Listening and Speaking

Teachers'

Resource Book

Language Aloud…

Allowed

By Gwen Mowbray

Contents

Introduction

1. THE IDEAL ENGLISH FOR LANGUAGE ARTS PROGRAM

At the centre of attention are the students. Their program should provide them with abundant opportunities to respond to language, literature, and media, and to the ideas and points of view of other persons. Activities and assignments should require students to think, feel, exercise their imagination, and to make personal judgements while developing their abilities to speak clearly, easily, and competently for many purposes, situations, and in the company of a variety of different persons. They should perceived that they are developing language for purposeful and practical reasons in an environment where they interact in pairs, small groups, as a whole class, with the teacher, and with many other persons both within and outside of school. Frequent opportunities to speak with and listen to one another build self-confidence and self esteem in students who might otherwise remain passive observers in the classroom.

The ideal program prizes equally the reception and expression of language as two sides of the same coin. Since all language processes are interrelated, functioning in combination with one another, speaking, writing, and acting should be a prevalent as listening, reading, and viewing in the experience of the students.

But it is from listening and speaking that proficiency in reading and writing takes shape and grows. From brainstorming, contemplating possibilities, discussing, and arguing points of view students generate the language they will use when they write, and recognize and extend when they read. As Nancy Martin says,

"Reading and writing float on a sea of talk."

Background

2. SOME THINGS TO THINK ABOUT IN PLANNING
FOR ORAL LANGUAGE IN YOUR CURRICULUM

Learning to talk and listen effectively results from an ongoing and developmental process. As students gain knowledge, skill, and confidence they need the teacher's tender loving care and guidance.

A stimulating classroom climate is a necessity with the teacher modelling oral language behaviour by encouraging thought and reaction, problem-solving, questioning, and evaluating.

While the oral language capabilities that students bring with them from the junior grades need fortifying and extending in the intermediate and senior grades, new uses for language occur that need investigation and practice. Exploration takes place individually, in pairs, in small groups, or with a whole class.

By playing the vital role of planned intervention, the teacher provides for specific oral language opportunities within the normal daily work of the students that ensure the interchange required for oral competence.

Take time to read and think about…
- the relationship between language and thought
- the theories of language acquisition
- the nature of language itself
- the many different kinds and levels of language
- the many different reasons for using language

When students tell in their own words what they have learned or describe what they have seen or heard, they are using language as an active tool for re-organizing their perception and understanding.

When students encounter new and unfamiliar vocabulary or sentence structures, the teacher becomes the intermediary between the experience and language of the students, and the concepts and language they will need to acquire the new learning.

STUDENTS	TEACHERS	UNDERSTANDING
Experience to date ⟶	Intermediary ⟶	Concepts and Language
plus Language		Of the New Learning
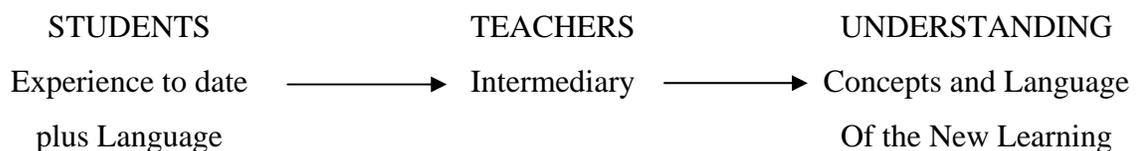
Background

3. WHAT CONSITUTES ORAL LANGUAGE IN THE ENGLISH OR LANGUAGE ARTS PROGRAM?

Oral language or "oracy," as some British educators refer to it, is a term used to describe the speaking and listening capabilities that we need to communicate, to learn, to entertain, and to be entertained.

We find ourselves needing to speak and to listen for a multitude of reasons as we go about our daily lives interacting with many different persons in both formal and informal situations.

…to name a few…

> **SITUATIONS** -------- requiring language that may be formal or informal

- conversing
- interviewing or being interviewed
- requesting or receiving information in person or over the telephone
- discussing an issue or situation
- formal speaking and responding as part of an audience
- conducting or participating in a meeting
- presenting or listening to oral reports or seminars
- reading aloud or listening to a reader
- listening to radio or watching T.V. program
- listening to audio tapes or watching films and video tapes
- giving or listening to a speech

PURPOSES -------requiring language

For interpersonal communication

- comprehending and internalizing or conveying personal experience
- expressing judgements
- constructing, following or expressing reasoned argument
- defending and challenging ideas, attitudes, feelings, and opinions

For learning

- gaining tolerance through experiencing a wide range of new and different viewpoints
- transforming abstract concepts into concrete reality
- speculating about possibilities
- trying ideas on for size and thinking them through
- revising and reshaping personal ideas and attitudes based on the responses of other persons
- devising and asking questions of other persons
- initiating activities and areas for investigation
- making judgements about personal work and the work of others

For entertainment

- enjoying the sound and beauty of language
- understanding the power of the spoken word
- stimulating the imagination

Persons with whom we Communicate	• family, friends, neighbours, strangers, colleagues • store clerks • clergy • government employees (municipal, provincial, federal) • poets, playwrights, actors, singers • newscasters • media personalities

Oral Language in Action

TALK

Since language and thought are so intimately connected, human beings develop, refine, and extend their thinking capabilities through inner speech which is personal, silent, and the first step in human communication, but also through the immediate testing of ideas in oral language commonly characterized as "talk".

In an address to teachers at the Ontario Council of Teachers of English Conference on October 17, 1986 in Toronto, Ontario, Canada, British educator Nancy Martin noted that when we talk, "We are both participants in and spectators of our own and other people's lives." We talk about buying a new card or the latest fashions; we discuss movies we've seen, places we've visited or dreamed of going; we share books we've read, plays we've seen, and galleries we've browsed through and lingered in; and we speculate about our hopes and dreams, our successes and failures, and the many problems that beset us daily.

In conversation, Nancy notes, "We are constantly data-collecting, searching our lives for pattern, style, and meaning. We talk about things that are important to us, although they may not be important to other persons."

In school students use oral language when they answer questions posed by the teacher, but this is a methodology that gives students very little practice in expressing their personal points of view. *They need more informal group discussion, dialogue, and exploratory talk where conversation predominates, where they brainstorm ideas, and where they engage in problem-solving activities without teacher intervention.* They need opportunities to grapple with and encompass new ideas and ways of thinking; to construct and deliver reasoned argument; to defend and challenge ideas, attitudes, feelings, and opinions; and to comprehend, internalize, and convey personal experience. Interacting daily with their peers and the teacher, students need to devise their own questions, to initiate areas of investigation, and to make judgements as they learn.

> Adults who can persuade others, defend and argue viewpoints, and listen in a discriminating way have enormous advantages. Oracy, therefore, as well as being a set of skills and an activity through which we learn, is fundamental to the social and personal development of young people.*

All of this and more is the stuff of talk, the expressive, natural, and easy language that we use most of our lives. From this language human beings construct reality and make sense out of the world around them.

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* Ray Tarleton, "Thinking About Talking: Practical Classroom Approaches to Oracy Across the Curriculum", quoted from a speech delivered March 31, 1987 at the International Oracy Convention, 1987, University of East Anglia, Norwich, England.

Oral Language In Action

TALK IS THE LANGUAGE OF LEARNING

For this reason, it is by far the most prominent form of oral language in the English and Language Arts program.

TALK

Refines
and
Extends
Thought

Stimulates
Inner Speech
and
Thought
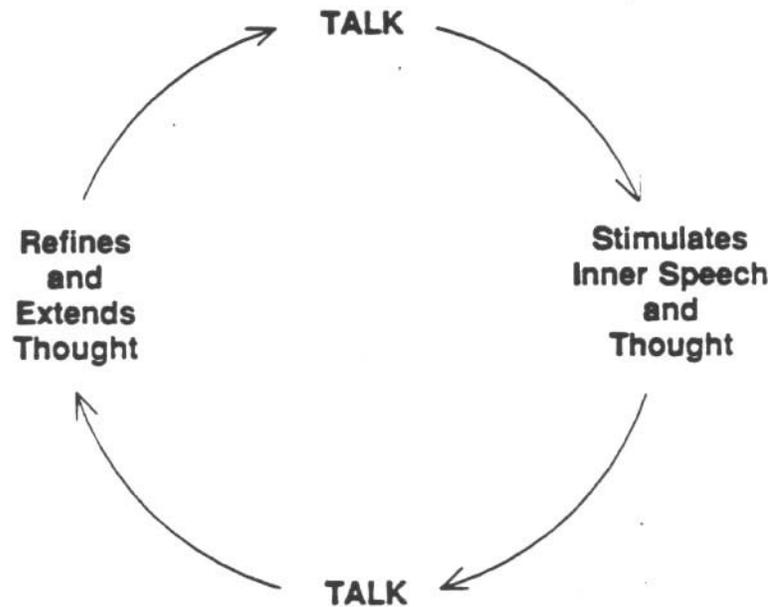
TALK

FROM PARTICIPATION COMES CONFIDENCE.
STUDENTS LEARN TO VALUE THEIR CONTRIBUTION
TO ACCUMLATED KNOWLEDGE
CLASSROOM ACTIVITIES COME ALIVE AND GAIN
IMPORTANCE FOR THE STUDENTS

TEACHERS NEED TO RAISE THE STATUS OF TALK
IN THE CURRICULUM –
THE ENTIRE CURRICULUM OF THE SCHOOL

TALK IS THE FOCUS OF AN INTERACTIVE
AND ACTIVE ENGLISH CURRICULUM REQUIRED BY THE NEW
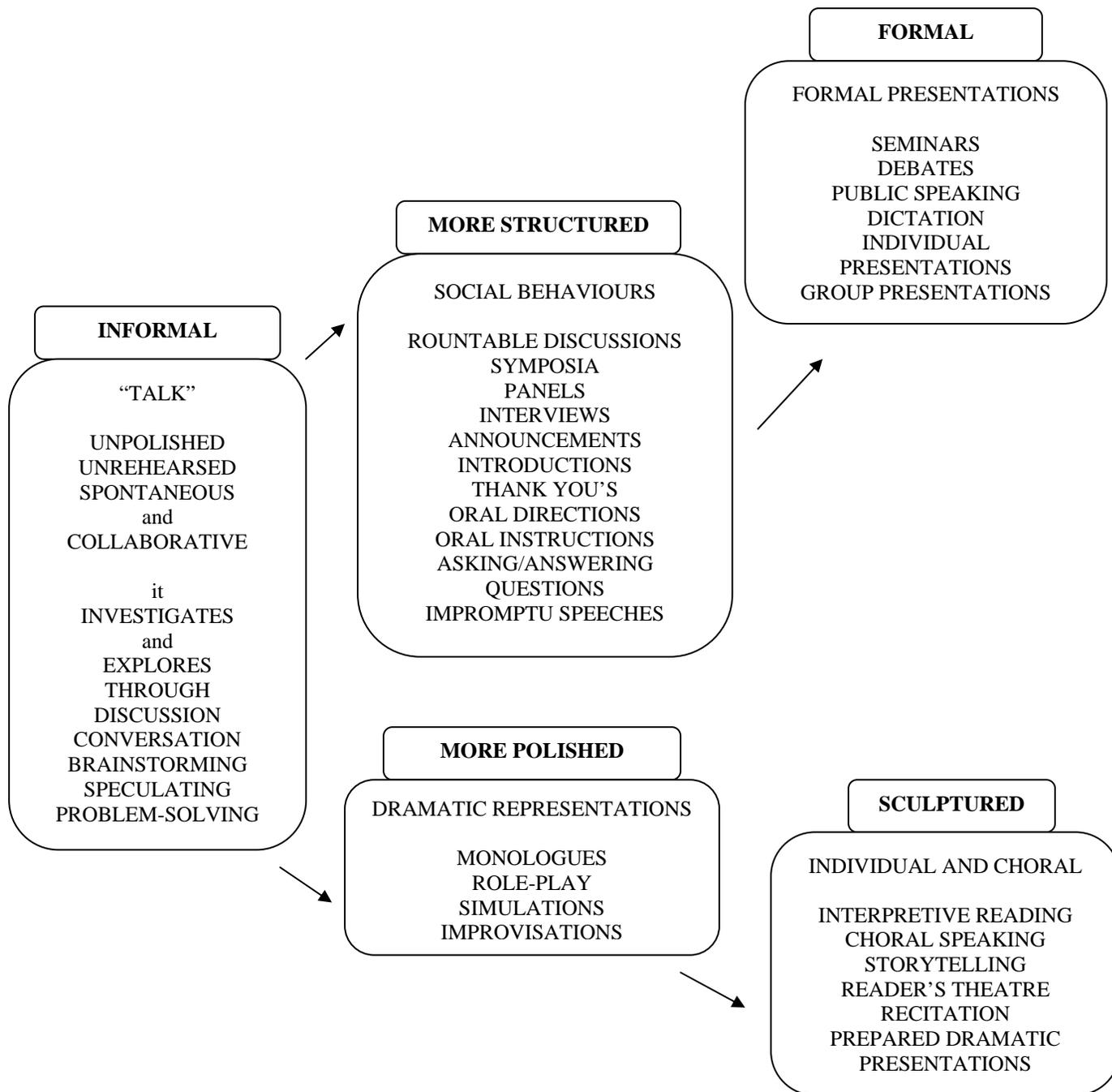ENGLISH GUIDELINE (Gr. 7-12)

