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## Managing the classroom

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### Classroom management

If we want to manage classrooms effectively, we have to be able to handle a range of variables. These include how the classroom space is organised, whether the students are working on their own or in groups and how we organise classroom time. We also need to consider how we appear to the students, and how we use our most valuable asset – our voice. The way we talk to students – and who talks most in the lesson – is another key factor in classroom management. We also need to think about what role, if any, there may be for the use of the students' *mother tongue* in lessons. Successful classroom management also involves being able to deal with difficult situations – an issue we will discuss on pages 180–182.

### The teacher in the classroom

Our physical presence can play a large part in our management of the classroom environment. And it's not just appearance either (though that was clearly an issue for the secondary student in Chapter 2 – page 24). The way we move and stand, and the degree to which we are physically demonstrative can have a clear effect on the management of the class. Most importantly, the way we are able to respond to what happens in class, the degree to which we are aware of what is going on, often marks the difference between successful teaching and less satisfactory lessons.

All teachers, like all people, have their own physical characteristics and habits, and they will take these into the classroom with them. But there are a number of issues to consider which are not just matters of personality or style and which have a direct bearing on the students' perception of us.

#### Proximity

Teachers need to consider how close they should be to the students they are working with. Some students are uncomfortable if their teacher stands or sits close to them. For some,

on the other hand, distance is a sign of coldness. Teachers should be conscious of how close they are to their students, should take this into account when assessing their students' reactions and should, if necessary, modify their behaviour.

#### Appropriacy

Deciding how close to the students you should be when you work with them is a matter of appropriacy. So is the general way in which teachers sit or stand in classrooms. Many teachers create an extremely friendly atmosphere by crouching down when they work with students in pairs. In this way, they are at the same level as their seated students. However, some students find this informality worrying. Some teachers are even happy to sit on the floor, and in certain situations this may be appropriate. But in others it may well lead to a situation where students are put off concentrating.

All the positions teachers take – sitting on the edge of tables, standing behind a lectern, standing on a raised dais, etc – make strong statements about the kind of person the teacher is. It is important, therefore, to consider what kind of effect such physical behaviour has so that we can behave in a way which is appropriate to the students we are teaching and the relationship we wish to create with them. If we want to manage a class effectively, such a relationship is crucial.

#### Movement

Some teachers tend to spend most of their class time in one place – at the front of the class, for example, or to the side, or in the middle. Others spend a great deal of time walking from side to side, or striding up and down the aisles between the chairs. Although this, again, is to some extent a matter of personal preference, it is worth remembering that motionless teachers can bore students, while teachers who are constantly in motion can turn their students into tennis spectators, their heads moving from side to side until they become exhausted.

Most successful teachers move around the classroom to some extent. That way they can retain their students' interest (if they are leading an activity) or work more closely with smaller groups (when they go to help a pair or group).

How much we move around in the classroom will depend on our personal style, where we feel most comfortable for the management of the class and whether or not we want to work with smaller groups.

#### Awareness

In order to manage a class successfully, the teacher has to be aware of what students are doing and, where possible, how they are feeling. This means watching and listening just as carefully as teaching. This will be difficult if we keep too much distance or if we are perceived by the students to be cold and aloof because then we will find it difficult to establish the kind of rapport we mentioned in Chapter 2.

Awareness means assessing what students have said and responding appropriately. According to the writer Michael Lewis, a colleague of his, Peter Wilberg, put this perfectly when he said that 'the teacher's primary responsibility is response-ability'! This means being able to perceive the success or failure of what is taking place in the classroom, and being flexible enough (see page 157) to respond to what is going on. We need to be as conscious as possible of what is going on in the students' heads.

It is almost impossible to help students to learn a language in a classroom setting without making contact with them in this way. The exact nature of this contact will vary from teacher to teacher and from class to class.

Finally, it is not just awareness of the students that is important. We also need to be self-aware, in order to try to gauge the success (or otherwise) of our behaviour and to gain an understanding of how our students see us.

The teacher's physical approach and personality in the class is one aspect of class management to consider. Another is one of the teacher's chief tools: the voice.

## Using the voice

Perhaps our most important instrument as teachers is our voice. How we speak and what our voice sounds like have a crucial impact on classes. When considering the use of the voice in the management of teaching, there are three issues to think about.

### Audibility

Clearly, teachers need to be audible. They must be sure that the students at the back of the class can hear them just as well as those at the front. But audibility cannot be divorced from voice quality: a rasping shout is always unpleasant.

