication, the teacher may assign a certain number of words to each group.

4. After a set time, group representatives add their findings to the blackboard or poster-paper lists. The whole class helps fill in any blanks, using other available resources and notes.

5. Students add the new vocabulary and translations to their individual themed notebooks, and the teacher periodically checks them throughout the year. Each student works with a group of peers but writes his or her own notes.

Variation: The teacher creates note cards by tearing up slips of paper and has students write one L1 word from the board on one side of each card; the cards are kept at the front

After studying a unit on a particular theme, even beginner students can use the workbook to scaffold and creatively use their limited English vocabulary.

of the room. A student representative from each group comes to the front, takes a card, works with his or her group to find and write the equivalent English word and expression on the back of the card, then returns it to the front and takes another. Groups try to complete as many cards as they can until there are no more available cards or time is up. The cards will then be reviewed and shared with the other groups.

USING THE VOCABULARY WORKBOOK FOR THEME-BASED ACTIVITIES

After studying a unit on a particular theme, even beginner students can use the workbook to scaffold and creatively use their limited English vocabulary.

Diagramming a Family Tree

In this activity, students use vocabulary from the workbook theme of "Family" to create family-tree diagrams. Sentence frames help students form questions in a structured format and solicit single-word answers to the questions. The teacher first models the activity by using his or her own family tree and sentence frames. Next, students create their own family tree and draft questions, then work in pairs to ask each other questions using only English and to draw each other's family tree, as follows:

1. Student A asks one or two questions about Student B's family and draws the information. For example:

   A: Do you have any <u>brothers</u>?

   B: Yes/No. [If the answer is "No," the turn is finished. If the answer is "Yes," it continues.]

   A: How many <u>brothers</u> do you have?

   B: Three.

2. Student B then asks about Student A's family and draws the appropriate information.

3. Students continue asking each other questions and drawing details until they have described as many relatives as they can.

4. Finally, they check each other's work to make sure the details are correct.

5. In small groups, students present their partner's family tree by displaying the diagram and describing the family members. If there is limited time, the teacher may select a few students to present to the whole class.

6. For homework or as a follow-up activity, students write a one-paragraph description of their own or their partner's family tree. The teacher again models this activity by using a sample family tree and sentence frames, for example: "This is [my/name's] family tree. [I/She/He] have/has [#] brothers and [#] sisters."

Reverse Guessing Activity

This short, interactive activity can be used with the whole class at the end of a lesson for students to practice using target vocabulary, or at the beginning of a class to review what they learned previously. Instead of one person knowing the answer and giving clues for the others to guess, in this game the group knows the correct answer and gives clues, while one person must guess, as follows:

1. Choose the theme for the activity.

2. Choose the first guesser. This student will stand facing the class with his or her back to the blackboard.

3. Choose a notetaker. This student will write a word on the blackboard so that the guesser cannot see it, but the rest of the class can.

4. Students take turns asking questions or making comments to the guesser, who tries to figure out the correct word. For example, if the theme is "Jobs," and the job is catching fish, questions and

comments might be, "Did you catch a lot today?"; "You smell bad after work!"; and "What's the biggest one you ever caught?"

5. The notetaker adds relevant vocabulary to the board—such as *catch* and *boat*—as students ask questions and make comments.

6. When the student guesses correctly, other students will become the guesser and the notetaker. The game continues for a certain number of rounds or time period—for example, three rounds or ten minutes.

7. Follow-up activity: With the vocabulary words still on the board, students write one or two sentences or questions about each answer from the activity, such as, "Who leaves early in the morning, catches many things, and smells bad after work?"

Adaptation: This activity can be played in smaller groups of five to ten students when they are familiar with the procedure, to increase participation.

Yes/No Hangman

This guessing game helps intermediate students practice vocabulary while asking Yes/No questions and drawing a hanging man. The teacher should first demonstrate to the whole class by using sentence frames for asking Yes/No questions before students work in groups.

1. Decide who will be the first leader. The leader chooses a word from the workbook theme being studied but does not tell his or her group what the word is. For example, if the theme is "Sports and Hobbies," the leader might choose *volleyball*.

2. The person to the leader's left is the first guesser and asks the leader a Yes/No question. Possible questions include, "Is it a team sport?"; "Do you do this alone?"; "Do you need special equipment?"; and "Is it played on a field?"

3. If the answer is "Yes," the next person will ask a question. If the answer is "No," the leader will draw one body part of a hanging man (there will be ten parts altogether: head, torso, two arms, two legs, two hands, two feet).

4. Students continue asking questions until they guess the word correctly or the leader draws the whole hanging man, whichever happens first. The person who guesses correctly is the next leader. If that person has already had a turn, he or she should choose someone who has not been leader yet so that everyone has at least one turn as leader. Students continue playing until the allotted time is up.

5. As a follow-up activity, students write some of the questions in their notebooks, and the teacher adds them to the vocabulary workbook.

Chain Story

This activity helps intermediate and advanced students integrate vocabulary from multiple themes in the workbook by working in groups to create a story. Each group of three or four students chooses a leader and a writer. The leader makes sure all students participate and keeps the group on task. The other students suggest elements for the story by referring to the workbook. The writer writes a group sentence to share with another group, as follows:

1. The teacher writes the beginning of a story on the board. The story will use vocabulary from at least one theme the class has practiced. For example, if the theme is "Jobs," the starting sentences might be, "Malia is a doctor at the city hospital. One morning, three ambulances arrived at the same time."

2. The teacher gives each group three minutes to discuss how to continue the story. The writer in each group copies

Incorporating local knowledge and vocabulary into language learning helps make English more meaningful and relevant to students.

the starting sentences on a sheet of paper, and the group discusses ideas. The leader encourages all to participate and keeps everyone on task.

3. After the set time, the writer adds one sentence to the story (without focusing much on accuracy) and passes the sheet of paper to the group to the right. Students change roles each time they pass their story so that everyone has a chance to be leader and writer.

4. The teacher gives five minutes for each group to work again on how to continue the new story. When the set time is up, the groups write their new part of the story and pass the sheet of paper to the group to the right.

5. Students continue adding more parts until each group has added a part to all the stories and they get their original paper back. As the stories get longer, the teacher may give more time to complete the next sentence. The group reviews the whole story and improves it for grammar, spelling, and accuracy.

6. To finish the activity, each group is asked to read its story aloud. The class then can choose which is the best, funniest, and most creative, among other criteria.

CONCLUSION

While technology tools have made information in multiple languages more accessible, EFL teachers in many countries often lack access to these resources—teachers in multilingual settings may not have any books, let alone computers or Internet access. The books they do have may be in the official rather than the commonly spoken local language, and the teachers may themselves be limited English speakers. Creating bilingual thematic vocabulary workbooks is a meaningful learning experience for EFL teachers and their students and can be a big step towards bridging these gaps. Even if books and materials are available, incorporating local knowledge and vocabulary into language learning helps make English more meaningful and relevant to students, so they become more comfortable and confident in using English. Creating a bilingual vocabulary workbook does not have to be complicated: choose one theme, brainstorm words and expressions, and add other themes over time. Start today!

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A Systematic Process for Assessing Assessment

How to assess assessment is often a dilemma for teachers and English language programs. Accrediting agencies for English language programs, such as the Commission on English Language Program Accreditation (CEA), require a plan in writing for monitoring and reviewing assessment practices. Nonetheless, web-search queries such as "assessing assessment," "how to assess assessment," "assessing assessment reliability and validity," and so on do not yield results that provide a systematic process for assessing assessments. My multiple search attempts resulted in articles related to, for example, classroom strategies for assessing students, the use of rubrics, areas to be considered when developing assessments, and explanations of assessment-related concepts such as validity and reliability. These are valuable resources for assessment but do not suffice for what I wanted: a comprehensive assessment framework that guides the phases of the assessment cycle, from pre-assessment creation to post-assessment analyses.

This article is a result of research on how to revitalize assessment practices in a university-based intensive English language program in order to maximize validity and reliability and meet accreditation requirements. This includes standardized measures and guidelines for teachers to draw upon (1) *prior* to constructing an assessment, (2) *when* constructing the assessment, (3) *while* administering the assessment, (4) *when* grading the assessment, and (5) *after* grading the assessment. Programs as well as individual teachers can adapt this assessment framework to enhance their assessment practices and fulfill accreditation requirements.

CURRICULUM–ASSESSMENT INTERDEPENDENCE

A clear course goal in line with the program's mission, specific course objectives, and measurable student learning outcomes (SLOs) are infrastructural components of a course. CEA's Curriculum Standard 2 mandates that a language program's "course goals, course objectives, and student learning outcomes are written, appropriate for the curriculum, and aligned with each other. The student learning outcomes within the curriculum represent significant progress or accomplishment" (CEA 2019). To achieve the objectives and SLOs set for a given course, educators must make sure that level-appropriate instructional materials and activities, formative and summative methods of assessment, and a grading scheme are in place. These elements of the curriculum are interconnected and must be accounted for throughout the teaching and learning cycle (see Figure 1).

Assessment is a core component of teaching and learning. Within the context of English

Programs as well as individual teachers can adapt this assessment framework to enhance their assessment practices and fulfill accreditation requirements.

as a second or foreign language (ESL/EFL) teaching, instruction focuses on developing students' language abilities, while assessment allows for gathering data on language abilities. Hence, language teaching and language assessment complement each other (Bachman and Damböck 2018). Two types of assessments are used to collect information on instruction and students' learning. The first type is *formative assessment*, which aims to evaluate students in the process of learning and forming their skills. Data collected from formative assessments help monitor learning and inform teaching. That is, formative assessment allows the course instructor to *form* an idea about his or her teaching, instructional materials, and learning tasks and provide feedback to students on learning (Bachman and Damböck 2018). Formative assessments are typically low stakes (i.e., have no or a low-grade value) and can take place prior to, during, and after teaching and learning. Examples of formative assessments include worksheets, quizzes, in-class activities, homework exercises, individual conferences, and a teacher's observations of students during group/peer work.

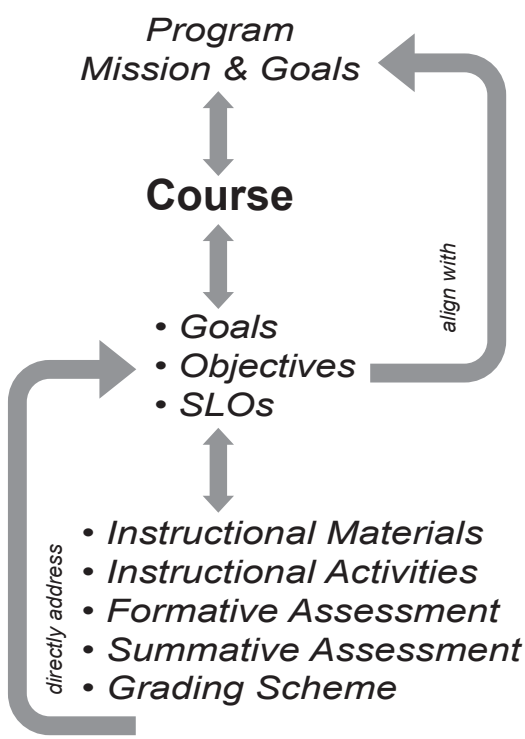

Figure 1. Curricular elements and their interconnectedness

Summative assessment, on the other hand, *sums up* what students have learned, determines whether students reached benchmarks, and measures how well students have met the learning outcomes of a course. Summative assessments are generally high stakes (i.e., have a high-grade value) and take place at the end of a unit or course. Examples of summative assessments are end-of-unit or chapter tests, midterm and final exams or projects, and standardized tests.