Oral Language in Action

MORE STRUCTURED AND FORMAL LANGUAGE

AND

MORE POLISHED AND SCULPTED LANGUAGE

DEVELOP FROM INFORMAL, EXPRESSIVE TALK…

FORMAL

FORMAL PRESENTATIONS

SEMINARS
DEBATES
PUBLIC SPEAKING
DICTATION
INDIVIDUAL
PRESENTATIONS
GROUP PRESENTATIONS

MORE STRUCTURED

SOCIAL BEHAVIOURS

ROUNTABLE DISCUSSIONS
SYMPOSIA
PANELS
INTERVIEWS
ANNOUNCEMENTS
INTRODUCTIONS
THANK YOU'S
ORAL DIRECTIONS
ORAL INSTRUCTIONS
ASKING/ANSWERING
QUESTIONS
IMPROMPTU SPEECHES

INFORMAL

"TALK"

UNPOLISHED
UNREHEARSED
SPONTANEOUS
and
COLLABORATIVE

it
INVESTIGATES
and
EXPLORES
THROUGH
DISCUSSION
CONVERSATION
BRAINSTORMING
SPECULATING
PROBLEM-SOLVING

MORE POLISHED

DRAMATIC REPRESENTATIONS

MONOLOGUES
ROLE-PLAY
SIMULATIONS
IMPROVISATIONS

SCULPTURED

INDIVIDUAL AND CHORAL

INTERPRETIVE READING
CHORAL SPEAKING
STORYTELLING
READER'S THEATRE
RECITATION
PREPARED DRAMATIC
PRESENTATIONS

All of these oral language activities belong in the English and Language Arts Curriculum

from grade 7 to the OAC'S. Some will be emphasized more at one grade of level than at others.

9   Pro-File: Language Aloud…Allowed

Oral Language In Action

THINKING CAPABILITIES

discriminating differentiating distinguishing modifying reasoning generalizing particularizing evaluating

synthesizing organizing reflecting questioning comparing categorizing classifying

Assimilating analyzing speculating outlining deliberating summarizing imagining associating relating

Lead to a variety of:

ORAL LANGUAGE PROCESSES   →   **ORAL LANGUAGE ACTIVITIES**

NARRATING	• storytelling, reader's theatre, oral reading, monologues, conversation, dictation
DESCRIBING	• conversation, discussion, monologues, oral reports
EXPLAINING OR EXPOUNDING	• public speaking, monologues, debates, oral reports
PERSUADING	• public speaking, monologues, debates, reports
ARGUING AND DEFENDING	• debates
REPORTING	• oral reports
INFORMING	• oral reports, brainstorming, interviews, conversation
DISCUSSING	• panels, roundtables, seminars, oral reports
INSTRUCTING OR DIRECTING	• oral directions and instructions
PRESENTING	• roundtable discussions, seminars, role play symposia, panels, announcements, oral reports, introductions, thank you's, dramatic monologues
QUESTIONING	• panels, seminars, roundtable discussions, interviews, interviews, (formulating, asking and answering) questions, conversations, debates
PROBLEM-SOLVING	• discussion panels, brainstorming, monologues
CONVERSING	• roundtable discussions, greetings, conversations
ENTERTAINING	• oral reading, choral reading and speaking, storytelling, recitation, dramatic presentations, monologues, public speaking, debates

How Do I Begin?

> **4. WHERE AND HOW DOES ORAL LANGUAGE FUNCTION IN THE TOTAL ENGLISH OR LANGUAGE ARTS PROGRAM?**

Students come to school with an oral language already intact, language that they have learned at home and in the company of their friends. This language provides a framework to build on.

BUILDING STUDENTS' SELF-CONFIDENCE AS PARTICIPANTS IS THE SINGLE MOST IMPORTANT FACTOR IN DEVELOPING THEIR FACILITY WITH ALL ASPECTS OF ORAL LANGUAGE.

Begin by developing proficient and confident talkers.

1. Provide abundant opportunities for students to talk informally with one another and with you, to brainstorm, to speculate and hypothesize, and to problem-solve.
2. Design activities for introducing, using, and extending new vocabulary.
3. Make sure students know the purpose of their oral activities (i.e., talk should have a focus in the classroom).
4. Clearly define the length of time they initially have to talk.
5. Explain how they will proceed next. It may be that they will talk at various points as they carry out an activity or an assignment.
6. Have students choose whom they wish to work with when they are working in pairs or in small groups. This is especially important for students who have little experience in talking with one another, or who are shy or withdrawn.
7. Pose the question for discussion, at first, in order to provide a structure for the talk; however, your goal gradually should be to wean the students away from being dependent on you;
8. Independence will require that students know how to formulate questions. Teach your students how to construct their own questions as they solve problems or carry out other kinds of activities.

They should understand that:

GOOD QUESTIONS…
- are clear
- are precise
- are concise
- focus on one idea
- are generally sequential for problem-solving
- deal with either generalities or specifics
- lead to more questions
- vary in complexity
- require varying amounts of time for deliberation
- require more than a yes or no answer
- require only one thought process at a time
- range from simple recall to the higher level capabilities of analysis, synthesis, and evaluation

AND PROBLEM SOLVING REQUIRES…
- identifying a problem and articulating it clearly and succinctly
- determining what is presently known and what needs solving
- constructing the questions for investigation
- knowing where to find information (both human and material resources)
- gathering data
- selecting the data germane to solving the problem and discarding the rest
- organizing the data for use in solving the problem
- presenting the findings to solve the problem (oral, written, graphic, demonstrated, performed…or any combination of these)

9.   Make sure that what you ask of students is reasonable given their age, their level of development, and their past experience with oral language.

ONCE YOUR STUDENTS ARE AT EASE IN TALKING WITH YOU AND WITH THEIR CLASS-MATES, YOU CAN BEGIN TO INVOLVE THEM IN MORE FORMAL AND MORE POLISHED FORMS OF ORAL LANGUAGE. WHATEVER THE RANGE OF ORAL LANGUAGE ACTIVITIES YOU ENJOY WITH YOUR STUDENTS, TALK IS BOTH THE ENGINE THAT BRINGS IDEAS INTO BEING AND THE FUEL THAT KEEPS THEM GOING.

Processing Language

SINCE THE LANGUAGE ARTS OPERATE IN CONJUCTION WITH ONE ANOTHER, THE INTIMATE RELATIONSHIP AMONG THEM IS AN IMPORTANT CONCEPT FOR STUDENTS TO ACQUIRE.

In a balanced and developmental curriculum students have opportunities to develop equally both their expressive and receptive language capabilities.

USING LANGUAGE TO COMMUNICATE AND TO LEARN

| READING | LISTENING | VIEWING |

INPUT
(receptive
activities)

PROCESSING (THINKING)

OUTPUT
(expressive
activities)

| WRITING | SPEAKING | DRAMATIZING |
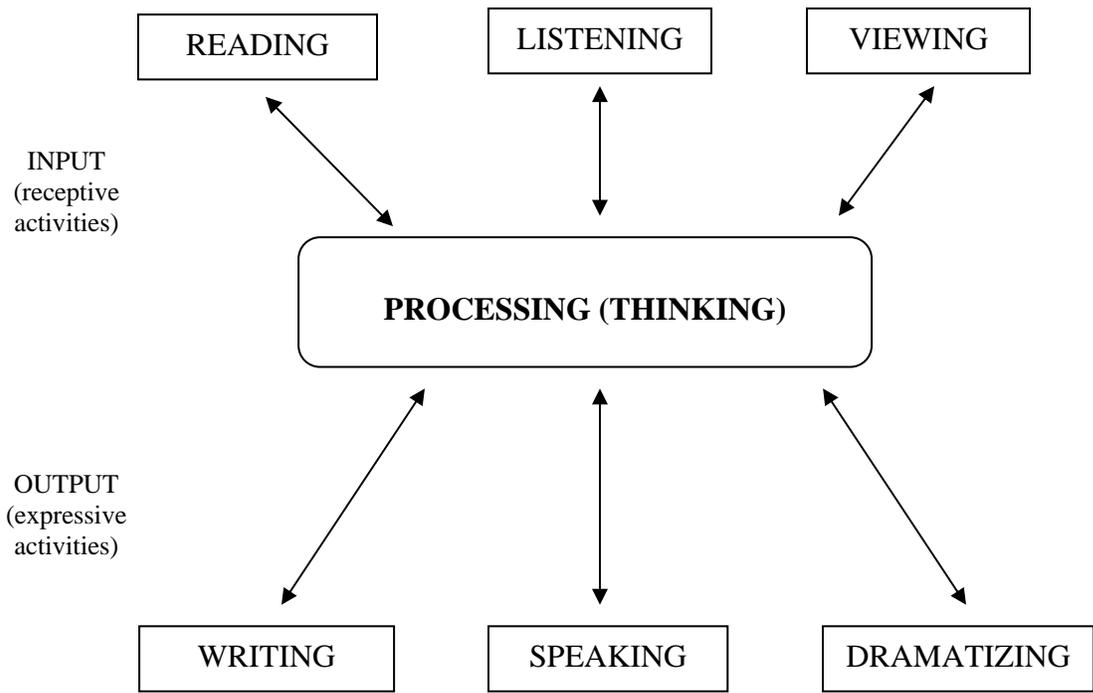
Students learn that any one or more of the input activities may result in any one or more of the output activities and vice-versa.

Processing Language

1. Students read a novel and write a script of a selected chapter, talk with their classmates about the impact the novel had on them, and dramatize one of the major incidents of the plot.

READING	receptive
WRITING	expressive
SPEAKING	expressive
LISTENING	receptive
DRAMATIZING	expressive

2. A student gives an impromptu speech on a play s/he has seen recently using slides of the production for visual support. The other members of the class (or small group) listen, jotting down a list of questions that they wish to ask the speaker.

SPEAKING	expressive
VIEWING	receptive
LISTENING	receptive
WRITING	expressive

What is important for students to understand is that they learn by writing, speaking, and dramatizing as surely as they do by listening, reading and viewing; and that these language processes are occurring simultaneously as they learn.

Talk with your students about the language processes
that take place in sample activities carried out in your classroom.

For Example,

- Brainstorm ideas for more detailed discussion, for writing assignments, or for dramatization.
    (listening, speaking, writing, dramatizing)
- Read a "cluster" of poems aloud. Students respond by writing and/or speaking and dramatizing.
    (reading, writing, listening, speaking, dramatizing)
- Students view a video tape of a small group presentation done by classmates and write a brief appraisal of the visual presentation, complimenting the group on their achievement, and constructively offering suggestions for improvement.
    (viewing, writing, reading)

Listening

What should students know about listening?

- Listening requires more than hearing. It requires the ability to concentrate, discriminate, anticipate, attach meaning and interpret. Thus it is not a passive activity.

- Listening has to be learned and practised.

- Listening is learned over a period of time.