Teachers do not have to shout to be audible. Good voice projection is more important than volume (though the two are, of course, connected). Speaking too softly or unpleasantly loudly are both irritating and unhelpful for students.

### Variety

It is important for teachers to vary the quality of their voices – and the volume they speak at – according to the type of lesson and the type of activity. The kind of voice we use to give instructions or introduce a new activity will be different from the voice which is most appropriate for conversation or an informal exchange of views or information.

In one particular situation, teachers often use very loud voices, and that is when they want students to be quiet or stop doing something (see the next section). But it is worth pointing out that speaking quietly is often just as effective a way of getting the students' attention since, when they realise that you are talking, they will want to stop and listen in case you are saying something important or interesting. However, for teachers who almost never raise their voices, the occasional shouted interjection may have an extremely dramatic effect, and this can sometimes be beneficial.

### Conservation

Just like opera singers, teachers have to take great care of their voices. It is important that they breathe correctly so that they don't strain their larynxes. Breathing properly means being relaxed (in the shoulders, for example, and not slumped backwards or forwards), and using the lower abdomen to help expand the rib cage, thus filling the lungs with air. It is important too that teachers vary their voices throughout the day, avoiding shouting wherever possible, so that they can conserve their vocal energy. Conserving the voice is one of the things teachers will want to take into account when planning a day's or a week's work.

## Talking to students

The way that teachers talk to students – the manner in which they interact with them – is one of the crucial teacher skills, but it does not demand technical expertise. It does, however, require teachers to empathise with the people they are talking to by establishing a good rapport with them.

One group of people who seem to find it fairly natural to adapt their language to their audience are parents when they talk to their young children. Studies show that they use more exaggerated tones of voice and speak with less complex grammatical structures than they would if they were talking to adults. Their vocabulary is generally more restricted, they make more frequent attempts to establish eye contact and they use other forms of physical contact. They generally do these things unconsciously.

Though the teacher–student relationship is not the same as that between a parent and child, this subconscious ability to **rough-tune** the language is a skill that teachers and parents have in common. Rough-tuning is the simplification of language which both parents and teachers make in order to increase the chances of their being understood. Neither group sets out to get the level of language exactly correct for their audience. They rely, instead, on a general perception of what is being understood and what is not. Because they are constantly aware of the effect that their words are having, they are able to adjust their language use – in terms of grammatical complexity, vocabulary use and voice tone – when their listener shows signs of incomprehension.

In order to rough-tune their language, teachers need to be aware of three things. Firstly, they should consider the kind of language that students are likely to understand. Secondly, they need to think about what they wish to say to the students and how best to do it. And thirdly, they need to consider the manner in which they will speak (in terms of intonation, tone of voice, etc). But these considerations need not be detailed. To be successful at rough-tuning, all we have to do is speak at a level which is more or less appropriate.

Experienced teachers rough-tune the way they speak to students as a matter of course. Newer teachers need to pay attention to their students' comprehension and use it as the yardstick by which to measure their own speaking style in the classroom.

Apart from adapting their language, teachers also use physical movements and **gestures** (these are often quite exaggerated), such as shrugging the shoulders for 'who cares?' or scratching the head to show puzzlement. Many teachers also use gestures to demonstrate things like the past tense (pointing back over their shoulders). They use facial expressions to show emotions such as happiness and sadness, and mime to demonstrate actions such as opening a book or filling a glass and drinking. Gesture, expression and mime should become a natural adjunct to the language we use, especially with students at lower levels.

## Giving instructions

This issue of how to talk to students becomes crucial when we give them instructions. The best activity in the world is a waste of time if the students don't understand what it is they are supposed to do.

There are two general rules for giving instructions: they must be kept as simple as possible, and they must be logical. Before giving instructions, therefore, teachers must ask themselves the following questions: What is the important information I am trying to convey? What must the students know if they are to complete this activity successfully?

What information do they need first? Which should come next?

When teachers give instructions, it is important for them to **check** that the students have understood what they are being asked to do. This can be achieved either by asking a student to explain the activity after the teacher has given the instruction or by getting someone to show the other people in the class how the exercise works. Where students all share the same mother tongue (which the teacher also understands), a member of the class can be asked to translate the instructions into their mother tongue as a check that they have understood them.

### Student talk and teacher talk

There is a continuing debate about the amount of time teachers should spend talking in class. Classes are sometimes criticised because there is too much **TTT** (Teacher Talking Time) and not enough **STT** (Student Talking Time).

Overuse of TTT is inappropriate because the more a teacher talks, the less chance there is for the students to practise their own speaking – and it is the students who need the practice, not the teacher. If a teacher talks and talks, the students will have less time for other things, too, such as reading and writing. For these reasons, a good teacher maximises STT and minimises TTT.