PRINCIPLES OF ASSESSMENT EFFECTIVENESS

Fundamentally speaking, an effective test "is expected to yield valid and useful score-based interpretations about what the examinees know and are able to do with respect to a defined target domain" (Birenbaum 2007, 29). In language testing, Bachman and Palmer (1996) propose a model of test usefulness to inform the design of language assessment. The main premise of this model is that language assessments should yield information about a student's language abilities that can be generalized beyond the test itself. That is, language testing should resemble language that is used in a natural environment, which is in line with the principles of the communicative language teaching approach. This model of test usefulness is commonly adopted in

Assessment is a core component of teaching and learning.

language testing (Priyanti 2017; Schmidgall, Getman, and Zu 2018; Thu 2019) to assess a test's effectiveness against the following six qualities (Bachman 2001; Bachman and Palmer 1996):

1. **Reliability.** Reliability refers to the consistency of results. That is, if an exam is given at different times under similar conditions, the test should yield consistent scores. If a student takes the same grammar test at a later time (assuming similar conditions and no additional instruction) and gets a drastically different score, then the test can be considered unreliable. Reliable assessment instruments and procedures yield dependable and consistent information.

2. **Validity.** Test validity means that a test accurately measures what it is intended to measure. For instance, a speaking test should measure students' speaking ability by engaging them in actual speaking tasks. If the test instead asks students to complete written dialogues, then the test is invalid because it does not assess the skill that it purports to measure.

3. **Authenticity.** Authenticity means that test tasks are relevant and meaningful, and that they correspond to real-world contexts. Authentic assessment tasks in a course that aims to prepare students to give academic presentations at the graduate level would involve designing and delivering actual presentations to an audience (e.g., classmates and teachers) using PowerPoint slides or posters on topics related to their majors. Authentic assessments allow for interpreting and generalizing test scores beyond the testing task.

4. **Interactiveness.** Interactiveness refers to the degree to which students' individual language and cognitive abilities, personal characteristics, and background knowledge influence their performance on a test. Optimizing students' interactiveness with a given test involves considering, for example, their age and level of education in the first language. For instance, collecting information about students' level and type of education in a foundational course for adult English language learners may reveal that some students lack minimal literacy skills in their native language. Such information is valuable in test design and development.

5. **Impact.** Impact pertains to the consequences that test results might have on an individual (impact at the micro level) and the educational system or society at large (impact at the macro level). The impact of a test at the micro level can take different shapes and forms, from generating feedback on language development—which can inform teaching and learning—to enhancing educational or career opportunities. Examples of a test impact at the macro level include modifying the curriculum of a certain course in a program due to consistent high fail rates.

A valid and reliable assessment allows for making inferences about students' language abilities beyond the test itself.

6. **Practicality.** Practicality means that a test is developed and implemented within the limits of available resources. A practical test does not consume a large amount of time to develop, administer, or grade and is carried out using available materials, space, and equipment.

In summary, a valid and reliable assessment allows for making inferences about students' language abilities beyond the test itself. The proposed framework in this article offers procedures to guide the design, grading, and evaluation of an assessment. The main goal is to increase reliability and validity of language testing with the assumption that accredited English language programs do the following:

1. Adopt communicative language teaching and, as a result, develop assessment tasks that are meaningful and purposeful (authenticity).
2. Design courses that take into account students' academic and personal needs as well as linguistic and sociocultural backgrounds through, for example, conducting needs analysis (interactiveness).
3. Use assessment data to provide feedback to students on language development, improve pedagogical practices, inform curricular changes, and make decisions regarding mastery of SLOs and progression (impact).
4. Consider available resources when designing and administering an assessment task (practicality).

The proposed assessment framework functions as a guide to assessment expectations and procedures for faculty and language programs "throughout the test development process, and not simply after

Formative Assessments	Summative Assessments
• Evaluating students in the process of forming their skills to assess progress and inform teaching (e.g., quizzes, discussions, worksheets, journals, grammar exercises, reading/summarizing articles, listening and taking notes, mini-presentations) • Purpose: Assist in the learning process: assess progress, provide feedback on learning, and inform instruction	• Measuring or summarizing what students have learned and how well students have accomplished objectives; take place at the end of a unit or course (e.g., tests, papers, projects) • Purpose: Determine whether students reached benchmarks and how successful students are in meeting SLOs
Outcome-based assessment	

Table 1. Formative and summative assessments

Objective-Outcome-Assessment Mapping Course: _____			
Objective #	**Corresponding SLO #**	**Summative Assessment**	**Ways of Formative Assessment**

Table 2. A tool for curriculum-assessment mapping

the fact, when the test has already been given and used" (Bachman 2001, 110). The guide is structured as follows. First, it provides specific steps and measures to be considered when planning for courses in terms of assessment (e.g., determining how each course objective will be assessed and under which grading category and percentage during the course planning phase). Second, it outlines important aspects of validity and reliability and provides a checklist with questions and measures to be consulted during the assessment cycle. Finally, it offers a multistep process containing clear procedures and tools to guide the creation, administration, evaluation, and assessment of summative assessments (e.g., final exams).

ASSESSMENT FRAMEWORK

Course Planning Roadmap

The following five steps need to be considered during the course planning phase:

1. Read through the course objectives and SLOs, and brainstorm for means to collect evidence of student learning using formative and summative assessments (see Table 1).

2. Determine how each course objective/SLO will be assessed. There are many tools you may adapt to assist with this process. Fink's (2003, 23) guide to course design offers a backward design template that could be used for this purpose. Teachers can also create a grid to map course objectives to SLOs and to formative and summative assessments, as presented in Table 2. This tool is effective in taking a deeper look into a course curriculum and how it is assessed.

3. After determining means of assessment, identify the grading category that each means of assessment will go under (i.e., the grading criteria subsection of your course syllabus), along with the percentage (if any) it will carry. Remember that formative assessments are low stakes and should have no or a minimal grade point.

4. List major assessments (summative assessments) and plug them in the course calendar so that students are aware of major-assessment events and due dates.

5. Account for and ensure adherence to the fundamental principles of assessments when you plan for an assessment event. Tables 3 and 4 show guiding questions and measures to maximize the validity and reliability of assessment instruments and procedures.

Steps and Guidelines for Summative (Final) Assessments

The following are specific measures to guide the creation of a summative assessment, the administration of the assessment, the grading of the assessment, and the analysis of assessment data.

1. Creating the assessment

Take the following steps *prior to creating the assessment*:

- Determine what skills and knowledge need to be assessed, based on SLOs and instruction received.

- Examine samples of former assessments for a given course, if available.

Do the following *when creating your final assessment*:

- Write clear test instructions and unambiguous assessment tasks for the test blueprint. Decide what acceptable responses should look like and write directions that clearly define those expectations. If there are multiple sections of the same course, collaborate with the other instructors to develop the testing instrument to be used in multiple sections; see Bachman (2001) and Bachman and Palmer (1996) for the components of a test blueprint.

- Specify the grading method (e.g., rubric, key, norm then grade individually, graded collaboratively).

- Mark the SLOs covered in the exam and match assessment questions to SLO numbers as they appear in the course syllabus.

- Create a practice final exam to familiarize students with the exam format, content, and response requirements; discuss acceptable responses with students.

- Walk students through the rubric or grading criteria prior to administering the final.

Take these steps *after creating your final assessment*:

- Find an exam reviewer (ideally another instructor who has experience teaching the course) to do the following:
    - Take the test.
    - Check the test against the course SLOs and appropriate test format.
    - Review the scoring criteria.
    - Provide written feedback and suggestions on any unclear instructions and ambiguous questions.
    - Discuss the exam with the preparer and make changes, if needed.

2. Administering the assessment

Make sure to do the following:

- Arrive at least ten minutes prior to the exam start time.

- Check desk arrangements before the exam begins.

- Give students time to read through the directions and questions.

- Write the exam start and end times on the whiteboard.

- Announce the use of a dictionary, notes, or other materials if allowed.

Guiding Questions	Measures
Curricular (Content) Validity ☐ Are the assessment tasks aligned to the curriculum?	✓ Align targeted SLOs to the assessment tasks.
Instructional Validity ☐ Is the content and format of the assessment relative to the instruction received?	✓ Assess what has been actually taught.
Face Validity ☐ Does the test "look" valid to students and instructors by simple inspection?	✓ Create tests valid and credible for their purposes (e.g., a speaking test should be composed of "authentic" speaking tasks).
Construct Validity ☐ Does the test measure the skill/ability it intends to measure? ☐ Is scoring of responses related directly to the language ability (construct) being tested?	✓ Clearly define the abilities (constructs) that an assessment aims to measure and score accordingly (e.g., a listening test should measure listening ability; if spelling is accounted for in the scoring process, that should be made explicit in the test instructions, and spelling should be explicitly taught and practiced prior to the exam).

Table 3. A checklist and measures for assessment validity

APPLICATIONS FOR ONLINE ASSESSMENT

The assessment measures in this article can be extended to distance learning and are equally important to ensure assessment reliability and validity in such an environment. The measures related to the creation and grading of a summative assessment and to the analysis of the assessment data are easily transferable to online settings; however, some adaptations must be made to procedures concerning the administration of summative assessments online.

Teachers can use a platform such as Zoom or Microsoft Teams for summative assessments that require proctoring. Students' cameras need to be on at all times to ensure—as much as possible—that they are not receiving help. Another measure that can be undertaken to prevent students from browsing other content while completing the exam is to have them use their phones to join the virtual exam meeting, then place their phones in a way that allows you to see the students and their computer screens (not too close so that students' answers are not visible to everyone).

Creating a practice final exam using the same final-exam format and medium (e.g., an exam built in a learning management system such as Blackboard or simply in a Word document) and the same proctoring procedures is valuable not only to familiarize students with the process but also to help you tackle any issues that might arise. Conducting a practice exam could ease the online administration of the final exam and ensure a reliable as well as smooth virtual testing experience for students and teachers alike.

- Clarify your cell phone policy before the exam begins.

3. Grading the assessment

Consider doing the following *before grading the assessment*:

- Try to keep grading anonymous. It may be helpful for course instructors to either grade together or have each teacher grade a different section's assessments to increase objectivity.
- If there are multiple sections of the same class, hold a norming session to collaboratively grade at least two tests from each section, using a rubric or pre-set scoring criteria.
- Discuss acceptable responses and decide on any considerations, such as partial credit or dropping an ambiguous question.

Take these steps *after grading the assessment*:

- Sort scores from highest to lowest.
- Conduct item analysis for applicable summative assessments for the group being tested. Item analysis is a process of reviewing individual test items for indices of facility (percentage of students getting each item correct) and discrimination (comparison of good and poor examinee performance on test items); this process shows what students have learned, helps identify corresponding SLOs, and pinpoints problematic questions for revision or replacement. Bailey (1998) provides clear examples of how to conduct an item analysis, and a sample online test-item analysis calculator can be accessed at https://lles.pasco.k12.fl.us/?page_id=7119.
- Use a test analysis and SLO template to sort the results by learning outcomes and record incorrect answers to each question for each student.