- A person's attention may wander because the rate of thinking is faster than the rate of speaking. The listener needs to concentrate on what s/he is hearing.

- Concentration and attention to listening are related directly to the purpose for listening.

- The listener shares responsibility with the speaker for effective communication.

- Listening requires "following the leader".

What happens when we listen?

WE HEAR → INTERPRET → EVALUATE → RESPOND IN SOME WAY

Why do we listen?	What does listening require?

- To get the literal meaning
- To infer what speakers intend
- To make judgements
- To enjoy

- Receiving
- Attending to
- Assigning meaning
- Remembering

Listening

Not only **what we say** but **how we say it** affects interpretation.

OTHER FACTORS INVOLVED:

Intonation	Pitch	Pronunciation
Volume	Rate	Enunciation
Stress	Melody	Intensity of feeling
Voice quality	Inflection	Emphasis
Pauses	Style	Proper phrasing

> **What attitudinal learning do we want for students?**

- understanding that ideas can be clarified, distorted or manipulated by a speaker
- valuing accuracy and reliability in oral messages

> **What kind of listeners do we want to produce in our English or Language Arts program?**

LISTENERS WHO ARE

- selective in what they listen to
- not easily influenced by propaganda and emotionally loaded words
- capable of careful thought
- courteous, considerate, attentive, curious
- creative and reflective
- perceptive

LISTENERS WHO

- know how to listen and demonstrate it
- give constructive feedback
- easily tune in to the level of language they hear
- evaluate the accuracy and reliability of what they hear
- apply the proper amount of concentration or attention depending on the purpose for listening
- identify main ideas, important details, sequence, fact and opinion, cause and effect relationships
- understand what they hear
- remember what they hear
- appreciate what they hear
- use listening as a means of learning

Design activities to incorporate each of these aspects of listening into your lessons using the literature, language and media study of your course or program as the vehicles.

Listening

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DESIGN ACTIVITIES
THAT HAVE STUDENTS LISTEN FOR:
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- gaining information and following instructions or directions of increasing length or complexity
- enjoyment and exercising the imagination
- discrimination between fact and fiction, the important and the unimportant, the emotional and the rational
- following arguments of varying degrees of intensity
- acquiring new vocabulary
- finding and understanding relationships from speech
- grasping the essential elements of a message
- identifying assumptions underlying a message
- making judgements about conclusions reached in a message

Listening

PRACTICAL LISTENING ACTIVITIES

Students learn HOW to listen by

• practising activities that develop their powers of concentration

• paraphrasing what they hear

• listening to remember increasingly longer lists of information or groups of ideas

• listening to respond in various ways (writing, diagramming, charting, pantomiming, etc.)

Students learn to listen for information or for following directions by

• picking out main ideas from what they hear

• recognizing, retaining, recalling details from speech

• following different patterns of thought (chronological, topical, climactic)

• making predictions from what they hear

NOTE:

The tape recorder is valuable tools for helping students improve speech. In the privacy of their own homes or at a listening centre at school, they can hear themselves as others hear them. They can work to improve their diction, phrasing, rate of speaking, pitch, tone, etc., at their own pace, and either alone or in the company of other students.

Listening

ACTIVITIES
TO HELP YOUR STUDENTS CONCENTRATE
ON WHAT THEY HEAR

- associating what is being said with personal experience
- listening to pick up significant clues
- listening for implied meanings
- outlining or summarizing mentally as speaker speaks
- recognizing the speaker's next point by finding patterns in the message
- summarizing in a sentence or two what the speaker says
- listening for transition words in a speaker's message, such as "likewise", "in addition", "on the other hand", that signal the direction of the message
- jotting down notes or an outline of the speaker's main points

NOTE:

THE PURPOSE FOR EACH LISTENING SITUATION SHOULD BE
CLEAR TO YOUR STUDENTS.

BY BEING A GOOD LISTENER ROLE MODEL, YOU TEACH YOUR
STUDENTS TO VALUE LISTENING AS AN IMPORTANT ACTIVITY.

TRY TO PLAN YOUR CLASSROOM ACTIVITIES SO THAT THE
AMOUNT OF LISTENING REQUIRED OF YOUR STUDENTS IS NOT
OVERPOWERING.

Listening

TRY SOME OF THE FOLLOWING

> ENCOURAGE YOUR STUDENTS TO TALK ABOUT THE RESULTS
> IN SMALL GROUPS AND AS A WHOLE CLASS

1. Arrange the members of your class in pairs. One student gives the directions for drawing a simple diagram. The second student draws as s/he is instructed.

2. In groups of three or four, students discuss a play, television program or computer program they have seen, or a book they have read. They tape their discussion and play it back two or three days later. Using the elements of good discussion as a guide each student writes a one page critique of the original discussion and shares it with other members of the groups.

3. Both the denotation and the connotation of words are important to a speaker. Students discuss the choice of words and the implications of these choices when delivering a speech. Such words as "mediocre", "superficial", and "adequate" are good samples for initiating this conversation.

4. Students think privately about a question posed by another student or by the teacher. After five or ten minutes they respond briefly, and one at a time, to the question. In small groups students recount to their peers the inner speech that took place that shaped their oral response to the question.

5. Divide your class into groups of four or five students. Assign a section of bulletin board space to each group. Students plan what they will include, what materials they will use for display, and how they will organize their materials to convey the importance of a news bulletin heard on the radio.

6. Students make a list of programs of commercials on television or radio that use inadequate or irrelevant evidence to convince an audience. They choose one example from their list and explain in detail the inadequacies of the evidence. Allow students a few days to complete this activity.

7. Students write a rationale for rejecting an experimental automobile advertised on television, on the basis of distorted information.

8. Students write two samples of advertising script for an imaginary brand of microwave oven. One sample has a great deal of technical jargon describing the oven in detail; the second sample characterizes the oven in language that is conversational and personal in tone.

   a.) How does the information differ in the two versions of the microwave oven?
   b.) Are the two samples designed for the same listening audience? How do you know?
   c.) How important is the consideration of audience to the writing of advertising copy?

9. In small groups, students choose a play that they have seen or read in which emotionally charged language is used to intimidate.

   a.) They dramatize a scene to demonstrate this language and the interaction that occurs.
   b.) They write a couple of paragraphs describing the effect that the language has on the audience and on the characters involved.

THE CRITICAL LISTENER IS ON THE LOOKOUT FOR:

- deliberate distortions
- inadequate or irrelevant evidence
- emotionally charged language designed to intimidate
- misquotes
- false analogies

- appeals to the ego
- enticing technical jargon
- endorsements by television, movie or sports celebrities
- appeals to sex, status, money
- generalizations

Listening

SOME QUESTIONS
THE CRITICAL LISTENER MIGHT ASK

Who is speaking?

Is s/he qualified to make the statements?

What are the person's reasons for speaking?

Is the information fact or opinion?

Is the information useful to me?

Has the speaker chosen the best language and style

for conveying the information?

Does the information appeal to the emotions

or the intellect?

SUGGESTED ACTIVITIES

1. Students design an evaluation chart based on the questions above and use it to evaluate the speaker and the speech.

2. They listen to a political speech from a record, radio broadcast, a television special, or they choose a speech from a novel, story, or play and use these questions as a guide to writing a critique of the speaker and the speech.

Speaking

What should students know
About speaking?

Speaking allows exploring and making sense out of reality.

The denotation and connotation of words are both

important in speech.

Speaking competence begins with "talk", the comfortable

informal language of conversation.

From the expressive language of talk develops the formal

language of debate and seminar and the sculptured

language of fiction and poetry.

Why do we speak?

- To give information, instructions or directions
- To respond critically
- To develop effective self-expression
- To develop reflective thinking
- To learn

What happens when we speak?

- We reveal attitudes, knowledge, ability to think, prejudices, beliefs
- We become vulnerable.

THEREFORE, STUDENTS NEED A CLASSROOM CLIMATE THAT IS
EMOTIONALLY SUPPORTIVE IF THEY ARE TO TRUST ACCEPTANCE OF THEIR
COMMENTS, THOUGHTS AND IDEAS.

AND

THEY NEED SEATING ARRANGEMENTS THAT ALLOW TALK TO TAKE PLACE;
i.e., OPPORTUNITIES IN GROUPS OF THREE OR FOUR PERSONS. ROWS OF
SEATS ARE NOT CONDUCIVE TO INTERACTIVE LEARNING.

Speaking

> What kind of speakers do we want to develop in
> our English Language Arts program?

SPEAKERS WHO

- Have confidence in both formal and informal situations
- Demonstrate poise
- Enunciate and pronounce well
- Recognize and use appropriate levels of language
- Demonstrate sincerity and naturalness
- Are articulate
- Participate in general classroom discussion
- Use oral language to make thought explicit to themselves as well as to other persons
- Can organize a message
- Understand the importance of delivering a message clearly, distinctly, concisely, precisely
- Can give a sincere complement to others
- Can shift from one level and style of language to another according to necessity
- Can argue "on their feet"
- Understand that learning can come through talk
- Know the difference between gossip and constructive conversation
- Know how to be tactful
- Understand the power of speech to affect an audience
- Use inner speech to internalize experience
- Understand the importance of the listener and the context
- Can argue, narrate, explain, report, describe, instruct, persuade, challenge, evaluate, hypothesize, analyze, speculate, interview, role-play
- Can talk with ease and effect
- Wait for their turn to speak in conversation or discussion

Speaking

Oral reading is a complex task. It requires the reader to act as an intermediary between the author and the listener by simultaneously comprehending the selection and interpreting it to the listener.

ORAL READING

• helps to develop self examination

• requires close attention to punctuation

• adds to the reader's understanding
of what s/he reads

• improves speech

Also:
Through oral reading, students share information.
Enjoyment of language results
from effective oral reading.

NOTE:
For students who learn to love the music and rhythms of language,
oral reading gains a new importance.

Career Opportunities

available to good oral readers:

storyteller

disc jockey

news commentator

entertainer

fashion commentator

actor or actress

announcer

Speaking

CAUTION

• Silent reading should precede oral reading, especially for students who lack confidence. Reading aloud requires at least a few minutes' preparation.

• Round robin ("next") reading is generally a waste of time and should be practised sparingly. Good readers are easily bored by this procedure and students who read slowly may agonize over their performance. Readers who find oral reading difficult should read only short passages of one or two sentences at a time.

• Students who are shy or who lack confidence in reading aloud may practise with their peers before reading for other persons. The security of the peer group and the support it provides often are enough to make good oral readers of students who would not participate otherwise.

ACTIVITIES

1. Reading aloud the minutes of a meeting, reading reports, personal reactions to a movie, story or play, etc. are good opportunities for students to practise oral reading during the school day.

2. In small groups students select a "cluster" of poems about a common theme. They work together to discuss interpretation of the poems.

    Each student chooses a poem from the cluster. For a group presentation the students choose suitable background music and present the poems one after the other.

OR

3. Students select a longer poem, discuss how it should be read aloud, allocate specific lines to individuals in the group, practise reading it aloud, and present it as a combined effort.

4. Students dramatize an incident from a story or a novel, reading aloud the dialogue from the literature.

Speaking

Choral Reading

> **What should students learn
> about choral reading and speaking?**

Both choral reading and speaking are excellent and enjoyable methods for learning how to manipulate language and to explore the range of the human voice. Students who are reticent about joining class discussions find choral reading and speaking less threatening, and those who willingly participate find the activities a great deal of fun. Diction improves, vocabulary grows, co-operative group skills develop, and knowledge of literature flourishes for students in both the intermediate and senior divisions.

Selections for reading or speaking aloud should be short and familiar to the students so that they can concentrate on the phrasing, intonation, pitch, volume, and rate of presentation without having to deal with new vocabulary or elusive figures of speech.

Speaking

What are some versions
of choral reading and speaking?

Students' ages, their previous experience with co-operative reading and speaking, and the range of their voices will determine where the teacher begins.

ANTIPHONAL READING AND SPEAKING

Divide your students into two or three groups depending on the range of voices in your class. The groups alternate in reading or speaking lines of poetry.

SEQUENTIAL READING AND SPEAKING

As the title suggests, students take turns reading a line one after the other. Skill invoice shading, tempo, and volume make this kind of reading and speaking very effective.

REFRAIN READING AND SPEAKING

Two or three students act as "soloists" while the rest of the group or class performs the repeated refrain.

READING AND SPEAKING IN UNISON

This is a difficult activity since performing in unison can become a monotonous "sing-song", especially if the selection is too long. Chanting is a good activity for unison speaking (e.g., witches' chants in *MacBeth* or *Wendigo*, a North American Indian Chant).

NOTE:
By the very nature of their construction, some pieces of literature are better suited for one kind of choral presentation that for another. Choral speaking should also include a variety of group possibilities; pairs of students repeating the same line(s); groups of three or four calling or responding; half the class calling, the other half responding, etc.

Speaking

Choral Reading

ACTIVITIES
---

1. Students compile a personal file of poems, stories, tongue twisters, limericks, prose passages, etc. In pairs, small groups of three or four, or as a whole class, they periodically share their collection and add to it with titles borrowed from one another. One of the students' group assignments for the year or semester may be a choral reading or speaking presentation.

2. Choose a theme such as "the sea." Have students find selections or a few lines from selections that could be compiled into a presentation. Suggest that they choose lines that demonstrate the sea when it is sad, when it is angry, when it is calm and serene, et cetera. Have students choose both prose and poetry; for example, lines from *The Old Man and the Sea*, *The Cruel Sea*, *Mutiny on the Bounty*, *Moby Dick*, "*Seascape*," "*Dover Beach*," "*The Rime of the Ancient Mariner*". The ages of your students and their familiarity with good literature should determine the material they use. For follow-up, students could decide on their own theme, select literature to develop it, and present it live or on video or audio tape to other classes in the school, or as part of an assembly presentation.

3. Students individually or in small groups choose four or five literature selections suitable for choral reading or speaking. They write a rationale for their choices and decide on the best way to orally approach each one: antiphonal, unison, refrain, or sequential responses. They select one of the choices and perform for the rest of the class.

    * Get yourself a copy of *The Read Aloud Handbook* by Jim Trelease
       (Penguin Books, 1985)

Speaking

Discussion

What should students learn about good discussion?

It requires active participation by all persons involved.

It requires sharing one's knowledge and thinking capabilities willingly with others.

It requires examination of various aspects of an issue or topic.

It requires an open mind.

It requires ground rules to be set.

It requires tact when one is disagreeing with the ideas or opinions of others.

It is hampered if one or two persons dominate the conversation.

It may result in individual participants altering their position on an issue or topic.

It is an excellent way to learn.

Being a good listener is as important as being a good speaker.

One person speaks at a time.

**Students should also comprehend that discussion may precede a lesson
as motivation for other activities**

- it may be the emphasis of the teacher's lesson itself

- it may be assessment of achievement; or

- it may be a springboard from one lesson or activity to another.

When the students realize that discussion is a tool for clarifying and furthering ideas and points of view, they will learn to value the time they spend talking with one another and the teacher.

Speaking

Discussion

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ACTIVITIES

</div>

1.   In groups of four or five, students discuss the sound effects they will need to add to a radio play they are writing. They improvise the plot creating dialogue that they either tape or write down verbatim. The rework the dialogue into a finished script and make a list of the sound effects they will need with suggested sources for these sounds.

2.   Students as a team planning their strategy for a debate discuss the order in which they will present their points of argument. Together they practise the delivery of their argument, taping as they speak. They listen to their delivery and discuss plans for improving their presentation.

3.   Students choose a poem that they have enjoyed reading and studying in class. They decide why they like the poem and why they chose it over a number of others.

Encourage your students to listen to tapes of their discussions. Help them to understand the various roles they are assuming in furthering conversation. Analysis of the interaction will identify some of the following processes at work:

- amplifying what another person says
- extending a point made
- clarifying a comment for understanding
- rephrasing and restructuring for following an argument
- rehearsing what has transpired before going on to the next point
- analyzing a statement made, or analyzing a task
- summarizing what has been said to date
- explaining the reasons for a position taken or a comment made
- describing support for a viewpoint or an attitude
- repeating points already made for emphasis or review
- refining a point already made
- generalizing from a number of comments and point made

Speaking

Storytelling

Storytelling is as old as human beings themselves, a time honoured system of transmitting culture for successive generations. When students hear and tell stories in school they become aware of the heritage of literature and they participate in perpetuating it.

- Storytelling is a personal communication between the teller and the audience.
- Storytelling is a social activity.
- Storytelling is an art that requires spontaneity, dramatic flair, and good command of language.
- The talented storyteller interprets a culture's stories, myths, legends, or poems to an admiring and sympathetic audience.
- The talented storyteller has superb control of his/her voice, using it in all its varieties to play on the understanding and emotions of the audience as a musician plays on the strings of a violin to make us weep, rejoice, sympathize, or recoil.
- The talented storyteller "reads" the audience with the result that no two performances are alike. The age, maturity, background knowledge, and receptivity of the audience determine the performance.
- Storytelling stimulates the imagination as well as the intellect.
- Wherever possible the talented storyteller includes members of the audience as participants.
- The talented storyteller needs a good memory and an ability to "ad lib" when the need arises.

NOTE:
Telling a story is **not** reading a story. Telling a story can be a spontaneous, fanciful, and imaginary activity; it can be a recounting of a factual incident; or it can be a re-telling of a story previously read.

Speaking

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ACTIVITIES

</div>

1. Students read several children's picture books. Either individually, or as part of a small group they recreate one of the stories for presentation to a group of children. Peer coaching in class will help them polish their performance in preparation for a visit to classrooms of primary or junior grade children in their own or in a neighbouring school.

2. Students visit the resource centre in the school or a nearby public library and personally select and read some myths or legends. These may be local stories from native Canadian culture or from a culture elsewhere in the world that is of importance to the individual student. Having practised, reshaped, and reformulated their stories, they record them on audio tape to make up a listening library for their class.

3. In small groups, senior secondary school students choose a short story that they believe no one else in the class has read. The teacher participates as a member of a group as well. The small groups work together, periodically, over two or three weeks to dramatize the story. As part of a media unit the students videotape their small group performance. Acting as peer evaluators, and using a rating sheet that they have designed as a class, students make judgements about their efforts.

NOTE:

One of the best ways for you to determine your students' storytelling capabilities is to have them devise various kinds of creative assessment tools for measuring storytelling success.

Speaking

Interview

> What should students learn
> about an interview?

Whether students are conducting or receiving an interview they require some basic understanding about the interview situation.

1. In an interview there are at least two persons (the interviewer and the interviewee).

2. An interview requires specific, concise, and direct questions and answer selected for a predetermined goal. Yes and no questions should be avoided. No rambling statements or trivial pieces of information should be included.

3. Both the interviewer and the interviewee may ask questions as the interview proceeds.

4. An interview may also include some open-ended questions so that the interviewer can get some indication of the interviewee's attitudes, personality, and personal views; questions also allow the interviewee to learn more about a firm, company or institution.

5. Nervous mannerisms detract from the success of an interview.

6. The confident interviewer or interviewee speaks in a firm and well-modulated voice.

7. All participants in an interview have the same goal; keeping the interview on track.

8. Participants in an interview should look at one another as they ask or answer questions.

ACTIVITIES

1. The principal or vice-principal may conduct simulated student interviews for positions in the school office or bookstore. Students prepare for these interviews as carefully as they would were the positions truly available.

2. Students work in pairs alternating between being the interviewer and the interviewee. Together they select the reason for the interview and the questions that both partners will ask. They carry out the interview, recording it on audio tape. Each team exchanges the tape with another team and writes a one page assessment of the interview based on the relevant criteria they have learned.

3. Students improvise a script for either a humorous or an angry interview. After reworking the dialogue, they dramatize the interview for the rest of the class.

4. In small groups, students conduct an interview with the author of a novel they have read. As a cooperative group activity they design the questions they will ask. As a class they share their questions with one another.

Speaking

Debating

What should students learn about debating?

A debate is a formal argument of two persons or two teams of persons who take opposing positions on a predetermined topic. The goal of both sides is to present reliable evidence to support their respective positions so that the listening audience will agree with them.

A debate differs from a discussion

- it is competitive instead of co-operative
- it is persuasive rather than conciliatory
- it results from a resolution not a problem
- it is formal and governed by a strict time limit rather than informal, conversational, and less concerned about time
- it requires extensive research more than spontaneous response.

Successful debaters

- have strong, clear voices
- maintain composure in the midst of heated argument from the opposition
- capitalize on their heckling opportunities
- take notes to use in rebuttal of opponents' speeches.

The Teacher

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5. WHAT IS THE TEACHER'S ROLE IN DEVELOPING ORAL LANGUAGE?

</div>

THE TEACHER AS COACH

• stimulates discussion • listens more often than talks • challenges student imagination • helps students discover their oral strengths • engages students in conversation to help them clarify ideas • triggers new ideas by encouraging students to consider options open to them • models good speaking and listening skills and behaviours	• encourages students to experiment with a variety of oral language activities • impresses upon students that learning to listen and speak well are processes that need time to develop • provides ample opportunities for students to learn how to listen and speak effectively and competently
• teaches students what questions to ask about their own efforts • coaches students individually, in small groups, as a whole class • encourages students "to try ideas on for size" and either accept or discard them and start anew • ensures that purposes for listening/speaking are clear to students	• observes, diagnoses, informally assesses work in progress • encourages students to make their own judgements • teaches students that they are using oral language not only to communicate and to entertain, but very importantly, to learn • intervenes infrequently in classroom talk • helps students to focus and sustain their talk

The Teacher

THE TEACHER AS COACH

• **creates a comfortable classroom climate for student learners by…** • demonstrating to students that their ideas are important to listen to • demonstrating to students that they can express their thoughts without fear of being laughed at • providing time for listening and speaking to happen • joining in the activity taking place • communicating enthusiasm for the spoken word	• **plays a pivotal role in successful small group learning by guiding students to…** • offer and accept ideas and suggestions for improvement • learn how to compromise • plan, discuss, and formulate good questions • organize thoughts and ideas • outline, summarize, and record • analyze, synthesize, and make judgements about what they hear, see, and read

While we cannot ensure that students will share our enthusiasm for listening and speaking, we can…

• prime the pump of imagination and expression

• stimulate sensitivity to persons, places and things preconceived notions

• encourage hypothesizing and thinking by having students speculate out loud

• promote the necessity of reasoned argument

• challenge assumptions, prejudices, and

• cultivate sensitivities to feelings and emotions, initial perceptions, and critical comment

THE TEACHER AS QUESTIONER

Asks questions that…

- require more than a yes or no answer
- are important and essential
- require only one thought process at a time
- involve students at a variety of thinking levels

- promote logical thought development
- are simple, concise, and precise
- are divergent more often than convergent
- open up options that students might otherwise miss

THE TEACHER AS DIAGNOSTICIAN

Can recognize the student's stage of development

BEGINNINGS ⟶

STAGE 1	STAGE 2
- has limited vocabulary - is a poor reader - encounters problems in pronunciation - lacks self-esteem and often is shy - fears speaking in front of other persons - has little interest in group activities - seldom volunteers answers in class - attempts to learn from listening to the contributions of other students and the teacher - may be mainly a visual learner - has difficulty thinking on his/her feet and in responding quickly - has difficulty remembering what s/he hears for more than a few minutes - is unable to sustain conversation for any length of time - withdraws from personal criticism even when it is constructive	- hesitates in initiating conversation or discussing outside the circle of trusted friends - responds when spoken to or questioned, but offers no more information than what is necessary - uses accurate pronunciation and adequate articulation for daily social and educational purposes - volunteers answers or other responses occasionally when the contribution is likely to be correct or acceptable - seldom contributes to activities that require speculating, hypothesizing, or imagining - shies away from controversy and argument - participates in school reading or speaking activities as part of a group - asks questions of the teacher or some other students when requiring information - uses vocabulary adequate for informal communication - sustains informal conversation - remembers and re-orders a limited amount of information - concentrates for a reasonable period of time - dislikes formal speaking situations

The Teacher

THE TEACHER AS DIAGNOSTICIAN

Can recognize the student's stage of development

→ **APPROACHING THE IDEAL**

STAGE 3	STAGE 4
• enjoys talking about things that are personally interesting • participates comfortably in conversation and in other oral language skills • makes valid judgments about personal success in using oral language • adds to his/her vocabulary willingly and as required • has a growing sense of audience when speaking • has a fairly good sense of the rhythms of language • accepts constructive criticism easily and tries to improve • accepts and encompasses a variety of viewpoints • speaks in formal situations with encouragement to an accepting audience • speaks clearly and distinctly with little hesitation • enjoys learning from other persons as well as from material resources • organizes and recall spoken information and idea • listens selectively, varying concentration levels for tasks at hand	• talks easily, fluently, and confidently with other persons • initiates ideas for conversation and discussion • encourages others in conversation or discussion to contribute their ideas • extends and develops what other persons in a group say by adding personal ideas and suggestions • requests more information needed for clarification and interpretation • differs tactfully with ideas or attitudes deemed personally unacceptable • possesses and excellent memory • mentally organizes and contemplates response while listening attentively • willingly learns from other persons • possesses a well-developed vocabulary and uses it appropriately • has strength as an auditory learner • intuitively switches from listening at one level of intensity to another depending on the purpose for listening; for example, listening for main idea, for details, for recall, for study purposes, for enjoyment • enjoys listening to and producing the sounds and rhythms of language that come from reading good literature aloud

Program Differences

All persons require oral language competence

- for comprehending, internalizing, and conveying personal experience
- for constructing reality and making sense out of the world around them
- for interpersonal communication
- for citizenship reasons

There are, however, differences in the emphases placed on various kinds and purposes of oral language in the three different levels of instruction.