Guiding Questions	Measures
Test-Related Reliability ☐ Are the instructions clear, explicit, and level-appropriate? ☐ Are the assessment tasks unambiguous?	✓ After creating an assessment, set aside designated time for a review. ✓ Have another instructor review the assessment instructions and tasks. ✓ After handing back the test papers/rubrics, conduct a post-assessment discussion to get students' feedback on the test and use this to inform future test design.
Student-Related Reliability ☐ Is the length of the assessment appropriate to avoid students getting tired, and can the assessment be completed within the allotted time? ☐ Are students familiar with the assessment format, content, and response requirements? ☐ Have the grading criteria been communicated to students prior to the test? ☐ Are there any observed physical or psychological factors (e.g., fatigue, temporary illness, anxiety) that could have resulted in an "untrue" score of a student's competency/proficiency level?	✓ Design assessment tasks that students are familiar with and appropriate for the target population. ✓ Provide practice with the testing format. Explain response-requirement expectations. ✓ Share and go over the rubric or scoring criteria with students prior to administering a test. ✓ Consider having a clear "Late Work Policy" in the course syllabus that accounts for absences due to sickness and other circumstances (e.g., allowing a makeup and/or dropping the lowest score). Provide reasonable accommodations for students with documented disabilities (consult your institutional policy regarding reasonable accommodations).
Test Administration-Related Reliability ☐ Are the conditions in which the assessment is administered proper (e.g., photocopying, equipment, noise level, room temperature)?	✓ Ensure clearly typed and cleanly photocopied exams. ✓ Test the equipment (e.g., computers, audio, projector) before the assessment. ✓ Request another classroom to administer a test in if the noise level is high or room temperature is unbearable.
Interrater-Related Reliability ☐ Have scoring criteria been set? ☐ Has grading on selected criteria and benchmarks been done jointly or agreed upon with other teachers? ☐ Are the scores consistent across multiple evaluators? ☐ Are the scoring procedures consistent (e.g., giving partial credit to all students)? ☐ Have measures been undertaken to ensure a scoring process free of bias, subjectivity, and human error?	✓ Set clear scoring criteria; rubrics for speaking and writing assessments; and a scoring guide and answer keys for listening, reading, and grammar assessments. ✓ Have more than one evaluator and/or hold a norming session. ✓ If scores are inconsistent across multiple evaluators, have them discuss the reasoning behind a specific score, come to a consensus, and adjust the grading criteria if necessary. ✓ Ensure consistent scoring procedures. Read through all tests before scoring. Determine acceptable responses before scoring starts. ✓ Grade anonymously and review scores before making them available to students. ✓ Compile assessment (numerical) data through analyzing individual test scores to provide feedback to individual students, inform instruction, and improve the curriculum. Consult an online test-item analysis calculator for this process.

Table 4. A checklist and measures for assessment reliability

The assessment measures in this article can be extended to distance learning and are equally important to ensure assessment reliability and validity in such an environment.

4. Analyzing the assessment data

Assess your assessment by determining pass/fail rates and identifying problematic questions. Teachers are highly encouraged to close the assessment loop by analyzing assessment data and using the results to improve student learning (Banta and Blaich 2010; Schoepp and Tezcan-Unal 2017). NOVA (2018) contains information and resources about the "continuous nature of assessing student learning outcomes," including "closing the loop."

To illustrate, after conducting the test-item analysis mentioned above, teachers can summarize student performance on the final assessment and share the data with curriculum/program administrators. This perhaps could be realized by making the closing of the assessment loop a required procedure at the program level for continuous improvement. To facilitate this, course instructors can create a final-exam evaluation form to (1) indicate the percentage or total raw number of students meeting the SLOs covered in the final assessment; (2) identify particular questions and corresponding SLOs that more than half of the class answered incorrectly; and (3) offer a brief rationale for why the course instructor thinks those questions were problematic for students and what might be done in the future. As described by Suskie (2018), sometimes the reason for poor performance on a test is clear (e.g., unclear prompt, ambiguous wording), but sometimes it is not as obvious (e.g., flawed curriculum design, ineffective teaching methods).

Documenting and sharing assessment results transparently informs decisions regarding adding or adjusting assignments or instructional materials, revising assessment methods, modifying specific course objectives and outcomes, revising course sequencing, and looking into opportunities for faculty training and professional development.

FINAL REMARKS

It is important to note that assessment might be handled differently from one program to another. Some programs have a position designed to prepare and develop summative-assessment instruments for their faculty, while in other programs, course instructors design their own assessments. Regardless, the proposed procedures in this article can benefit assessment coordinators, individual teachers, and programs at large. ESL/EFL programs seeking accreditation or standardizing their assessment procedures can adapt some of the measures outlined in this article to ensure that testing is reliable and valid.

Even taking small steps—such as seeking an exam reviewer to provide input on an exam (peer-reviewed final exams), grading collaboratively and anonymously, linking test items to SLOs, and analyzing final-assessment data—ensures that assessment instruments and procedures are fair, accurate, and consistent in assessing learning. Formalizing these small yet powerful steps and establishing a systematized set of procedures to guide instructors across the assessment cycle optimize assessment effectiveness.

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Let's Talk about It: Strategies for Integrating Writing and Speaking in the Classroom

Each of the four language skills—reading, writing, speaking, and listening—plays an important role in language learning, and successful teaching can benefit from including a combination of these skills in the classroom. This article shares strategies for integrating speaking into a writing-focused course, with the goal of improving students' competency in both language skills. Instructors have the potential to include speaking through a variety of activities, creating a student-centered classroom that incorporates communicative language teaching and task-based cooperative learning.

WRITING AND SPEAKING IN THE CLASSROOM

Although instructors often teach writing as a separate skill, the integration of speaking and writing has sparked interest among English as a foreign language (EFL) teachers and researchers at the same time that the practice of teaching writing has evolved in the classroom (Hubert 2011). Earlier, proponents of the process theory understood writing as an individual activity, as learners moved through the stages of the writing process. However, authors such as Atkinson and Weissberg emphasize the importance of social and cultural contexts in the teaching of writing. Atkinson (2002) describes language acquisition as a social experience that occurs in relation to the broader world, while Weissberg (2006) argues that second-language writing is best acquired through a dialogue classroom model that builds on social interaction.

Although speaking and writing differ, Harmer (2001) identifies key similarities between the two skills, including the need to structure language, follow rules and norms, employ different styles depending on the context, interact with an audience, and use strategies such as improvising and paraphrasing in order to manage difficulty. Together, these perspectives demonstrate the potential benefits of teaching both speaking and writing.

THE ROLE OF COOPERATIVE LEARNING

Many activities presented in this article involve cooperative learning, where students work in pairs or groups to reach learning goals. Research suggests that relevant, group-centered lessons result in more-powerful language acquisition than teacher-led instruction alone, and that task-based learning leads to increased student motivation (Moss and Ross-Feldman 2003). Activities that

Many activities presented in this article involve cooperative learning.

require students to collaborate in pairs or small teams create low-pressure and high-involvement environments that encourage students to practice conversation and step outside their comfort zones.

When incorporating cooperative learning in a lesson, teachers may find it helpful to begin by creating clear expectations about how students should form groups, the appropriate volume level to use while speaking, how to take turns, and how to handle disagreement. Use the board to introduce target language that might be necessary for group communication, and give students the opportunity to ask clarifying questions about the task. After groups begin their work, circulate around the classroom, assist with conversations, answer questions, and listen to discussions without creating pressure or paying undue attention to students' grammar mistakes.

To facilitate participation, you can try assigning each group member a specific role. For example, in a group of four, students may be assigned the role of English monitor (to make sure group members use English as much as possible), recorder (to record main points from the group's discussion), reporter (to share the group's findings with the class), and participation monitor (to make sure every student is included in the conversation).

Yusuf and Adeoye (2012, 323) identify the hallmarks of a thinking classroom as "tolerance, dialogue, negotiation, care, active participation, and respect for each other's opinion." With these qualities in mind, one idea is to reserve the end of class for reflection about the day's group work through individual written responses and whole-class discussion. For example, ask students to reflect on how well group members worked together, listened to one another, spoke persuasively, and reached an agreement.

Cooperative learning presents an opportunity to cultivate these traits and strengthen the quality of speaking in the classroom—all while creating a foundation for writing activities. The remainder of this article presents seven types of activities with these goals in mind (see the Appendix for a list of included activities).

1. WARM-UPS

A classroom warm-up is a low-pressure task intended to help students recall concepts from previous classes or activate prior knowledge ahead of the day's activities. Dedicating time at the beginning of class to a warm-up also presents an opportunity for student speaking.

Example activities

- Create a visual idea map about the day's topic. Write the topic in the center of the board, then ask students to discuss what they know about the topic and what more they would like to learn. For example, if the focus of the day is writing an analytical essay, have students spend two minutes at the start of class individually writing down everything that comes to mind when they think of essay writing. Then, ask students to turn to a partner to share what they wrote down, what they are most interested in, and why. Finally, give each pair an opportunity to write two of their points on the board.

- Direct students to fill-in a K-W-L chart, detailing what they know (K) and want to learn (W) about the day's topic, before sharing their charts with a neighbor. At the end of class, students should complete the third column—what they learned (L)—and share aloud in small groups or as a class.

- Ask each student a quick question of the day while taking attendance. These questions can be informal—such as, "What is your favorite

One way to include speaking and writing in the same lesson is to incorporate activities that require writing in preparation for carrying out a speaking task, or speaking in preparation for carrying out a writing task.

hobby?"—or on-theme with the topic of the course. If the focus of the day is personal narrative writing using the past tense, questions such as, "What was one thing you were afraid of when you were younger?" and "What is a memory you are proud of?" will prime students for the language they will use later in class. If the focus of the day is developing an argument through writing, begin by asking students their opinion about a certain dish or restaurant. In asking these questions, you should give students freedom in the way they answer to make sure the students are not afraid to make mistakes in front of the class.

- The game "Name Ten," in which students compile a list of ten items that fit the day's category (such as countries whose names begin with vowels, types of transportation, and jobs that require using one's hands), offers another warm-up possibility. As one example, if students will be using similes and metaphors in their writing and the day's category is "Name ten things that are uncomfortable," encourage students to think of a simile that represents an item on their list. Ask them to share their ideas with one another. If an item on a student's list is "wet shoes," he or she could share with a neighbor the simile, "My shoes are as wet as an umbrella on a rainy day."

- Similar to the K-W-L chart, entrance and exit slips, on which students respond to a specific question when entering or exiting the classroom, present an opportunity to activate prior knowledge, formulate questions about the day's topic, synthesize what was learned, and practice speaking through sharing (Waters 2014). While many classrooms use entrance and exit slips as an informal assessment related to the day's lesson, the slips can present a speaking opportunity if the teacher allows students to discuss their answers for two or three minutes with a partner before handing in the responses to the teacher.

2. WRITING TO SPEAK AND SPEAKING TO WRITE

One way to include speaking and writing in the same lesson is to incorporate activities that require writing in preparation for carrying out a speaking task, or speaking in preparation for carrying out a writing task. These activities can often mirror real-world scenarios that students may one day pursue in their careers.

Example activities

- Have students work in groups to draft an original role play or advertisement to share in front of the class, based on a given scenario. For example, explain that each group must make a pitch about a new, fictional invention or product of their own design that will be judged by the rest of the class. Drafting the script in advance of sharing enables students to prepare their thoughts ahead of time, allowing them to build confidence before speaking. By developing the idea in groups, students have an opportunity for conversation practice. At the end of the activity, return to writing by having students write reviews, explaining what they liked about each group's presentation.

- Another activity that draws on writing in preparation for speaking is to have students participate in a mock debate or press conference. First, have students write position papers, taking different stances on

The best opinion-sharing activities do not highlight a correct answer. Instead, they emphasize students' ability to defend an argument, listen to peers, and make compromises.

an issue facing their community, such as strategies for fighting pollution or traffic congestion. Divide the class into groups that include students representing each position. Then, direct students within each group to share their perspectives with the goal of reaching a compromise or finding common ground. Alternatively, to replicate a press conference, assign a group of students to represent members of the city council while others represent different stakeholder groups—journalists, business leaders, and leaders of organizations—responding to a problem facing the community. Students then use their position papers as a foundation to ask questions with the goal of uncovering the truth about the situation. Following both activities, give time for students to write responses describing the results. These could take the form of a newspaper article, a memorandum to a government official, or—more informally—a reflection on the experience of engaging in the activity itself.

- Have students interview one another and compose peer biographies. Sample guiding questions such as, "What are your partner's hobbies?" and "What does your partner want to pursue for a career?" can lay the groundwork for the students. After interviewing a partner, each student writes a short biography about her or his peer. Then, have students share brief highlights of their biographies aloud in small groups or with the entire class. For high school or university-aged students who may be applying for jobs in the near future, direct students to write their own cover letters describing their qualifications for a fictional position. Then, have students take turns as the interviewer and the job candidate in a formal interview.

3. SHARING PERSONAL OPINIONS

Activities that call for sharing personal opinions provide opportunities for speaking practice without stepping far away from a course's focus on writing. Learners should understand that the process of forming an opinion and supporting it with evidence does not change whether they are speaking or writing. The best opinion-sharing activities do not highlight a correct answer. Instead, they emphasize students' ability to defend an argument, listen to peers, and make compromises. Activities can be used first to prompt verbal discussion and then to spark ideas for writing after students complete the initial speaking tasks.

Example activities

- One favorite activity that calls for group problem solving is "To the Moon!" (see Burkhalter 2011). For this lesson, display or distribute a list of ten fictional volunteers for a mission to the moon, along with limited information about each volunteer. Ask students to individually choose the four volunteers they believe would be the best fit for the mission, then defend their choices in small groups, working with their peers to develop consensus and consider their initial assumptions. Burkhalter presents several ideas for writing assignments to be completed following this activity, including having students write newspaper articles outlining the group's decision, letters to a candidate who was chosen or to a candidate who was not chosen, or a memorandum to a government official.

- Another opinion-based critical-thinking activity is the "Lost at Sea" team-building game (see Knox n.d.). Ask students to imagine they are stranded in the middle of

the ocean on a small lifeboat and are given a list of ten to 15 objects (such as rope, fuel, candy bars, and mosquito nets). Have students individually rank the objects from most useful to least useful for the purpose of survival, and then ask students to work together in small groups to defend their views and agree on a final ranking. At the end of the exercise, students should write personal reflections about their group's experience—what it was like to reach a compromise, given the range of views expressed by members of their group.

- Through his town-meetings activity, Brookes (1993) presents a method for including speaking in writing courses. Twice a week, he asked two students to speak to the class for three minutes about an issue or subject they cared about, encouraging follow-up questions by members of the class as a way to spark discussion. This strategy can serve as a foundation for students to write and share their own "This I Believe" essays (see www.thisibelieve.org). Have students interview one another about their beliefs, asking questions such as, "Why is this belief important to you?" Forming and defending arguments aloud can be especially helpful when students are practicing writing argumentative essays or thesis statements.

- Short stories and thought-provoking proverbs can also become activity starters for defending opinions. Introduce a short story as part of class or have students read a short story, and then ask students to share their opinions in small groups about themes or characters. Afterward, task students with writing their own stories. Alternatively, introduce a pair of seemingly contradictory proverbs (for example, "The pen is mightier than the sword" and "Actions speak louder than words"). Ask students to describe in writing what each of these expressions means to them and which one they identify with more strongly. Have students share their thinking in small groups. Finally, ask students to write and share proverbs of their own.

4. ANALYZING AND CREATING WRITTEN WORK IN GROUPS

Analyzing examples of written work has the potential to help students understand new forms of writing before they begin writing on their own. When introducing a specific writing genre or structure, whether it is a paragraph, a letter, or an analytical essay, teachers can incorporate speaking into the lesson by asking students to work in pairs or small groups to analyze a pre-written example. This strategy connects to the research of Ranker (2009, 580), who finds that a combination of teacher instruction and "extended and collaborative experiences with reading and writing texts within the genre" is important when introducing a new writing genre.

Example activities

- After introducing the personal narrative genre, give students a short example of a personal narrative essay. Ask them to read the essay individually to ensure that everyone is prepared to contribute to a discussion. In groups, have the students analyze the essay to identify the characteristics of a personal narrative that had been introduced earlier in the lesson. Other tasks could include describing what the writer of the example essay did well and suggesting how the writer might improve the essay. As a guide, list questions for group discussion on the board; these can be broad, such as, "Based on our knowledge of the personal narrative form, what did this writer do well?" Or they can be more specific; for example, "Why do you think the writer chose to begin a new paragraph where she or he did?" Simpler questions could include, "What did you like best about the narrative?" This question allows everyone to respond but also leaves room for students to go into as much detail as they are able to. Sharing as a class at the end of the period offers another opportunity for students to articulate aloud what they discussed in groups.

- In addition to working together to analyze and discuss writing examples, students

One strategy for building a student-centered classroom is to give students the opportunity to teach one another.

can work in pairs or groups to practice fundamental writing skills, using their English speaking skills along the way. Hosseinpour and Biria (2014) find that writing through task-based collaboration can improve the quality of English-language learners' writing in areas that include content, organization, grammar, and vocabulary. Collaborative writing tasks may range from exploratory activities that build critical-thinking skills to the composition of formal pieces of writing. For example, when teaching a class on supporting details in a paragraph, you might give a strip of paper with a different sentence to each student in a group and ask group members to work together to place the sentences in a logical order, according to a given topic sentence. This activity requires students to communicate verbally to carry out the task. A representative or representatives of the group should then justify their choices to the class or to another group that they join following their own group discussion. Alternatively, have students engage in dialogue in pairs or groups to develop topic sentences, closing sentences, thesis statements, or longer forms of writing, practicing speaking at the same time as they become more familiar with specific writing structures.

5. STUDENTS AS TEACHERS

One strategy for building a student-centered classroom is to give students the opportunity to teach one another. In schools where classrooms tend to be teacher-centered, the chance for students to act as a teacher among peers may help them feel empowered as learners.

Example activities

- Have students work in pairs or groups to review content from the previous class or the prior week. If the topic of a previous class was how to brainstorm ideas before writing, ask each student to interview a partner about key takeaways from the lesson or how the lesson relates to a current writing assignment. For beginner speakers, try assigning a specific topic for each partner to explain. Students should aim to synthesize and explain their notes to their partner or group members rather than read them word for word. Simple guiding questions and prompts such as, "What was one specific lesson we learned in the last class?" and "Explain to your partner the structure of a paragraph as we talked about in the last class" can help initiate conversation. Pair these prompts with target language written on the board to help students formulate answers.

- Try using a similar framework as a strategy for reviewing material before assessments. For this activity, divide the class into groups and assign each group the responsibility of working as a team to become experts on a specific test or quiz topic. After a period of preparation, ask each group to share the main points of their discussion aloud with the rest of the class. Or use the jigsaw model to rearrange students into new groups and have them share the content of their initial discussions with their new group members (for more on the jigsaw technique, see www.jigsaw.org).

6. PEER-TO-PEER SHARING THROUGHOUT THE WRITING PROCESS

The steps of the writing process offer multiple opportunities for students to practice speaking. Beyond creating space for student talk time, peer review enables students to gain feedback about their writing, fosters an attitude that they can continually improve their work, and emphasizes reflection rather than a final outcome—a quality that

distinguishes both stronger writers and more-active learners (Anson 2000). While each writer approaches her or his writing individually and no two writing processes are alike, teachers often introduce a common series of steps to demonstrate writing as a process (Warne 2008).

Stages in the writing process

- ***Brainstorming.*** At this early stage, students should work together in pairs, in groups, or even as a class to generate thoughts about a writing assignment before they begin working on their own. For example, facilitate class-wide brainstorming by eliciting ideas from students and writing them on the board. Alternatively, ask students to carry out the same activity in pairs or small groups, encouraging students to ask questions in order to push their peer's thinking and generate additional ideas. If students first brainstorm individually, have them share their brainstorming ideas in pairs or groups.

- ***Outlining.*** Following initial brainstorming, while creating a more detailed and structured outline, students should use speaking in pairs or groups as an opportunity to explain their outlines and receive and offer feedback. By describing their work, students are required to articulate their ideas aloud and, in the process, hone their argument and supporting details. In exchange, by listening and responding, their peers can practice critical thinking and the skill of giving positive and constructive feedback. Finally, by helping to improve another student's work, students gain insight into potential areas of opportunity in their own writing.

- ***Peer review of drafts.*** Peer review of drafts is a further opportunity for students to practice their speaking while offering feedback to peers, a process shown to improve drafts in EFL classrooms (Hu and Lam 2010; Birjandi and Hadidi Tamjid 2012). In a peer-review lesson, students pair together, and partners exchange drafts and offer feedback to each other. Feedback can relate to spelling and grammar, but it should also emphasize comments about style, ordering of ideas, and content. Have students refer to a worksheet or rubric to help them think through and record ideas as they read their partner's draft (for more information on peer review and creating rubrics, see this resource developed by McGill University: https://www.mcgill.ca/tls/files/tls/pa-resource-doc-final.pdf). Emphasize to students the importance of explaining comments to their partner when it is their turn to provide feedback. In return, encourage the writer of the essay to ask follow-up questions to the reviewer, with the goal of engaging in a conversation about the written work. The students should exchange their completed peer-review worksheets to guide future revisions.

- ***Sharing final drafts.*** At this stage in the writing process, incorporate speaking and create the sense of there being an audience by asking students to share their work aloud with a partner or members of a group. For longer writing assignments, encourage students to synthesize their writing rather than read it aloud. Have members of each group ask clarifying questions or share their initial reactions. Alternatively, ask students to form small groups, trade papers, and describe aloud one part of their peers' work that they found interesting.

7. PICTURES AND MEDIA AS LAUNCHPADS FOR BRAINSTORMING

Pictures and other media can further student engagement and spark ideas for writing. Media enable students to activate prior knowledge about a topic and strengthen the connection between the classroom and outside experiences. These activities can be fun and engaging, and they will facilitate creative thinking, listening, speaking, and writing practice.

Example activities

- Use a picture or photograph as the foundation for a chain story, where each student contributes a sentence aloud based

Media enable students to activate prior knowledge about a topic and strengthen the connection between the classroom and outside experiences.

on the picture, adding to the sentences of his or her peers while the teacher or a student records each sentence on the board. After one or two rounds, the students will have written their own class-wide chain story. (*Picture US*, published by the U.S. Department of State, is a source for photographs that can be used in this activity.) In larger classes, have students carry out the same activity in small groups by providing each group with a different picture and directing a member to record the group's story on a piece of paper.

- A picture or photograph, presented together with an example piece of writing, can serve as the foundation for a partner or group discussion about the writing's meaning—all while helping to inspire students' own written work. A lesson plan by the Academy of American Poets centered on Walt Whitman's poem *Mannahatta* uses a print and a photograph of Manhattan, a borough in New York City, to help students make observations and engage in discussion about imagery before they read the poem itself (see Holzer 2014). To guide the discussion, prompt students with questions such as, "What does this photograph show?"; "How does the photograph relate to the poem?"; and "What about this poem do you not understand?" After discussing the visuals and then the poem, students can write their own poems about a place that is important to them.