THE BASIC LEVEL ENGLISH PROGRAM

This program emphasizes the development of language skills and communicative competence in preparation for the world of work. Students who choose to take this program are seeking learning experiences that they perceive as personally and immediately useful, and transferable to employment

The program should offer students the opportunity to acquire the confidence and competence they will need to learn, function, and work both independently and in the company of other persons.

Although the program emphasizes acquiring basic oral language skills for daily living and learning, it should not neglect oral language for enjoyment. As in the other two levels of instruction in Ontario, students learn to love the beauty and the power of the spoke word through reading aloud and responding to poetry and prose that they share in selecting.

THE GENERAL LEVEL ENGLISH PROGRAM

This program in intended both for students who will go directly into employment from secondary school and for those who plan to attend one of the community colleges of applied arts and technology or other non-degree granting institutions. Oral language developed for practical everyday purposes and for entry to a variety of different programs and courses in post-secondary education is vital to this program. Students should develop oral language to build their confidence in exploring career opportunities, to ask questions, and to seek detailed information about employment possibilities. Program activities should concentrate on problem-solving, domestic, consumer, and recreational interests and capabilities that support students in leading full and fulfilling lives and that allow industrious students to develop their potential. Students in this program have opportunities to enjoy the arts as both spectators and participants. Dramatizations, theatre productions, and reader's theatre should figure in their activities.

Program Differences

THE ADVANCED LEVEL ENGLISH PROGRAM

This program is intended for students who plan to pursue post-secondary education, most likely at the university level, where they will need a high degree of academic skills.

Students should
- participate in discussion as both speakers and listeners, interpreting, analyzing, organizing, and summarizing as they speak and listen
- learn to speak succinctly and to the point
- present a point of view persuasively
- recognize the intention of a speaker and be aware of the techniques a speaker is using to influence an audience
- select important points in lectures and discussions and take notes on these
- question inconsistencies in logic
- distinguish fast from opinion
- recall and report accurately what a speaker has to say
- develop an argument orally in presenting a case
- problem-solve with others.

While the focus is on the development of academic skills, citizenship preparation, personal and social skills, and aesthetic awareness are as important to this program as they are to the other two. Opportunities to hear speeches, to attend theatre and music performances, and to participate in a whole range of activities that use oral language for enjoyment and entertainment should be available to students selecting the advanced level program.

> **NOTE:**
> One of the best ways to develop curriculum from grade 7 to grade 12 is to decide what constitutes competencies at the graduating year level. Work backwards from there to grade 7 in deciding what to include at each grade level in preparing students to meet these objectives. Based on the description of the different levels of instruction delineated in OS:IS, expectations and activities in oral language should demonstrate the differences in emphases among the levels.

Evaluation

7. HOW IS ORAL LANGUAGE EVALUATED? BY WHOM?

Oral language is evaluated on an ongoing basis informally and formally.	Oral language is evaluated by several different persons.

INFORMALLY
from day to day for improvement in conversation, discussion, or other oral activities in the classroom
Examples:
1. detecting and correcting
    • mispronunciation
    • improperly stressed syllables
2. improving the sense of what is spoken and heard by selecting appropriate speaking rates and volume and by developing listening acuity
	INFORMALLY
	  by students themselves
	Examples:
	Listening to personal audio tape
	  • by student of other students
	  • by student for other students
	  • by teacher observing and acting as a coach

MORE FORMALLY
for monitoring students' progress and for report card purposes using one of a combination of: conferences
    checklists
    tests
    examinations
    questionnaires
    interviews
    analytic scales etc.
	MORE FORMALLY
	
	  • by students themselves recording achievement
	  • by students of other students using a
	        specific
	  • by the teacher format

NOTE:
Evaluation may be of and by individuals, small groups, a whole class.

Assessment

Peer, Self and Teacher Assessment

The assessment techniques that follow are merely samples of what teachers and students might devise for specific situations.

The formats can be used as ends in themselves or as collections of data for further evaluation.

For example, after filling out some of the checklists, personal inventories, and other assessment formats, students and the teacher may use them as a resource to make an oral or a written response to one another.

The wording chosen and the number of assessment items included for each format will necessarily vary from purpose, grade to grade, and level of instruction to level of instruction.

Because English educators all over the world are in the initial stages of developing assessment techniques for evaluating talk, no attempt is made at this time to include such techniques in this booklet.

	PERSONAL LISTENING INVENTORY			
SAMPLE				

SAMPLE   PERSONAL LISTENING INVENTORY

Self Assessment

	Yes	No	Sometimes

LEARNING HOW TO LISTEN

Do I pay attention?

1. Do noises in the room interrupt my listening carefully?
2. Am I willing to judge the speaker's words without letting my own ideas
   get in the way?
3. Do I find the speaker's personal habits distracting (e.g., clearing the throat
constantly, repeating words and stumbling over them)?

LISTENING FOR INFORMATION

4. Can I mentally organize what I hear so that I can remember it?
5. Can I think up questions to ask the speaker about ideas that
I don't understand?
6. Do I get the meaning of unknown words from the rest of
what the speaker says?

LISTENING CRITICALLY

7. Is the speaker expert enough to make his/her statements?
8. Can I separate facts from explanations or from opinions?
9. Can I tell the difference between important and unimportant details?
10. Can I pick out unsupported points that a speaker makes?
11. Am I able to accept points of view that differ from my own?

LISTENING CREATIVELY

12. Am I able to pick out specific words or phrases that impress me as I listen?
13. Do I get caught up in the poem, story, or play so that I believe the action
    is truly taking place?

Am I able to put what I hear into my own words so that I can share it with others?

NOTE:
The criteria here apply to a variety of listening situations. Students may wish to design their
own personal listening inventory using some of these examples as a starting point.

SAMPLE	STORYTELLING ASSESSMENT

-Peer –Teacher –Self (videotaped)

	Superior	Good	Fair	Unsuccessful	Does Not Apply
1. Expresses self spontaneously					
2. Has good memory					
3. Can retell stories in own words					
4. Uses facial expressions, gestures, and dramatization to convey the story and sustain interest					
5. Uses voice as an instrument (loud and soft, fast and slow, high and low) to convey meaning and sustain interest					
6. Involves the audience as participants in the story					
7. Uses pauses, delays, and questions to heighten suspense					
8. Uses puppets, pictures, or other "props" to complement the story as it unfolds					
9. Draws, paints, or constructs to complement the story as it unfolds					

COMMENTS:

SAMPLE	ORAL READING ASSESSMENT

-Peer   -Teacher

WEIGHTED SCALE
(favouring specific criteria)

CRITERIA	PROFICIENCY					COMMENTS
	LOW				HIGH	
AUDIBILITY	3	6	9	12	15	
TEMPO	3	6	9	12	15	
FLUENCY	3	6	9	12	15	
PRONUNCIATION	3	6	9	12	15	
ENUNCIATION	3	6	9	12	15	
TONE	3	6	9	12	15	
PHRASING	3	6	9	12	15	
TOTAL POSSIBLE	65					

NOTE:
A student's age and stage of oral development, and the kind of
oral language activities s/he experiences in the curriculum
should govern the number and choice of criteria assessed. Once
students understand the criteria, they can use them to make
checklists or inventories for self-assessment after listening to a
tape of their own oral reading.

SAMPLE	**ORAL READING ASSESSMENT**

Peer   -Teacher

		LOW			HIGH	
1.	Correctly interprets punctuation	1	2	3	4	5
2.	Understand and conveys meaning to the audience through proper phrasing	1	2	3	4	5
3.	Understands and conveys the feeling of the material	1	2	3	4	5
4.	Uses proper emphasis for effect	1	2	3	4	5
5.	Pronounces words properly	1	2	3	4	5
6.	Enunciates clearly	1	2	3	4	5
7.	Uses an effective degree of loudness at appropriate times	1	2	3	4	5
8.	Pitches voice properly for easy listening	1	2	3	4	5
9.	Uses eye contact at appropriate times to maintain rapport with audience	1	2	3	4	5
10.	Uses pauses effectively to convey mood and message	1	2	3	4	5
11.	Captures and sustains audience interest	1	2	3	4	5
12.	Varies the tone of the voice to fit the meaning	1	2	3	4	5

NOTE:
Not all of these items should be used at any one time. Since your students will likely differ markedly in their expertise with oral reading, many of them will need opportunities to develop specific items from the list above. Activities with literature that allow students to concentrate on and practise the main aspects of oral reading should be a deliberate part of your program. Good oral readers may be paired with those less efficient in peer tutoring situations.

| SAMPLE Peer assessment **ORAL PRESENTATION** |
| For the Student |

from: *Intermediate Division English, 1977*

Score

1. Was the speaker enthusiastic? _____

2. Did s/he reveal a good grasp of the subject _____

3. Did his/her talk have a plan? _____

4. Was there warmth in his/her communication with the audience? _____

5. Did s/he have a sense of humour? _____

6. Was your attention consistently held? _____

7. Were you disappointed when the speaker ended? _____

8. Did you find the presentation informative? _____

Rating:

5 - excellent

4 - very good

3 - good

2 - adequate

1 - poor

Techniques for teacher, peer, and self-evaluation of speaking and listening skills

Checklist for Evaluation of Language Skills

Please check by encircling the number appropriate in each case:

Example: You consider a pupil just slightly better than average at a certain skill.