- Play a thought-provoking audio clip and ask students to share their reactions in small groups, and use these conversations as a departure point for writing. Before writing personal narratives, for example, have students listen to and read other narratives—and use those as a foundation for brainstorming and sharing their own stories with peers (see www.storycorps.org and www.themoth.org for examples of personal stories). Direct students to work together to write a song after listening to or watching an example song or video (see *American Rhythms* songs and accompanying activities at AmericanEnglish.state.gov/resources/american-rhythms). Or play a news clip about current events and ask students to individually write down a brief proposal for how to solve a real-world problem. Students should then interview one another about their ideas or present the ideas in groups (see LearningEnglish.voanews.com for current-events materials for English language learners).

CONCLUSION

Emphasizing both speaking and writing in the classroom allows teachers to make lessons more dynamic while creating an opportunity for students to practice multiple forms of communication. According to Costa and Kallick (2008), asking students to apply what they learn to contexts beyond the original task creates opportunities for higher-level thinking to occur. By incorporating speaking and writing together, teachers are able to link the two language skills and build competency in ways that are relevant outside school.

For teachers and students who are not used to integrating speaking into a writing course, these activities may initially feel challenging. If so, try beginning with a smaller activity, such as a warm-up, or by applying the think-pair-share technique to activities in the students' course textbook (Green 2000). For example, if a textbook lesson calls for students to write a paragraph on a given topic, ask students to brainstorm individually and then share their brainstorming with a partner before writing.

Then, have students describe their completed writing aloud in small groups. These small changes will go a long way toward integrating multiple language skills, all while drawing on existing course materials.

Always look for opportunities to say, "Let's talk about it" to students. Incorporating speaking into the English classroom is an important way to make the curriculum relevant, reinforce key verbal skills, and ultimately prepare students for real-world success with the target language. A student-centered approach may require shifts in teaching practice and giving a certain amount of control to the learners, but it promises to be a rewarding experience for everyone involved.

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APPENDIX

List of Example Activities

1. Warm-ups
    - Idea map
    - K-W-L chart
    - Question-of-the-day during attendance
    - Name Ten
    - Entrance and exit slips

2. Writing to Speak and Speaking to Write
    - Role play or advertisement
    - Mock debate or press conference
    - Peer biographies and interviews

3. Sharing Personal Opinions
    - To the Moon!
    - Lost at Sea
    - Town meetings and "This I Believe" essays
    - Short stories and proverbs

4. Analyzing and Creating Written Work in Groups
    - Analysis of writing examples
    - Collaborative writing tasks

5. Students as Teachers
    - Review of content from the previous class
    - Becoming experts on topics for an upcoming test or quiz

6. Peer-to-Peer Sharing Throughout the Writing Process
    - Brainstorming
    - Outlining
    - Peer review of drafts
    - Sharing final drafts

7. Pictures and Media as Launchpads for Brainstorming
    - Chain story and other picture-based activities
    - Visuals alongside written work: for example, Walt Whitman's *Mannahatta*
    - Audio as an example for writing: StoryCorps, The Moth, *American Rhythms*, and VOA News

READER'S GUIDE

This guide is designed to enrich your reading of the articles in this issue. You may choose to read them on your own, taking notes or jotting down answers to the discussion questions below. Or you may use the guide to explore the articles with colleagues.

For example, many teachers discuss *Forum* at regularly scheduled meetings with department colleagues and members of teachers' groups, or in teacher-training courses and workshops. Often, teachers choose an article for their group to read before the meeting or class, then discuss that article when they meet. Teachers have found it helpful to take notes on articles or write a response to an article and bring that response to share in a discussion group. Another idea is for teachers to try a selected activity or technique described in one of the articles, then report back to the group on their experiences and discuss positives, negatives, and possible adaptations for their teaching context.

Developing a Bilingual Thematic Vocabulary Workbook (Pages 2–11)

Pre-Reading

1. Have you heard of a bilingual thematic vocabulary workbook before? What do you think it is? What purposes do you think it would serve?
2. You can guess that the workbook is used to support vocabulary building in some way. What materials do you use specifically to help your students develop their English vocabulary?
3. Which word (or words) in the title make you feel that the article will be relevant to your teaching? Why?

Post-Reading

1. The workbook that the authors describe was created mainly by the people (teachers and students) who were going to use it in the classroom. What advantages does this have for teachers? For students? What challenges might it present?
2. Pick a theme that you use in one of your classes. Now brainstorm vocabulary, related to that theme, that your students ought to learn. Then brainstorm again, this time focusing on vocabulary related specifically to your context (e.g., your school, community, or country). How does adding the context-specific vocabulary change the way you might teach? How might it change students' attitude toward studying?
3. The authors point out that this type of workbook is ideal for schools with limited resources. If your school has sufficient resources, how could the workbook supplement the resources you already have? What are some ways you and your colleagues could use it?
4. Reread the section on "Student-Created Vocabulary Notebooks." How could you incorporate this project into a class you currently teach?

A Systematic Process for Assessing Assessment (Pages 12–21)

Pre-Reading

1. How effective do you think your assessments are?
2. How do you and your colleagues evaluate the effectiveness of exams, quizzes, and other assessment tools you use? Do you do it individually? As a department? As an institution?
3. In your studies, how much emphasis was placed on methods of effectively assessing assessment?

Post-Reading

1. Evaluating assessments takes time and commitment. Think about the challenges you and your colleagues face. Where would assessing your assessments rank on the list of challenges: at or near the top, somewhere in the middle, or near the bottom? Why?
2. Tables 3 and 4 show guiding questions and measures to maximize the validity and reliability of assessment instruments and procedures. Apply these to the assessment(s) you use in one of your courses—particularly a course with different sections taught by different instructors. What do the questions and measures reveal about your assessments and assessment procedures?
3. Think back to the last time you gave a summative assessment. Then go through the "Steps and Guidelines for Summative (Final) Assessments" section. How many of the steps and guidelines did you follow in the summative assessment you gave? What, if anything, will you do differently next time?
4. Next time you write a test, ask a colleague to take it. Or choose a colleague and take each other's exam. What is the experience like? What do you learn about your exam? What do you learn by taking your colleague's exam?

Let's Talk about It: Strategies for Integrating Writing and Speaking in the Classroom (Pages 22–31)

Pre-Reading

1. If you teach a writing course, do you integrate speaking practice into the lessons? How do you do it? If you teach a speaking course, do you integrate writing practice into the lessons? How do you do it?
2. In what situations might you write about something before you talk about it? When might you talk about something before you write about it?

Post-Reading

1. The authors emphasize the role of cooperative learning. But people often think of writing as something each person does individually. What advantages do you see in basing writing tasks on cooperative learning? Are there any disadvantages?
2. The authors suggest starting with small steps, especially if you are not used to integrating speaking into writing courses. Pick one of the many suggested activities—perhaps a warm-up activity to begin—and try it with your students. How do they react? Do you notice a difference in your students' writing and in their attitude toward writing?
3. Can you think of ways to apply any of the concepts in the article to writing assignments you typically give in your courses? Which of your writing assignments best lends itself to integrating a speaking component? Write down—or discuss with a colleague—at least two ideas for adding speaking to that writing assignment. Try them out and see what happens.

The Power of the Picture Book

by LAURA LODER BUECHEL

There's nothing better than a good picture book to get started on a new topic, to get children involved in other worlds—and to teach language in a low-pressure, relaxed setting. Trained teachers know how to tell a good tale by using acting, their voice, and appropriate pacing. And this is often enough to get learners engaged in the tale and in the language.

Yet sometimes we want more interaction and involvement from our learners—we want to really get them producing language based on the pictures and the text and showing their comprehension visibly. Thus, the aim of this article is to provide simple techniques that can be used with almost any picture book. The techniques applied here are appropriate for younger learners—children in elementary school—but many of these techniques can be used with older learners; in my experience, even older learners appreciate a good picture book now and again, and there are many such books with meaningful messages aimed at teens and adults.

I have found *The Sandwich Swap* (2010), written by Rania Al Abdullah and Kelly DiPucchio, and illustrated by Tricia Tusa, to be a story I am able to use every technique described below with—although with any story I tell, I can use most of these techniques. The classroom setting can be simple—ideally, you will be able to sit with your learners in a circle where they can all see the pages. (With a document projector, many of the techniques can work with other seating arrangements.)

THE COVER

Before you tell a story, you want to pique your learners' interest. This can be done in many ways. With the following ideas, it is important that you don't provide the title right away—although options are to write the title on the board in scrambled letters for learners to unscramble or to show the title and have learners guess what the story will be about. These activities generate language use and can be applied to any other pages in the story, not just the cover. However, with the ideas below, you should *not* show the cover before you start the activity.

- Take a blank piece of paper the size of the book cover. Cut a "peephole" or the shape of a magnifying glass into the sheet of paper. Place the paper over the book cover. Move the hole around so that different parts of the cover can be seen by the students. Each time you reveal a bit of the cover, elicit language from the learners by asking questions such as these: "What do you see?" … "Can you guess the title?" … "Who are the characters?"

- Have the learners sit back to back—one faces you, and the other faces the back of the room. Put up a poster or use a blackboard in the back of the room for language support that helps learners ask

questions (e.g., "Who is on the cover?" … "Are there people on the cover?" … "What are they doing?" … "Do you see a specific place?"). The learner facing you can see the cover. The learner facing the back of the room can see only the supporting language. After a few minutes of asking and answering questions, the learners facing the back of the room should have a picture in mind about what is on the cover. You can then ask those learners to turn around and look at the picture (the cover of the book). You might hear an "Oh!" as what the learners had pictured in their minds might not correspond with what they actually see. This—what they imagined and expected, and what they actually see—is a discussion point in and of itself. I have also used this technique with the book trailer if it is available online. One learner watches but plugs their ears so they can't hear, and the other learner faces the back of the room and only listens (but doesn't see the trailer). Taking away one sense is a great way to get learners to compare notes and ask/answer basic Wh– questions.

POST-ITS

I prepare in advance by going through the book and covering up certain pictures with post-its. When I start telling the story, I say, "Oh, my little daughter went through and stuck post-its all through my book! I wonder what's under them!" Generally, I will have a post-it covering something on every other page or so, and I work with the post-its in the following ways:

- I first read the text or tell a particular part of the story. Then, to see who was listening or picked up on a specific word (for example, if I say, "She ate a hummus sandwich," then a picture of a hummus sandwich will be covered), I will say, "My, what could be under this post-it?" after having read the text out loud. I say, "Think about what is under the post-it. At the count of 3, everybody shout what they think it is." That way, every child says something (be it right or wrong), and I don't get stuck in the habit of calling only on specific volunteers. An alternative is to read the text without showing *any* of the pictures and, afterwards, elicit what learners imagine in relation to what they heard. You can then ask for their ideas about what is under the post-it.

- I don't read the text—but I ask the learners what they think could be under the post-it. Everyone has a chance to speak. I tend to turn this into a pair listing activity: "With your partner, list ten things you think could be under this post-it. You have one minute. Go!" Pairs can write these things down or just tell them to another pair after the minute is up. An option, if learners write the words, is to have one pair say one word, and if another pair has that word, both pairs cross it off their lists. After this, I reveal what's under the post-it, and we all say what it is in unison: "It's a hummus sandwich!" Then, I read the corresponding part of the story to see if we were right!

- I also use post-its simply to remind myself what I want to do with that particular page. Maybe there is a specific question to be asked? A word to be repeated? A listing/predicting/summarizing activity? Occasionally, I pass the post-it note to a learner who reads the question out loud to the class.

EMBODIMENT

Total physical response (commonly referred to as "TPR") activities are a way of embodying language. In this approach, the usual options of acting out words or lines and showing comprehension through movement can be used. However, it can go a bit deeper. For instance, with *The Sandwich Swap*, but also other stories such as Lauren Child's *I Will Not Ever Never Eat a Tomato* (2007), you can do the following:

- If there's food or a food fight in the story, write a food item (e.g., "grapes") on a piece of paper. Show it to half the class,

on one side of the circle or room. Those students then pretend to "throw" the food item at the students on the other side. The other half of the class has to guess what is being thrown. This gets really funny for some kinds of food, such as Nutella or spaghetti. I have used this technique even when there is not a food fight in the book, but when food is simply mentioned.

- There are often short dialogues in the story. Here, a little improvisation can work well on the sentence or word level. For instance, you might have such a dialogue:

  Charlie: I don't like fish fingers!

  Lola: Why not? What about peas?

  In pairs, one learner reads the excerpt out loud, and the other has to act it out, word by word—like an interpreter. Alternatively, let the learners read the dialogue quietly and act it out in pairs; you can then read it to them so they hear the appropriate pronunciation. After that, the learners read it out loud in pairs together again.

- Saying one thing and *showing something else* helps strengthen learners' listening skills. For instance, *The Sandwich Swap* starts, "It all began with a peanut butter and jelly sandwich." You read those lines, but you *show* eating spaghetti. Then wait a minute, make a funny face, and see who can say, "*Not* spaghetti—peanut butter and jelly!" The learners can then do this in pairs with short lines from the text or at given moments in the story.

  This last idea can be done by acting, but also by having learners listen and look at the pictures. For instance, in the story, you might have a character who is clearly a woman. Instead of reading "she," you can read "he." Or when the picture shows a girl wearing a yellow sweater, you can say, "This story is about a girl who is wearing a green sweater."

ROLE PLAYS AND INNER VOICE

Role playing can be straightforward: you dictate the lines of a short dialogue from the story for the learners to write down, or you write the lines on the blackboard. Then, in pairs, learners read the lines out loud and make appropriate actions and gestures. If you have the learners do this a few times, you can erase or cover words each time. Once the learners "own" the role play, if there is space in the classroom, have them do mingles and change partners and lines. I also like to have them experiment with voices—for example, as a robot, as a pirate, as a pirate talking to a robot, and so on. With learners who are more advanced, you can have them adapt the role play and make it more or less formal (e.g., learners pretend they are talking to an elderly person they know or to their best friend).

Inner-voice activities can work as role plays, but the learners create more of the text themselves. For instance, in *The Sandwich Swap*, you have, "She thought of her beautiful, smiling mother as she carefully cut Salma's sandwich into two neat halves that morning." The learners can say what the character is thinking—for example, "I love my sandwich. My mother made it." This technique works as well with the pictures: if you take two of the food items in the food fight, pairs can write a dialogue about what the food items are thinking. The Nutella might be thinking, "Oh, I am so sticky. Don't throw me! I want to be spread on bread!" And the grapes might be thinking, "Ha! I am easy to throw! And I bounce everywhere!"

QUESTIONS

With any story, it's important to ask questions that elicit a lot of language and thought. For this, Bloom's Taxonomy question stems can be useful and are easy to find online. I tend to avoid questions that have only Yes/No answers, although I do try to mix simple, one-word-answer questions with those that require more language. Figure 1 gives examples, in order of complexity, that can provide a basis for your own questioning. The

Questions about *The Sandwich Swap*	What is elicited
How many girls is the story about? **How many** children **do you think** are in the cafeteria?	A precise number that can be counted or any number that makes sense, and the answer is not right or wrong.
How do you spell "you're" in "you're great"? Write it in the air/on your partner's back/ with your elbow.	A specific target word
What's your favorite sandwich?	Short utterances, different for everyone
What do you see that begins with an A? With a B?	An alphabetical list of objects (apples) or chunks (bubbly teachers) in which there are multiple answers
What did I just say? (After you read the text, learners try to say it themselves. This is especially useful—and fun—if you read with a lot of emotion.)	A structure or paraphrase, depending on the complexity of the language or whether you ask learners to say it in their own words
What do you think the principal said/did after the girls left her office?	If you ask what happened afterwards, you will get a lot of variation in structure and in answers (e.g., "She laughed" and "She rolled her eyes").
What do you think will happen next? What was their great idea?	Answers will range from single words to short conversations. This can be treated as a "think-pair-share."
The girls started a food fight. **How did *they* feel? How would *you* feel?** Would you have handled the situation differently?	This is complex in thought and can be broken down into simpler parts. Yet it acts as a prompt to reflect on one's decisions and actions in retrospect, which can be complex and requires learners to think about the situation. The answer starting with "I would have … " can be the basis for a lot of language work.

Figure 1. Story-related questions and what they elicit

main part of the question is in bold and can be applied to almost any book.

ONLINE TEACHING

Many of these ideas are also possible to use when you are telling the story synchronously online. Typically, the teacher reads, pauses, and asks questions, and then perhaps uses breakout rooms with Zoom or Microsoft Teams or other video-conferencing tools for further work by pairs or small groups. The screen-sharing functions on any of these tools work well for telling the story if it is found as a PDF or other document type; they also work for showing sentence starters and providing language support. When you are reading the story to a group in this setting, learners' sound should be off unless they are speaking, and you can insist on their engagement by choosing students at random or by making sure their cameras are on so you can see them and react to their reactions as you go.

Enjoy!

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Laura Loder Buechel is a teacher-trainer at Zurich University of Teacher Education in Switzerland. Her main passions are practicing what she preaches in the elementary-school classroom and convincing university students to think outside the box.

MY CLASSROOM LIBYA

> **"When I was younger, more free, and less frantic, I used to admire movie scenes where the teenage character wakes up, feeling happy and energized to start a new day. Oh, well, mine usually starts with a bombing alarm, and I'm only 16."**
>
> – From "City Scars" (see Morgan 2018a), in the online platform *Fasila*, by Tamader Morgan (pen name of Tamader Issa)

Tamader Issa standing outside her language school, Master School Center

Tamader Issa calls herself a creative educator. At 24, Ms. Issa is a prolific author, writing for *Fasila*, an online platform for digital storytelling, and for her own blog, *TamaderReads*. In fact, creative writing is so important to her that she says it saved her life—literally. A desire as a youth to escape her own reality in war-torn Libya led her to find her voice by writing poetry and fiction in English. However, her passion for the English language started much earlier.

As far back as she can remember, Ms. Issa has been fascinated with American and British popular culture. She admits that her English reflects what is often referred to as "Disney language," acquired from watching movies on the Disney Channel and the Arabic language channel MBC 3. She also reminisces about the joy she felt singing songs and playing games in her primary-school English classes that complemented her learning. Yet she confesses that, in middle school, when the focus of her classes turned to grammar, she lost interest for a while, at least academically.

"I hated the idea of watching someone explaining things to me on a whiteboard. I wanted to immerse myself in the language," she said during a recent virtual interview.

Fortunately, young-adult literature was in its heyday when Ms. Issa was in high school, with series like Harry Potter and Twilight filling the shelves of international bookstores and local libraries. Her mother, a librarian, took notice of her keen interest in this genre and bought her the popular novels in the original English, rekindling her passion. And she could take refuge in these books when war broke out in earnest in 2011. In her *Fasila* post "How Libya Became My Muse," she wrote, " … my bedroom became my asylum—a place where I began experiencing reading avidly for pleasure and witnessing art as I immersed myself in a world of my own through the magic of words" (Morgan 2018b).

It was also in the relative safety of her bedroom that she began to write in English as a creative outlet. She was trying to reproduce the voices, expressions, and grammar from the novels, movies, and vlogs (blogs with video content) of that time. "My voice wasn't clear at first," she explained. "Most of my characters in my novels were American, not Libyan or Muslim. What am I trying to say? I was struggling with my identity because of the war. I got used to the clashes, but the fact that you don't get to live a normal life and you can't live in the present time is terrible."

It was around this time that Ms. Issa decided to become an English teacher and entered the University of Tripoli in her hometown. Although she comes from a family of teachers, teaching wasn't an obvious career choice for her, due to the relatively low pay and status. And creative writing was completely out of the question, other than as a hobby. She soon became a top student in her class and, eventually, the first English teacher in her family.

At university, she encountered professors who were published authors. She showed her writing to them; they encouraged her to continue writing, and she subsequently found her voice. She began to write poetry as well as fiction, recording everything that was happening in her life. She explained, "Having the war change my present, I decided to go into the past. It was difficult to express myself. My characters became Libyan, people who were lost, not knowing what to do with their lives, not necessarily because of war, but by different things. I identified with them."

Upon graduation in May 2017, Ms. Issa volunteered to teach writing workshops at the English Speakers Club in Libya. She noticed the need for effective writing courses and offered up her talent. She said that many Libyan English teachers are not comfortable teaching writing and thus avoid it, making this a challenging skill for students to acquire. Despite this fact, or perhaps because of it, one hundred students attended her first workshop on how to write a structured essay. Many of her students were aspiring doctors and academics who needed a high score on their International English Language Testing System (IELTS) exam in order to study abroad. "I helped them to improve in a very short amount of time," she said. "I even had some students who want to be writers!"

Ms. Issa's special classroom wall with English literature and pop-culture references at Master School Center

In the fall of 2019, Ms. Issa and her father opened Master School Center, a language school where she teaches creative writing, speaking, general English, and IELTS-preparation classes to groups of about a dozen young adults and adults. At the center, she also runs an after-school program for children, ranging from 7 to 13 years of age, who spend an average of three hours every day getting homework and exam help from teachers and college students. She maintains that a successful classroom does not necessarily need to be equipped with the most recent technological devices. Often, a whiteboard and a marker are all she needs.

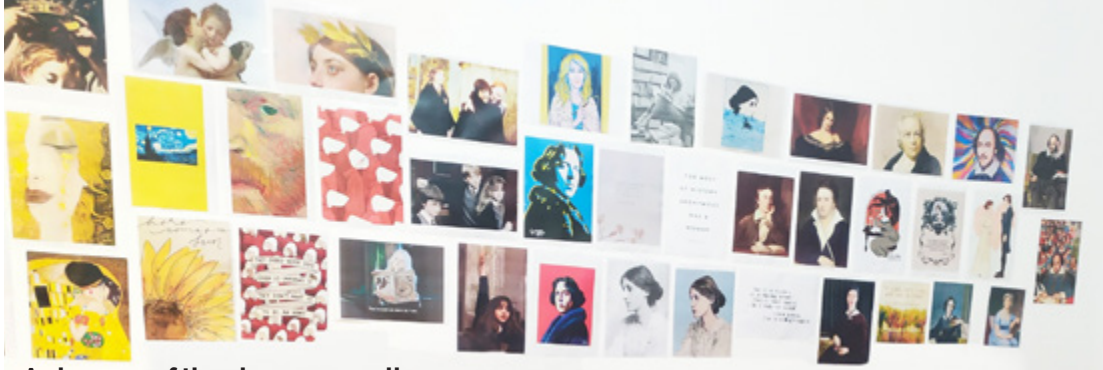
Like any other teacher in Tripoli, she finds that every day, teaching can be a struggle. It isn't easy to go to work with continuous power cuts due to the war and the bombing taking place almost everywhere. And yet the mission of maintaining high spirits while teaching is Ms. Issa's number-one priority. Regarding the bombing, she explained, "We got used to it; it's always in the back of our minds. When the windows are shaking or something breaks due to the force, we keep going."

She realized she had to be more positive in her class so that her students could concentrate on learning. "I need to use alternative ways to give my students the full learning experience. That's why I turned to creative writing to help them find their way, their voice," she said. "I help them use their creativity to speak their minds to help them cope with the war."