You circle the number four, as follows   1   2   3   (4)   5

Low	1 2 3 4 5	**High**
1. Skill in communication incompetent with all language; no awareness of listeners; speaks without trying to evoke understanding from others; halting pace of words and inflections of voice not adjusted to listeners; writes like an illiterate person	1 2 3 4 5	uses language in any form with power, proficiency, and pleasure; adjust pace of words and inflection to listeners; uses an "imparting tone"; is aware of the needs to make oneself understood; writes competently with a sense of style
2. Organization, purpose, and point rambles, no sense of getting to the point; rattles on without purpose; cannot tell a story or express ideas in a suitable sequence	1 2 3 4 5	plans what is said; has control of language; can tell a story or express ideas in a suitable sequence
3. Wealth of Ideas seldom expresses an idea; appears dull and unimaginative; doesn't originate suggestions or plans	1 2 3 4 5	expresses ideas on many different topics; makes suggestions on what to do and how to carry out class plans; shows imagination and creativity in many ways
4. Fluency seldom talks; exceptionally quiet; needs to be prompted to talk; overly laconic	1 2 3 4 5	talks freely, fluently, and easily; also talks brilliantly and effectively
5. Vocabulary uses a meagre vocabulary far below that of most pupils this age; inarticulate, mute	1 2 3 4 5	uses a rich variety of words; has an exceptionally large, effective, and growing vocabulary; speaks fluently with vocabulary suited to listeners
6. Quality of Listening inattentive, easily distracted; seldom attends to the spoken language of others; doesn't listen for relationships or note how main ideas control illustration or subordinate ideas	1 2 3 4 5	superior attentiveness and understanding of spoken language; a creative listener

SAMPLE	**SEMINAR ASSESSMENT**

-Teacher   -Self

Circle the words below that most accurately describe the seminar presentation:

CONTENTS		COMMENTS
• purpose evident	• purpose not evident	
• material organized	• material disorganized	
• material unified	• material unrelated	
• topic clear	• topic unclear	
• information adequate	• information inadequate	
• information and ideas developed	• information and ideas undeveloped	
• originality evident	• little originality	
• material accurate	• material inaccurate	
• material interesting	• material uninteresting	
PRESENTATION		**COMMENTS**
• dynamic	• unenthusiastic	
• sincere	• insincere	
• captured and maintained interest	• other students disinterested	
• voice audible, clear, direct	• voice a monotone and monotonous	
• pronunciation and enunciation adequate	• mumbled words, unsure of pronunciation	
• confidence evident	• confidence lacking	
• answered questions confidently and well	• hesitated and was nervous when asked questions	
• accepted constructive criticism well	• refused to consider or accept constructive criticism	

OVERALL IMPRESSION

OVERALL ASSESSMENT: Circle one of the following

  SUPERIOR   VERY GOOD   AVERAGE   BELOW AVERAGE   UNSATISFACTORY

	SAMPLE:	FORMAL SPEAKING – PERSONAL INVENTORY	

Note: The student listens to an audio tape or watches a video tape recording of a personal speech.

QUESTIONS FOR CONSIDERATION

	Yes	No

CONTENT
1. Did I choose a good topic?
2. Was my title effective?
3. Was the purpose of my speech clear? (to inform, persuade, impress, entertain, explain a point of view)
4. Did I provide enough detail to make my speech interesting?

ORGANIZATION
5. Was there an identifiable introduction, body, and conclusion to my speech?
6. Did my speech develop logically from one point to the next?
7. Did I order my points to correspond with the purpose of my speech; e.g., if I planned to persuade my audience, did I leave my most important point until the last?
8. Did my beginning capture the attention of my audience?
9. Did my ending sum up or round off my argument, or my point of view?
10. Did I plan my time well?
11. Did I emphasize the important parts of my speech sufficiently?

LANGUAGE SKILLS
12. Was my vocabulary varied but suited to my purpose and audience?
13. Did I make effective use of transition words from one idea to the next?
14. Did my language flow easily?

DELIVERY
15. Was my voice clear, pleasant, and expressive?
16. Was there variety in voice pitch, tone, volume and rate?
17. Did I pronounce my words correctly?

To be used from a video tape
18. Was my stance easy and my posture acceptable?
19. Was my facial expression fixed or did it change depending on the meaning I was trying to convey.
20. Did I project a feeling of sincerity, naturalness, and enthusiasm?
21. Did I maintain good eye contact with my audience?

SAMPLE	FORMAL SPEAKING ASSESSMENT

-Peer   -Teacher

NOTE: This form assumes students have knowledge about criteria used for judging effective public speaking.

CRITERIA	High – 5 Low – 1	COMMENTS
CONTENT Accurate On topic Significant Appropriate Ideas clear and sound		
ORGANIZATION Purpose evident Developed logically Main points highlighted in some way		
PRESENTATION Fluent Good pronunciation Varied rate of speaking Clear voice		
GENERAL QUALITIES Confident Dynamic Good posture Eye contact Appropriate gestures		

NOTE:
When impromptu speeches are presented in class in front of other students and the teacher, the questions may include:
   1. Does the speaker talk spontaneously?
   2. Is humour a part of the delivery?
   3. Is the speaker dynamic and entertaining?
   4. Is the speaker effective in appealing to your emotions?
   5. Do you find yourself changing your mind and
         agreeing with the speaker?

SAMPLE	ASSESSING AN IMPROMPTU SPEECH

-Peer   -Teacher

Listen to an impromptu speech from an audio tape and answer the questions that follow.

1.   Who is the intended audience for this speech?

_____

_____

_____

2.   What was the speaker's main purpose in this speech?

_____

_____

_____

_____

3.   How did the speaker keep the interest of the listening audience?

_____

_____

_____

_____

4.   Would the speech have been more or less effective if you could have seen the speaker?
         Why do you think so?

_____

_____

_____

_____

SAMPLE	**ESSAY QUESTION – RESPONDING ORALLY**

Teacher

1.   Was the student able to paraphrase the question?

2.   Did the student answer the question asked?

3.   Was the answer organized for presentation so that it developed logically with a
         beginning, a middle, and an end?

4.   Did the student choose significant details to support a position taken?

5.   Was the student able to express the response precisely and succinctly?

6.   Was the student able to diagram simply on paper the basic structure of the answer?

7.   Did the student speak easily and confidently in expressing the answer?

CHECK THE APPROPRIATE COLUMN

1. For what percentage of time spent on listening are my students required to:

Below 50%	51–64%	65-74%	75-89%	90-100%

- listen for information
- listen to follow directions
- listen to explanations by the teacher
- listen critically to make judgements
- listen for enjoyment

2. To whom do they listen most often?

Below 50%	51–64%	65-74%	75-89%	90-100%

- The teacher'
- Other students
- Themselves

3. LISTENING – LEARNING HOW

How much emphasis do I place on listening in my classroom?

Classroom listening should be fore a definite purpose.

Listening is "reading" sound.

Check the appropriate column on the next page.

	SAMPLE Self-Assessment
	For the Teacher

SAMPLE Self-Assessment   "LISTENING TO LEARN"
          For the Teacher

CHECK THE APPROPRIATE COLUMN

How often to I involve my students in each of the following:

	Frequently	Occasionally	Seldom	Never
(a) activities in my lessons that develop powers of concentration?				
(b) paraphrasing what has just been heard?				
(c) listening to remember increasingly longer lists of information or groups of ideas?				
(d) listening for the purpose of responding in the various language forms (speech/writing) diagrams/chart form/etc.?				

4. LISTENING FOR INFORMATION OR TO FOLLOW DIRECTIONS

Do I ask my students to:

	Frequently	Occasionally	Seldom	Never
(a) pick out the main idea from what is heard?				
(b) recognize, retain, recall details from speech?				
(c) follow different patterns of thought?				
- chronological				
- topical				
- special				
- climactic?				
(d) make predictions from what is heard?				

5. LISTENING CRITICALLY

What importance do I place on the following in my classroom?

Are my students required to:

	Frequently	Occasionally	Seldom	Never
(a) distinguish the important from the unimportant?				
(b) recognize patterns in the arrangement of ideas or subject matter?				
(c) mentally organize information or ideas as speaker continues?				
(d) follow an argument on a particular topic?				
(e) make reasonable inferences?				
(f) evaluate what is heard in terms of their previous knowledge and/or experience?				
(g) detect propaganda techniques (e.g., exaggeration/appeal, etc.)?				
(h) note an argument without adequate support?				
(i) appreciate various points of view?				
(j) determine the difference between emotional language and rational language in appreciating argument?				
(k) select information pertinent to a specific topic?				
(l) recognize significant clues to meaning?				
(m) differentiate between accurate and inaccurate information?				

6. LISTENING FOR ENJOYMENT

Check the appropriate box.

Do my students have opportunities to:

Frequently	Occasionally	Seldom	Never

(a) appreciate and respond to the uses of the voice (modulation/ pitch/tone/tempo/volume/ articulation/pronunciation/etc.)?

(b) use the imagination?

(c) suspend belief?

Student Checklist for Listening Attitudes and Habits	Yes	No
1. When I have to listen to a speaker, a recording, a reading, or to others in my class:		
a) I squirm a lot.		
b) I interrupt when I disagree.	_____	_____
c) I get turned off if the voice seems different or strange to me	_____	_____
2. Generally:	_____	_____
a) I just find listening a bore.		
b) I would rather talk than listen.		
c) I realize that I could learn more by listening than by speaking.	_____	_____
	_____	_____
3. If I find the speaker uninteresting:		
a) I shuffle my feet.	_____	_____
b) I clear my throat.		
c) I tap my fingers.		
d) I cough.		
e) I stare at the ceiling.	_____	_____
f) I fake interest.	_____	_____
g) I just can't wait to leave.	_____	_____
h) I talk to my neighbour.	_____	_____
	_____	_____
4. If I find the speaker interesting, I comment to my neighbour.	_____	_____
	_____	_____
	_____	_____

NOTE: This checklist may be used initially as a test for sensitivity (Yes – No answers), to be followed by discussion. Students could then compile a list of more positively framed questions for self-evaluation. This questionnaire may be used periodically for student self-evaluation of progress. The following checklist is a suitable measuring device for a subsequent evaluation of listening skills.

	Yes	No
1. I have not tried to improve.	_____	_____
2. I have tried to improve with no success.	_____	_____
3. I have tried with some success.	_____	_____
4. I have been successful.	_____	_____

SAMPLE	Self-Assessment	"SPEAKING TO LEARN"
	For the Teacher	

CHECK THE APPROPRIATE COLUMN

1.   For what purposes do students speak in my classroom?

	Frequently	Occasionally	Seldom	Never
• Speaking to inform or explain				
• Speaking to persuade				
• Speaking to entertain				

- Oral reading

2.   To whom do my students speak?

	Frequently	Occasionally	Seldom	Never
• The teacher				
• One other student				
• Others in a small group				

- Whole class discussion

3. What kind of speech is the more prevalent in my classroom?

   Check the appropriate box.

   a) formal (answering teacher-initiated questions or
   responding to teacher directives)

   <u>OR</u>

   b) informal (working out of ideas with a partner or in
   small groups; purposeful class discussion)

4. For what reasons do I ask questions?

   Check the appropriate column.

	Frequently	Occasionally	Seldom	Never
a) for discovering background knowledge				
b) for factual recall				
c) for development of ideas				
d) for critical evaluation				

5.   **SPEAKING TO INFORM OR TO EXPLAIN**

Check the appropriate column below.

How often do I guide my students in:

	Frequently	Occasionally	Seldom	Never
a) making concise and precise statements of fact?				
b) preparing an oral presentation with a good introduction and with a plan for development?				
c) organizing information to ensure coherent and logical development of thought?				
d) summarizing (tying main points together at the end of an oral presentation)?				

6.   **SPEAKING TO PERSUADE**

Do I spend time teaching my students to:

	Frequently	Occasionally	Seldom	Never
a) make sure that each point made is supported by evidence?				
b) present points of an argument in the best possible order to convince? • second most important point first (to get audience attention) • most important point last to "cement" the argument • other points arranged in descending order of importance in between; e.g., If there are 6 points to an argument, the order will be 2/3/4/5/6/1				
c) be conscious of proper articulation, enunciation, pronunciation, speed, volume, pitch, stress, intonation? - all are critical to the delivery of an argument - can make or break a presentation				
d) anticipate the main arguments of opposing points of view?				
e) build in to their presentations, counteracting arguments for opposing points of view				

7.   **SPEAKING TO ENTERTAIN**

Do I offer opportunities to me students to:	Frequently	Occasionally	Seldom	Never
a) practise using the voice for various purposes: to be serious/ humorous/didactic/etc.?				
b) read aloud – editorials/letters/ reports/poems/stories?				
c) role play				

8.   WHAT IS THE LISTENING/SPEAKING ENVIRONMENT OF MY CLASSROOM?

Check the appropriate column below:	Below 50%	51–64%	65-74%	75-89%	90-100%
a) How often am I the only one speaking in my classroom?					
b) How often do I use an idea or a comment contributed by a student?					
c) How often do I really listen to what a student says?					
d) How often do I ask a question that I am really interested in?					
e) How often do I ask a question to which I already know the answer?					
f) For what percentage of class time are students doing the talking?					
g) How often are students speaking to answer a question I have posed (i.e., directed answering)?					