To encourage self-expression, Ms. Issa employs techniques such as brainstorming and critical thinking to stimulate discussions in which her students feel safe sharing their experiences. In addition to bringing her own published texts to class, she has her students look at and bring in inspiring Instagram and vlog posts, YouTube videos, and quotes. Then, they start the writing process, writing poetry and short stories for the first time. In addition, she prompts her students to write stories in creative ways, such as a "flash fiction" short story of less than a thousand words, and she publishes the stories on her blog.

Ms. Issa's blog has made waves around Tripoli since she started it in 2018. As a bibliophile, she wanted to let people know that reading books is not just an activity for bookworms, but can also be appealing for younger generations. Her message is that reading is the essence of life. In her posts, written under her pen name, Tamader Morgan, she reviews books that she is excited about and tells readers where they can find them.

She also writes for an online platform in Libya called *Fasila* (Arabic for "comma"). Her articles and short stories relate the challenge of maintaining high spirits and creativity in her writing classes amid circumstances of terror and danger. In a post called "Teaching English in a Warzone," she wrote, "Being in a small classroom with no running power or AC, breathing in nothing but humid and gunpowder-and-fuel flavored air is the finish line of one's positivity." She continued, "Every



A close-up of the classroom wall

chance I got to lighten up the mood was never taken for granted—even when a rocket bomb strikes [nearby], I make a joke and continue the lesson. . . . Thankfully, teaching English this summer has definitely saved the last bit of hope left in me; walking into a room full of ambitious and strong students is the best motivation any teacher could ask for. I always end up learning from their strength and patience" (Morgan 2019). At the time of this writing, she and other young writers for *Fasila* are doing a COVID-19 storytelling campaign to help Libyan youth through the pandemic.

"I take care of my students," she said. "I nurture them to be the best they can be. That's what education is about—helping them with their voice, helping them have more to say and to appreciate what they have. Most of my students feel free to talk about their depression or the inability to sleep or work because of a power cut. They aren't afraid to tell me."

When asked about the future of teaching in Libya, Ms. Issa said she foresees big changes in the next decade. She believes that being creative will be an important element and that, therefore, more focus on training new teachers in using creative teaching techniques is crucial. She also believes that learner autonomy will play a central role and advises members of the younger generation to invest in their own learning. When asked about teaching during the pandemic, she said that she is doing one-on-one online teaching and lectures.

In the meantime, Ms. Issa posts her own writing and shares helpful articles about writing skills on her blog to offer informative content to her followers. She thinks that teachers are models and that they should set a good example for their students. She wants her students to know that learning English can be as fun as picking up a book or participating in their favorite English teacher's class.

As this article was being completed, in September 2020, Ms. Issa was awarded a highly competitive Chevening Scholarship to study for a master's degree in Creative Writing and Education at Goldsmiths, University of London, in the United Kingdom. This scholarship is awarded by the U.K. government through the Foreign, Commonwealth and Development Office to promote leadership around the world.

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Photos by Tamader Issa

This article was written by **Tasneem Zeat** and **Wendy Coulson**. Tasneem is working on a master's degree in applied linguistics at the University of Zawia, where she works as an English teacher assistant. She is also a training specialist for teaching English to young learners (TEYL). She has followed Ms. Issa's work through *Fasila* and reached out to her for this article.

Wendy was a 2017–2018 English Language Fellow in Medellín, Colombia, and an English Language Specialist in Jordan and Tunisia, where she trained outstanding Libyan teachers such as Tasneem, and virtually in Mexico. She is a consultant who designs education programs for NGO development programs and creates EFL curriculum and teacher-training programs, specializing in teaching young learners, community-based education, and low-resource classrooms.

TRY THIS

Using Identity to Introduce ICC Skills in the EFL Classroom

by XIUQING WANG AND KELLY DONOVAN

LEVEL: Upper Intermediate or Advanced

TIME REQUIRED: 60 or 120 minutes

GOALS: Students will be able to do the following:

- discuss complex and multiple identities by creating an "identity wheel"
- through classroom discussion and reflection activities, demonstrate an understanding of how identity and culture are linked
- identify knowledge, skills, and attitudes (KSAs) used to navigate across cultural differences

MATERIALS: blackboard and colored chalk; paper and pencils or pens; prepared identity wheel to use as an example; PowerPoint, if available; printed tickets-out-the-door (optional)

OVERVIEW: Intercultural communicative competence (ICC) requires students to develop KSAs to improve cross-cultural communication. This lesson draws on students' knowledge of their home culture as a point of comparison to other cultures. Specifically, students will work on developing an awareness of their own identities, which may affect how they interact with other cultures. This serves as one of the first steps in helping students realize they use different communication strategies and skills based on their knowledge of (a) the context and (b) the people with whom they are interacting every day in their home culture. Students can use these same strategies and skills when communicating with someone from a different culture.

This article offers two options: a lesson of roughly 60 minutes, which focuses primarily on identities, and an extended, 120-minute option that integrates ICC and culture.

BACKGROUND: This lesson was originally taught in a Chinese university course called "Perspectives on Chinese Culture." The classroom was homogenous, both in nationality and gender (all female students). While the course focused on ICC, this lesson helped students from the same home culture realize that they were culturally diverse when reflecting on their identities and the various cultures to which they belong.

These students have few opportunities to interact with native speakers of their target language (in this case, English). Reflecting on how they use KSAs to negotiate their identities has prepared them to use these elements of ICC when interacting with English speakers from other countries and cultures. The procedure can be modified, depending on how much background knowledge of ICC your students have.

PREPARATION: Prepare an identity wheel (see Figure 3) to be shared with students during the lesson. Identity wheels can be drawn, or they can be generated at meta-chart.com (click on the PIE CHART image, then follow the steps: Design, Data, Labels, and Display).

PROCEDURE:

1. **Identity and Culture Schema Activation** (15 minutes)

   a) Draw a giant Venn diagram on the board. Above the circle on the right, write *identity*. Above the circle on the left, write *culture*. In the center, above the overlap, write *both*. (See Figure 1.)

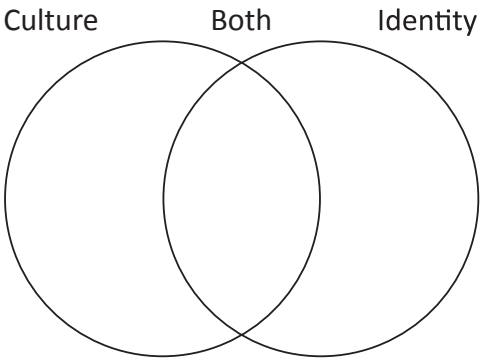

Figure 1. Venn diagram of identity and culture

   b) Ask students to draw the Venn diagram on their own papers and fill it in individually. You might give instructions like this: "We are going to look at two concepts today. You see two circles here on the board. One represents culture, and the other represents identity. In the middle, these two circles overlap because culture and identity might have some things in common. Please write down any examples of culture, or anything unique about culture, in the left circle, any examples of or anything unique about identity in the right circle, and anything they have in common or share in the middle section. You have five minutes."

   c) As students near completion of their Venn diagrams, pass out chalk and ask students to write one of their examples in the appropriate space on the diagram on the board. Students should pass the chalk to another student before returning to their seats. Allow time for as many students to participate as possible. (See Figure 2 for a diagram completed by students during the summer of 2020.)

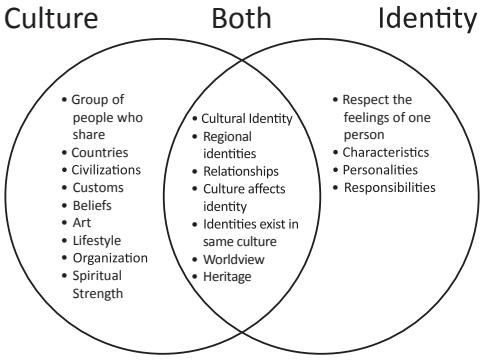

Figure 2. Sample of student work exploring the concepts of culture and identity

   d) Ask questions based on the students' examples. Questions could be as follows:

      - "How are culture and identity different from each other?"
      - "What aspects are similar between the two concepts?"
      - "Do you disagree with any of the items on the diagram? Why?"

   e) Work together as a class to write a definition of *identity* and a definition of *culture*. Record the definitions in student journals and/or on a PowerPoint slide to return to later.

   f) As a transition to the main lesson, give students an overview by saying, "Today we will look at both of these concepts in depth. At the end of class, we will see if we still think

these definitions are appropriate. First, let's look at identity."

2. Introducing and Modeling Identity Wheels (5 minutes)

a) Display your identity wheel (see Figure 3 for an example). It should model a variety of aspects, such as gender, profession, nationality, ethnicity, hobbies, and so on. The aspects may vary, depending on the context and on what you are comfortable sharing with students.

b) As students view your identity wheel, ask guiding questions:

- "Which aspects of my identity are most important to me? How can you tell?"
- "How many aspects of my identity are represented? Am I missing anything that you know of?"
- "If you were to draw your own identity wheel, would you need the same aspects as I used? Would you need more? Fewer?"

3. Creating Identity Wheels (10 minutes)

a) Give each student a piece of construction paper. Tell students to draw a circle as big as possible on the paper.

b) Ask students to use your identity wheel as a model to decide on the aspects they want to include about themselves. Then have students fill in their own identity wheels with as much detail as they can.

c) Walk around the class to help.

4. Inner and Outer Circles: Sharing Identity Wheels (18–25 minutes)

Students will see several of their peers' identity wheels and have conversations about their identities. In six rounds, they will rotate partners through inside and outside circles.

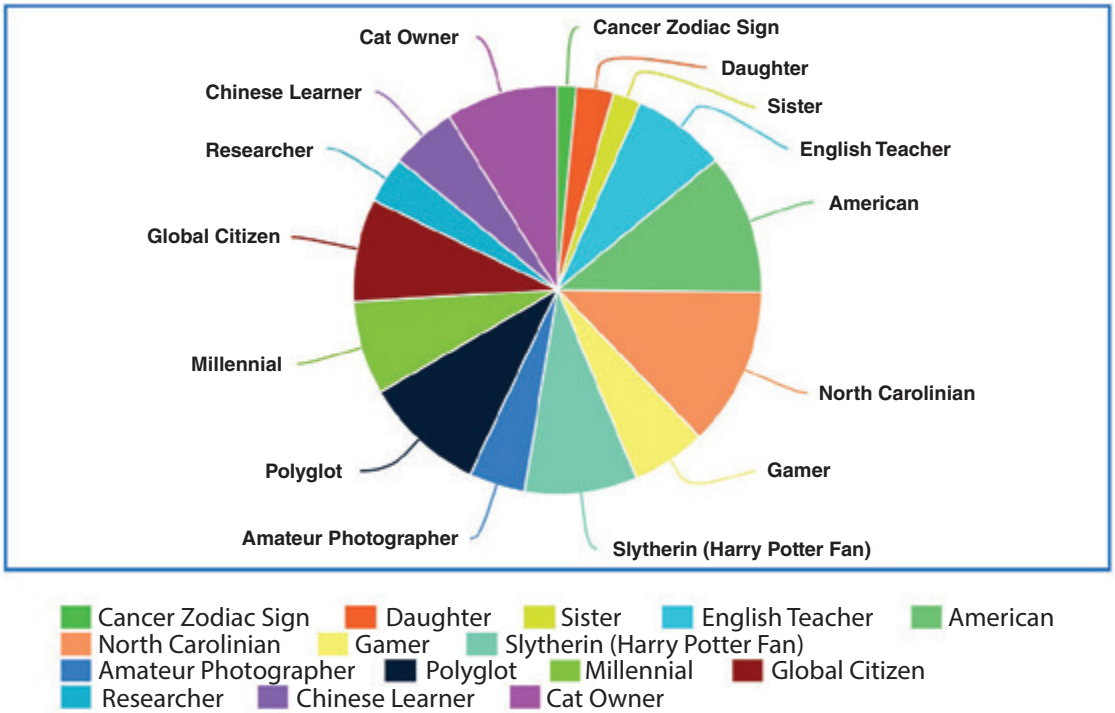

Figure 3. Example of an identity wheel

a) Divide the class into two groups. One group will be the inside circle, facing outward. The other group will be the outside circle, facing inward.

b) One student in the inside circle should be facing a student in the outside circle (paired together).

c) Students will hold their identity wheels, from Step 3, in front of them so that their partner can see and read it clearly.

d) Give these instructions to students for Rounds 1 to 3:

1. "Look at your partner's identity wheel. You have one minute to read it *silently*. Do not discuss. One minute starts now. Go."

2. "One minute is up. Inner circle, do not move. Outer circle, please move one spot to your left to stand in front of the next person. Does everybody have a new partner? You have one minute to silently read the new identity wheel. Ready? Go."

3. "One minute is up. Last time now. Inner circle, do not move. Outer circle, please move one spot to your left again. Everybody read the new identity wheel silently. One minute. Go."

4. "Okay, one minute is up. Now, let's look at the screen."

e) Display the following questions (on a PowerPoint slide or the board):

- *Which aspects and roles are most prevalent among your classmates?*

- *What surprises you when you look at each other's wheels?*

- *Are there any shared aspects of your identities? Is anything different?*

f) Give these instructions to students for Rounds 4 to 6:

1. "We are going to do three more rounds. This time, you will have three minutes to discuss the questions on the screen [or on the board] with your partner. Can someone read the questions out loud for us? Thank you."

2. "When I say 'Go,' the outer circle will move to the left again. Share your identity wheels with each other and discuss the questions. How long will you have? That's right: three minutes. Ready? Go."

3. "Time's up. Outer circle, please move to the left. Remember to discuss the questions on the screen. Ready? Go."

4. "Time to stop. One more time now. Outer circle, please move to the left. Ready? Go."

5. "Time's up. Great job! Thank you, everybody. Please return to your seats."

Modification: If your classroom is cramped, you can do this activity in lines between desks, having students in one line step to the left (the last person in line moves to the front of the line). If your class size is large, you can make smaller circles or shorter lines with three or four groups of students.

5. Class Debrief on Identities
(5 minutes)

a) Ask students to share their responses to the three questions and any patterns they noticed.

b) Be sure to highlight to students that they are all from the same culture but

have differences in identities. Draw the students' attention to the left and right sides of their Venn diagram, where culture and identity are separated.

c) Now draw the students' attention to the center of the Venn diagram. Make sure students understand that sometimes identity and culture can be the same.

For a shorter lesson, end the discussion of identities here. Skip to Step 9 as the final step. Alternative ticket-out-the-door activities include sharing the identity wheels in a class blog or website and asking students to comment on what they noticed about each other's wheels or write their own definition of *identity*.

For a longer lesson that connects identity and culture, continue with Steps 6 through 8 and finish with Steps 9 and 10.

6. Linking Identities to Culture (15 minutes)

a) Use your identity wheel as a model again. Do a think-aloud to show students your thinking as you identify a culture on your wheel. You might say the following:

> "Look here at my wheel. Do you see *gamer*? Picture a gamer in your mind. Do I talk like a gamer? Do I dress like a gamer? No? Why not? That's right—because now I am in my *English teacher* identity. Right now, I am communicating, acting, and dressed like a teacher. In this context, it wouldn't be appropriate for me to dress or talk like a gamer. In my wheel, we see at least two cultures: teacher culture and gamer culture."

b) Choose an example that is *not* a culture to show the difference to students.

> Think aloud (use the following as an example): "But look here. What about *daughter*? Is there a shared culture between people who identify as daughters? Do all daughters dress the same, use the same language, and share a similar history? No, they don't. On my wheel, daughter wouldn't be an example of a culture—only an identity."

c) Ask students to look at their wheel and list as many cultures that they are members of, based on their identities.

7. Think-Pair-Share to Generate Ideas (15 minutes)

a) Write the following questions on the board, or display them on a screen. Students should choose two of the cultures they listed in Step 6c to answer the questions. Have students **think** silently about their answers. They might want to take notes. (5 minutes)

- *What knowledge do you need to be able to successfully participate in these cultures?*
- *Do you feel different when you are participating in these cultures?*
- *How do you know when you're in one culture and not the other?*
- *What is your attitude toward the differences? Toward the similarities?*
- *What skills do you have that make you a member of each culture? How do you talk, dress, or behave? Do you try to fit in? How? (What do you have to change about yourself in order to be included or comfortable in these two cultures?)*

b) **Pair** students and have them share their ideas with each other. (5 minutes)

c) Have students **share** what their partner said in response to these questions. (5 minutes)

8. Introducing ICC and KSAs (25 minutes)

a) Draw or display the chart in Figure 4 (or you can pass out paper copies). Ask students to read it silently by themselves.

b) Make sure all students understand the diagram by asking comprehension questions:

- "How are *knowledge* and *attitudes* and *skills* related?"
- "Are attitudes always positive? How can a negative or positive attitude affect intercultural communication?"
- "Can we think of any more examples of knowledge or skills?"

c) Use your identity wheel and culture examples from earlier in the lesson to do another think-aloud, showing the connection to the questions in Step 7a and the diagram:

> "Let's think about my example of a gamer again. If you were to interact with me as a gamer, what would you need to know? The *knowledge* might include the names of games, gaming platforms, abbreviations and acronyms, famous players, and popular games. What are your *attitudes* towards games? How will they affect the way you talk to me? Maybe you think video games are cool, and you want to learn more about them. Maybe you think video games are a waste of time. Do you identify as a gamer? How does your awareness of being a member of this culture or not affect how you would approach me? Finally, what *skills* can you use to connect with me? You might switch to a more informal style of speech, use game-specific language to make plans with me, or try to train with a game you know I like."

d) Ask for a volunteer to share one identity/culture on his or her wheel. Guide the class through this series of questions again as a group, discussing what KSAs they can use to connect with this student's culture.

e) Pair students together and have them practice analyzing cultures on their identity wheels by using KSAs.

9. Reexamining the Class Definitions of *Culture* and *Identity* (5 minutes)

a) Display the two definitions the class created in Step 1e.

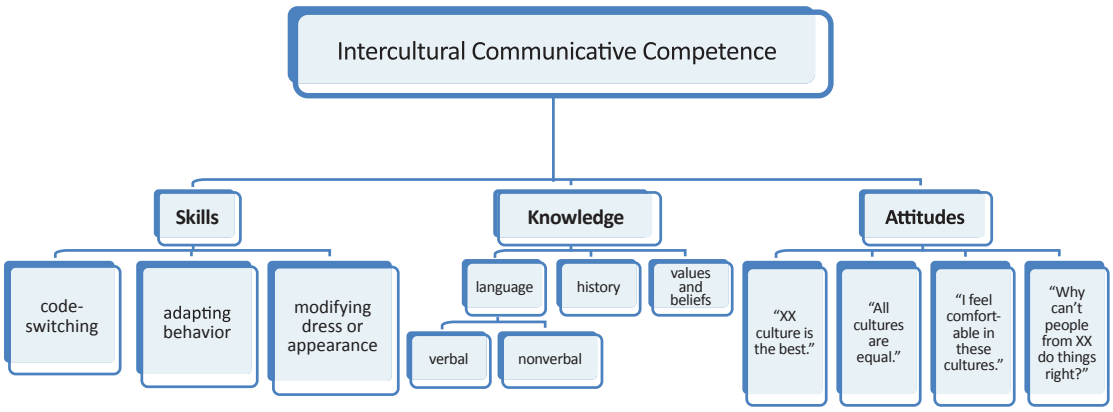

Figure 4. KSAs in ICC, with examples

b) Ask students, "Is there anything we learned during class that would change these definitions?"

c) Edit the class definitions to reflect the new knowledge and suggested changes. Examples of changes might include how one person has multiple identities or cultures and how a country might have an overall culture and many subcultures.

10. Ticket-out-the-Door or Homework: Application to English-Speaking Cultures (5–10 minutes)

a) Pass out the prepared/printed ticket-out-the-door/homework sheet (see Figure 5). Students must fill out the chart and turn it in either before they leave class (for tickets-out-the-door) or before the next class (for homework). This chart can serve as a link to a following lesson to discuss how to use ICC with speakers of English from other countries and cultures. It can also serve as formative assessment to show what the students have learned and already know before moving on. Based on student responses, you can further the explanation of any of these concepts in a following lesson.

b) You can instruct students by saying, "I am passing out your ticket-out-the-door [or homework]. Take a look—you will see the three elements we discussed today: knowledge, attitudes, and skills. Choose a country where English is widely spoken. List things you know about that country's culture under *knowledge*. List different attitudes that exist towards that country's culture under *attitudes* (this can be your attitude and others'). Finally, list specific *skills* you can use to communicate with someone from that country."

REFERENCE

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Ticket-Out-The-Door

Directions: Today in class we analyzed a small culture connected to your identity. Let's apply the same analysis method to a culture unrelated to your identity. Think about a primarily English-speaking country (e.g., the United States, the United Kingdom), then fill out the chart with information to help you with your interactions with people from that country.

Knowledge	Attitudes	Skills

Figure 5. Ticket-out-the-door/homework sheet

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Words without Rhymes

Can you think of a word that rhymes with *chocolate*? Not all English words rhyme with other words. Below are clues to words that do not rhyme with any other common words in English. Write the words, using one letter in each blank. (The answers are listed in alphabetical order.) Then unscramble the letters in the circles to spell three colors that have no rhymes in English.

Clues	Answers
1. A round shape in geometry	_ _ (_) _ _ _
2. Driving too fast can be _____.	_ _ _ (_) _ _ _ _ _
3. Everyone is _____ from everyone else.	_ _ _ _ _ (_) _ _ _
4. An important part of your arm	(_) _ _ _ _
5. This box has nothing in it; it is _____.	_ _ (_) _ _
6. True or _____?	_ _ _ _ (_)
7. Another word for *movie*	_ _ (_) _
8. The Milky Way is one	_ _ (_) _ _ _
9. A person who has a wife	_ _ _ _ _ (_) _
10. It makes wrinkles in clothes disappear.	_ (_) _ _
11. What kind of _____ do you like to listen to?	_ _ (_) _ _
12. Beethoven's _____ symphony was his last.	_ (_) _ _ _
13. The kind of fruit in the photo below	_ _ _ (_) _
14. It may contain rhymes—but nothing rhymes with it!	_ _ (_) _
15. "I _____ that I'll pay back the money I borrowed."	(_) _ _ _ _ _ _
16. With bread and peanut butter, she made a _____.	_ (_) _ _ _ _ _ _
17. The animal with tusks in the drawing below	_ _ _ _ (_) _
18. "That _____ in the blue dress is my grandmother."	_ (_) _ _ _

Write the letters in the circles here: _____

Now unscramble these letters to spell three colors that have no rhymes in English:

_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

Answers on page 21

Answers to *The Lighter Side*

Words without Rhymes

1. circle
2. dangerous
3. different
4. elbow
5. empty
6. false
7. film
8. galaxy
9. husband
10. iron
11. music
12. ninth
13. olive
14. poem
15. promise
16. sandwich
17. walrus
18. woman

Three colors: orange, purple, silver

[Do you agree that all of these words have no rhymes in English? Can you think of other words with no rhymes?]