	Below 50%	51–64%	65-74%	75-89%	90-100%
h) Is there opportunity for small group work and purposeful discussion?					
i) Do my students respond directly to what another student ask or says?					
j) Do my students speak voluntarily and readily on the topic under discussion?					

k) Do my students formulate questions easily?

l) Do my students ask questions they really seem to care about?

9.   QUESTIONS TO PONDER

- When was the last time I delayed "moving along" to the next lesson to make time for students to understand and discuss the present lesson tot heir satisfaction?

- When did I last pay serious attention to my use of language in the classroom?

SAMPLE	**THE PARLIAMENTARY DEBATE ASSESSMENT**

-Peer   -Teacher

PRIME MINISTER (GOV'T LEADER)	LOW			HIGH	
Analysis	1	2	3	4	5
Evidence	1	2	3	4	5
Organization	1	2	3	4	5
Delivery	1	2	3	4	5
TOTAL _____					

FIRST OPPOSITON	LOW			HIGH	
Analysis	1	2	3	4	5
Evidence	1	2	3	4	5
Organization	1	2	3	4	5
Delivery	1	2	3	4	5
TOTAL _____					

SECOND GOVERNMENT	LOW			HIGH	
Analysis	1	2	3	4	5
Evidence	1	2	3	4	5
Organization	1	2	3	4	5
Delivery	1	2	3	4	5
TOTAL _____					

SECOND OPPOSITION	LOW			HIGH	
Analysis	1	2	3	4	5
Evidence	1	2	3	4	5
Organization	1	2	3	4	5
Delivery	1	2	3	4	5
TOTAL _____					

THIRD GOVERNMENT	LOW			HIGH	
Analysis	1	2	3	4	5
Evidence	1	2	3	4	5
Organization	1	2	3	4	5
Delivery	1	2	3	4	5
TOTAL _____					

LEADER OF THE OPPOSION	LOW			HIGH	
Analysis	1	2	3	4	5
Evidence	1	2	3	4	5
Organization	1	2	3	4	5
Delivery	1	2	3	4	5
TOTAL _____					

Order and Suggested Times of Speeches:

1. Prime Minister (Gov't Leader)   5 min.
2. First Opposition   5 min.
3. Second Government   5 min.
4. Second Opposition   5 min.
5. Third Government   5 min.
6. Leader of Opposition   7 min.
7. Prim Min.'s Rebuttal   2 min.

SAMPLE	**INFORMAL DEBATE ASSESSMENT**

-Peer   -Teacher

MARKER: _____

DATE: _____

Argument #1 The climax of *Hamlet* occurs during the "Mousetrap Scene" when the King

   realizes Hamlet knows of this guilt.

Argument #2 The climax of *Hamlet* occurs when Hamlet fails to kill Claudius as the King is at

   prayer.

Argument #3 The climax of *Hamlet* occurs when Hamlet kills Polonius.

_____

Marking Scheme: 10 marks for the logic of the argument

   10 marks for the presentation of the material

10 – outstanding   7 – good

 9 – excellent   5 – merely acceptable

 8 – very good   3 – below average, minimum effort

_____

ARGUMENT # _____

   FIRST SPEAKER _____

      logic _____

      presentation _____ | TOTAL _____ |

   SECOND SPEAKER _____

      logic _____

      presentation _____ | TOTAL _____ |

   THIRD SPEAKER _____

      logic _____

      presentation _____ | TOTAL _____ |

ARGUMENT # _____

    FIRST SPEAKER _____

        logic _____

        presentation _____
TOTAL _____

    SECOND SPEAKER _____

        logic _____

        presentation _____
TOTAL _____

    THIRD SPEAKER _____

        logic _____

        presentation _____
TOTAL _____

ARGUMENT # _____

    FIRST SPEAKER _____

        logic _____

        presentation _____
TOTAL _____

    SECOND SPEAKER _____

        logic _____

        presentation _____
TOTAL _____

    THIRD SPEAKER _____

        logic _____

        presentation _____
TOTAL _____

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MORE ACTIVITES TO GET YOUR STUDENTS TALKING AND LEARNING

---
1. "Talking Through" Essay Questions

One of the best ways to help students navigate their way through essay questions is to have them verbalize them. Have your students…
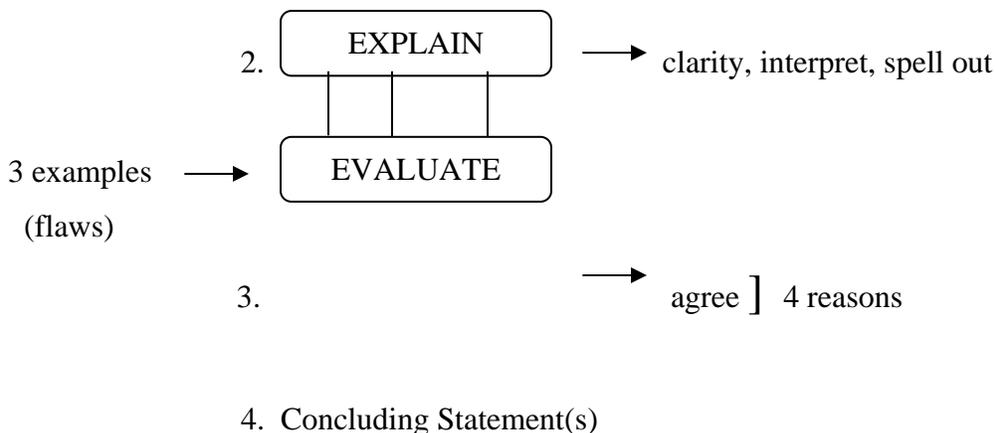
a) read the question aloud (perhaps twice);

b) paraphrase the question orally to demonstrate their understanding of the information given and their understanding of what is required in response;

c) pick out the "hinge" word (the word that indicates the process required; for example, explain, illustrate, describe, justify, evaluate, et cetera), and define specifically and orally what the process requires them to do;

d) jot down a structure for thief answer that demonstrates how they will organize their information;

Here are some examples:

SENIOR DIVISION

Hagar Shipley, in Margaret Laurence's, *Stone Angel*, has character flaws that deeply affect her life and the lives of other members of her family. Explain what you believe these flaws to be and either agree or disagree with the statement giving reasons for your decisions.

1. Introductory Statement

2. EXPLAIN → clarity, interpret, spell out

3 examples (flaws) → EVALUATE

3. → agree] 4 reasons

4. Concluding Statement(s)

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The theme of Tennyson's poem, "The Brook," may be stated as "permanence in the midst of change." State two reasons why you believe the poem demonstrates this theme very well. Refer to specific lines in the poem to support your answer.

1.   Introductory Statement

2.

STATE → main points – in sequence

reason #1   reason #2

support   support   support   support
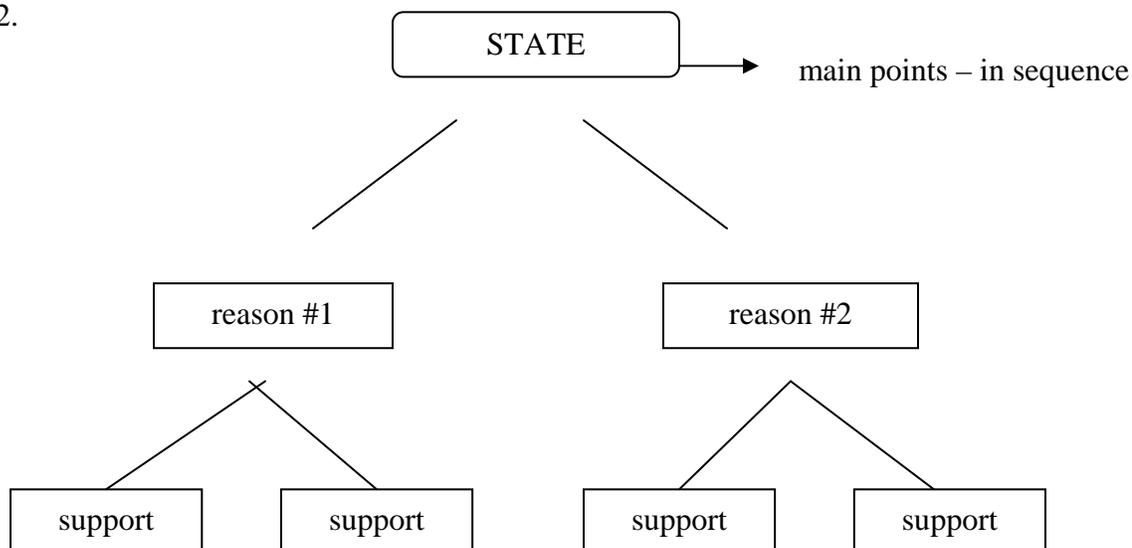
3.   Concluding Statement(s)

> **NOTE:**
> 1. Students check off each part of their personal diagrammatic plan as they give their answers.
>
> 2. Frequent "talking through" sample examination questions will help to give students confidence when they approach similar questions on written test and examination papers. By checking off the specific parts of the diagram as they proceed, students are able to organize and structure their knowledge into a logical and coherent answer. Teachers can tell from each student's personal plan whether or not s/he understands the question and knows how to go about formulating an answer.

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Many students do poorly on essay questions because they fail to answer the whole question. They may benefit from a diagram as an organizer to help them structure their answers and proceed logically from initial statement to conclusion.

NOTE:

At the end of a unit of work the teacher might use an oral consolidation to emphasize, draw together, or appraise what students have learned. They could be given three of four essay questions that test whether or not the objectives of the unit have been achieved. Students "talk through" the answers to the questions either in small groups or individually with the teacher. In so doing they are synthesizing and applying what they have learned and conveying it orally to other persons. Students "learn what they know" through this activity, and the teacher discovers what aspects of the unit need more attention.

This is an excellent activity for review and consolidation before major tests or examinations.

---

2. Telling Yarns

Australian educator, Jack Thomson, during his visit to "The Fourth International Conference on the Teaching of English" in Ottawa, Ontario in the spring of 1986 presented a paper that included examining the role of oral language in communication and in learning. He suggested the activity described below:

a) Students tell yarns to one another, putting the yarns on audio tape as monologues.

b) Next they make the tape into a written story. From this process the students learn the difference between how language functions orally and in written form. This shaping process takes place naturally with students acting as both originators and critics of their own efforts.

c) Students now discuss what they have learned about themselves and about language throughout the whole activity.

> One of the things that should emerge is that the language they used in telling yarns is not the same language they used in telling yarns is not the same language they used when discussing them afterwards. In the first instance they were "in medias res"' in the second they were the audience.

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**3. Collaborative Learning
at the Computer**

The computer offers students abundant opportunities for learning co-operatively.
Wherever and whenever equipment and software are available, provide your
students with opportunities to learn together. As they talk, question, and speculate;
and as they select, discard, reformulate, and rework ideas on the computer screen
they are using oral language to shape their thoughts and to learn.

---

4. Conferences and Writing as a Process

At all states of writing as a process have your students talk with one another and
with you, clarifying what it is they wish to write and deciding on how best to do so.
Make sure that your students understand that writing takes time and effort and that
first drafts can usually be improved upon.

---

5. Responding to Students' Work Orally

As an alternative to making comments on your students' assignments, try this: Give
each of your students a ninety minute blank audio tape and have them affix a piece
of white tape with their name on it. Respond orally on each student's tape to his/her
assignment. You can give more information orally in five minutes than you can
write in the same period of time and the communication is more immediate and
more personal. Teachers with large classes find this technique invaluable.
During your unassigned time during the school day and at home at night or on
weekends, you can evaluate a set of assignments very quickly using an oral
response. Since students have ninety minute tapes they can keep an aural record of
their progress for a whole year or a semester. Their tapes are also valuable for
communicating achievement to parents.

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**6. Brainstorming Ideas for
Independent Learning Activities**

</div>

Brainstorming is generating a list of ideas or questions to illustrate, expend, or explore an idea or topic. No evaluation occurs as ideas are collected since the emphasis is on quantity not quality of information.

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Examples

</div>

Secondary School:

Students brainstorm possible topics, sources of information, methods of development, and presentation formats for the independent study requirement of their English or Language Arts program. From all the data gathered they make choices and write up a proposal for their personal independent study unit.

Elementary School:

Students brainstorm possibilities for a new ending to a story they have read. They negotiate with one another in selecting the ending they will use. The students visit a junior division classroom and tell the story to the children, first with the original ending, and then with their new ending. The children decide which ending they like the better offering reasons for their choice.

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7. Oral Problem-Solving

Students learn to verbalize a problem. Hearing the problem articulated, some students can better understand how to proceed in solving it. They ask themselves the following questions as they proceed:

- What is it that I am to do?
- What do I already know to help me solve the problem?
- What information do I still need?
- How should I go about finding it?
- How do I evaluate what I learn from my investigation?
- How do I use the new knowledge that I gain?

Students apply these steps to the following: You have to give a campaign speech to your fellow students since you are running for Student Council President. What do you need to know about giving a speech, and more specifically, about giving a campaign speech? Enlist the help of two or three of your friends to help you solve your problem.

8. Learning to Punctuate Orally

Since many students have difficulty learning the rules of punctuation, teach them to punctuate orally. Using some poems and good prose passages from your literature selections, have your students read aloud paying close attention to what happens to the voice in response to punctuation on the page. They should read aloud only literature that they have read silently and that they are knowledgeable about. This activity sharpens students' sensitivity to the need for appropriate punctuation. They also learn that punctuation is for the reader more than for the writer.

When students become successful at associating punctuation with sound and sense, dictate a short passage having them write and punctuate as you read. You will likely need to repeat the passage at least twice. When practised from time to time, this activity produces better results than having students memorize rules.

9. Pictures that Come to Life

Students, in small groups, select a coloured slide from their own collection at home, from the school resource centre, or from an art gallery if one is nearby. They talk about the details of the picture. What is in it? What relationships do the persons, animals, and/or things in it have to one another? What mood does the picture convey? What is the overall impression it creates?

Next they improvise dialogue for persons in the picture or for observers of the picture, recording on audio tape as they create. Using the capabilities of the recorder they revise the dialogue until they are satisfied with their efforts.

They select suitable background sounds or music to accompany their tape and make a presentation to the teacher and the class using their slide, tape, and accompanying background.

WHAT HAPPENS IS THAT THE PICTURE SUDDENLY COMES ALIVE!

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10. Studying *Lord of the Flies* A courtroom Drama

TIME – Thirteen to fifteen class hours – Senior Division

Students tire of answering a series of questions to demonstrate that they understand and appreciate each chapter of a novel and the novel as a whole. Why not try a different technique, one that students find very enjoyable?

(i) Approximately three weeks before you plan to begin the novel ask your students to start reading on their own. Periodically, during the three weeks, spend a few minutes discussion on how far they have read, what is happening in the story, and what is interesting about what they are reading. What you are doing is "priming the pump" of interest, enticing students who may be reluctant to read on their own to get involved or be left out of the discussion.

(ii) About a week before you begin to study the novel in class have your students volunteer to play the role of specific characters in the story. The scenario is a trial in which Roger is on trial for the murder of Piggy. Students will need to volunteer to be the prosecuting attorney, the defence attorney, the judge, the court clerk, and the bailiff.

(iii) Remaining students become members of the jury. Everyone is involved actively in the proceedings. Students who play characters in the novel testify on the witness stand "in character" as the trial unfolds. The jury must be vigilant in detecting perjury or inconsistencies in testimony.

(iv) The two attorneys give their summations to the jury and the verdict is reached.

> Students will need to know the plot, characters, and details of the novel very well in order to successfully participate.
>
> Speaking and listening skills will be well exercised.

(v) The trial should take about four or five hours of class time depending on the detail of the examination of the witnesses.

(vi) Following the trial students spend one or two hours of class time discussing what they learned through the experience of the trial both as speakers and as listeners.

(vii) A written assignment forms part of the overall evaluation of the activity. The prosecuting and defence attorneys write up the summations they gave to the jury. The judge writes up the address she gave to the jury before they contemplated their verdict. The court clerk writes up the notes s/he took during the trial. The bailiff writes up a record of any disturbances that occurred during the trial that s/he was responsible for controlling plus any security measures that needed attention. Members of the jury write the rationale for their personal decision of guilt or innocence.

> Practicing writing as a process in the classroom, students produce a finished and polished copy of their written assignment. The teacher provides approximately three class hours for students to read one another's completed work and to talk generally about the novel and about what they've learned.
>
> There will be very few students in the class who will not like the novel and there will be very few who will not know the smallest details of the action. Why not try it with a senior division class?
>
> Other novels or short stories suited to both elementary and secondary school students at the intermediate level could be chosen for a courtroom drama as well. Research into the workings of provincial or federal courts would be an interesting topic for student

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11. "Odds and Sods"

- Oral book reviews, play reviews

- Commentaries on charts, diagrams, a series of slides, etc.

- Readings from a literature log (personal reflections recorded while reading literature

- Speeches from a variety of different points of view on an important issue; e.g., raising the drinking age to twenty-one years (from the point of view of a nineteen year old, a veteran police officer, a parent, a non-drinker, etc.)

- Book reviews broadcast over the school P.A.

- T.V. announcements to advertise books or plays

- Descriptions of characters in books that make them come alive for the audience

- Travel talks on travel books for first hand travel experiences

- Sales talks for selling books to bookstore clerks

- Impromptu talks about humorous personal incidents, exciting happenings, and interesting experiences.

Postscript

At the International Oracy Convention, held at the University of East Anglia in Norwich, England in March, 1987 much "food for thought" emerged from the many sessions offered by scholars and practitioners alike. One topic of discussion that kept emerging in session after session was the importance of the teacher's knowledge of the dynamics at work when students talk. What follows is a series of quotations from presentations at the conference that relate to these dynamics and that require our careful consideration.

"Words are territory shared by speakers one after the other."

> John Dixon
> University of East Anglia

"Traditionally children have expected to reach agreement that they believe the teacher is already aware of. The teacher's "list" is the agenda these children try to arrive at."

> Terry Phillips
> University of East Anglia

"In a teacher directed classroom the intention is to avoid problems; but in a student-centred classroom, problems are expected and welcomed because of the opportunities they bring for learning. There is also a tolerance for unsuccessful attempts in this kind of classroom; a classroom where growth takes place."

> Gordon Wells

"Children in groups are not just developing socially but also learning what it means to be a thinker."

"Students should not understand the world as a set of facts that merely have to be learned – tied up parcels of information passed on to others. Perhaps children think this is true of group discussion. Our job is to tell them differently. Various forms of deviating from the point, where students collaborate to build a picture is to be encouraged. Meaningful tasks involve students in deviating from the point."

"Corporate discussion among equals is important for kids."

> Terry Phillips
> University of East Anglia

"It's important for the teacher in the classroom to set up oral language situations for allowing students to engage in real life situations."

"We should not isolate oracy as an entity in itself."

"We have new priorities in oracy; preparation for the world of work; attempts at negotiation not conflict; development of collaboration; and oral language for self-improvement. We have changed

"How do we know when thinking is going on? Students will substitute words during a conversation. This repetition may be to hold the floor, but it also shows that they are still actively shaping the thought, still constructing. Some words can also be tentative explanations (e.g., sort of, kind of) that demonstrate exploring and considering as the talk proceeds. Students need to develop this kind of hesitation and tentativeness in positions in order to think as they construct."

Terry Phillips
University of East Anglia

from an emphasis on external control to internalized self-discipline."

Douglas Barnes

"Long term investment rather than immediate performance should be the sum of the school."

"Students should step back from their own utterances and discover how they speak."

"Standing back and looking at how language functions provides good problem-solving opportunities."

Peter Gannon (H.M.I.)

Postscript

Read aloud to your students every day.

You will be one of the best role models your students will have

for learning to love language.

POEMS TO READ ALOUD

INTERMEDIATE DIVISION

The Wreck of the Hesperus, Henry Wadsworth Longfellow

The Highwayman, Alfred Noyes

The Daffodils, William Wordsworth

A Bird Came Down the Walk, Emily Dickinson

The Destruction of Sennacherib, Lord Byron

How They Brought the Good News, Robert Browning

The Walrus and the Carpenter, Lewis Carroll

Cargoes, John Masefield

The Brook, Alfred Lord Tennyson

Flannan Isle, Wilfrid WilsonGibson

Casey At the Bat, E.L. Thayer

The Pied Piper of Hamelin, Robert Browning

Mr. Flood's Party, Edwin Arlington Robinson

The Patriot, Robert Browning

Indian Summer, Wilfred Campbell

Heat, Archibald Lampman

The Cremation of Sam McGee, Robert W. Service

The Shark, E.J. Pratt

Erosion, E.J. Pratt

Trans Canada, F.R. Scott

Postscript

SENIOR DIVISION

La Belle Dame Sans Merci, John Keats

The Rime of the Ancient Mariner,
    Samuel Taylor Coleridge

The Man He Killed, Thomas Hardy

Fern Hill, Dylan Thomas

Dover Beach, Mathew Arnold

Do No Go Gentle Into That Good Night,
    Dylan Thomas

Prospice, Robert Browning

Ocean, Lord Byron

Vestigia, Bliss Carman

The Tyger, William Blake

The Lonely Land, A.J.M. Smith

Annabel Lee, Edgar Allan Poe

My Last Duchess, Robert Browning

Ulysses, Alfred Lord Tennyson

Composed Upon Westminster Bridge,
    William Wordsworth

The Road Not Taken, Robert Frost

Death the Leveller, James Shirley

Ozymandias, Percy Bysshe Shelley

Ottawa Before Dawn, Duncan Campbell Scott

The Raven, Edgar Allan Poe

Lagoons: Hanlan's Point, Raymond Souster

David, Earl Birney

Canada: Case History, Earl Birney

Autobiographical, A.M. Klein

There Were No Signs, Irving Layton

Canoe-Trip, Douglas Le Pan

Klaxon, James Reaney

Cold Stone, Jay Macpherson

The Diver, W.W.E. Ross

Lens, Anne Wilkinson

Fantasia, Dorothy Livesay

There's got to be a glory in the work you do,

A hallelujah chorus in the heart of you

Paint or write a story,

Sing or shovel coal,

But there's got to be a glory

Or the work lacks soul!!

Anonymous

Postscript

The best collections of poems for reading aloud will be the ones your students choose for themselves. Perhaps they will read only a few specially selected lines from a "cluster" of poems. Perhaps they will have a favourite poet. The freedom to choose is extremely important.

Atwood, Margaret. *The Journals of Susanna Moodie*. Toronto, Ontario: Oxford University Press, 1970

Journal I begins with arrival in Canada and the voyage up the St. Lawrence past Quebec and Montreal where cholera rages. Susanna encounters early settlers who dislike her and try to cheat her. Margaret Atwood has created haunting meditations of an English woman's pioneering experiences and variations on the themes of dislocation and alienation, nature and civilization.

Eliot, T.S. *Old Possum's Book of Practical Cats*. London England: Faber and Faber, 1985

These lovable cat poems were written by T.S. Eliot for his godchildren and friends in the thirties. They have delighted generations of children since, and inspired Andrew Lloyd Webber's brilliant musical, *Cats.*

Moore, William. *Words that Taste Good*. Markham, Ontario: Pembroke Publishers Limited, 1987.

This delightful collection will stimulate and delight the reader and instill a heightened appreciation of the artistry and word skill of some of the world's greatest poets. The selections are a treasure trove of apt and enduring quotations. Bill Moore is a genius! A must for every classroom.

PLUS …a large supply of children's picturebooks. Primary and junior division classrooms and school libraries have many children's picturebooks.

Opportunities for grade 7 and 8 and secondary school students to read picturebooks aloud to younger children should be build into your overall program. Creating picturebooks and then reading them to the children is an even better way for your students to learn to love the spoken word and to stimulate the imagination.

The list is never ending. Your own favourites become important when you are choosing literature to read aloud. But whatever your favourites are…read…

read…

read aloud to your students…   **EVERYDAY!**

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