Good TTT may have beneficial qualities, however. If teachers know how to talk to students, if they know *how* to rough-tune their language to the students' level as discussed above, then the students get a chance to hear language which is certainly above their own productive level, but which they can more or less understand. Such **comprehensible input** – where students receive rough-tuned input in a relaxed and unthreatening way – is an important feature in language acquisition.

Perhaps, therefore, we should not talk simply about the difference between STT and TTT, but also consider **TTQ** (Teacher Talking Quality). In other words, teachers who just go on and on, using language which is not especially useful or appropriate, are not offering students the right kind of talking, whereas teachers who engage students with their stories and interaction, using appropriate comprehensible input will be helping them to understand and acquire the language.

The best lessons, therefore, are ones where STT is maximised, but where at appropriate moments during the lesson the teacher is not afraid to summarise what is happening, tell a story or enter into discussion, etc. Good teachers use their common sense and experience to get the balance right.

### Using the L1

All learners of English, whatever their situation, come to the classroom with at least one other language, their mother tongue (often called their **L1**). We need to ask ourselves, therefore, whether it is appropriate for them to use the L1 in class when their main object is, after all to learn an **L2** (in our case English).

The first thing to remember is that, especially at beginner levels, students are going to translate what is happening into their L1 whether teachers want them to or not. It is a natural process of learning a foreign language. On the other hand, an English-language classroom should have English in it, and as far as possible, there should be an English

environment in the room, where English is heard and used as much of the time as possible. For that reason, it is advisable for teachers to use English as often as possible, and not to spend a long time talking in the students' L1.

However, where teacher and students share the same L1 it would be foolish to deny its existence and potential value. Once we have given instructions for an activity, for example, we can ask students to repeat the instructions back to us in the L1 – and this will tell us whether they have understood what they have to do. When we have complicated instructions to explain, we may want to do this in the L1, and where students need individual help or encouragement, the use of the L1 may have very beneficial effects.

Since students translate in their heads anyway, it makes sense to use this translation process in an active way. For example, we can ask students to translate words, phrases or sentences into their L1, and then, perhaps, back into English without looking at the original. This helps them to think carefully about meaning and construction. Teachers may translate particular words, especially those for concepts and abstractions, when other ways of explaining their meaning are ineffective. At a more advanced level, we can have students read a text, say, in their L1, but get them to ask and answer questions about it, or summarise it, in English.

When teaching pronunciation, it is often useful if students can find an equivalent sound in the L1 for the English one they are trying to produce. We may want to explain to them how English has two different sounds where the L1 does not make such a distinction (e.g. /b/ and /v/ for Spanish speakers, /l/ and /r/ for Japanese speakers).

Some teachers like to use films in the L1 with English subtitles; judging whether the subtitles offer an adequate version of the original can offer considerable insight for higher-level students. Alternatively, with switch-on/off subtitles, students can be asked to write their own English subtitles for a scene before watching how the filmmakers have done it.

However, using the translation process in the ways described above does not mean a return to a traditional **Grammar-translation method** (see page 48), but rather that, from time to time, using the students' L1 may help them to see connections and differences between the L1 and the L2, and that, occasionally, the teacher's use of the L1 may help them to understand things that they are finding difficult to grasp.

However, in many classrooms around the world there are students with a variety of different L1s and, as a result, the use of L1 becomes more problematic. In such situations, it is still useful to get students to think of similarities and differences between their L1 and the L2, but they will have to explain these differences in English.

Making use of the students' L1 (where possible) does not mean we should abandon the commitment (mentioned above) to creating an English environment. Although we have seen that the L1 can be used as an enabling tool, English should predominate in an English lesson, especially where the teacher is concerned since, as we have seen, he or she is the best provider of comprehensible input that the students have got. Not only that, but English is the language they are learning, not their L1. However, despite our best efforts, some students find it difficult to use English in the classroom, and we will discuss that issue on pages 178–179.

### Creating lesson stages

Since, as we said in Chapter 2, teachers need to provide variety, then clearly we have to include different stages in our lessons.

When we arrive in the classroom, we need to start the lesson off in such a way that the students' interest is aroused so that they become engaged. Where possible and appropriate, we will tell the students what they will be doing or, in a different kind of lesson, discuss with them what they can achieve as a result of what they are going to do.

We do not always need to explain exactly what we are going to do, however, particularly if we want to maintain an element of surprise. But even in such cases, a clear start to the lesson is necessary, just as a good play starts with the rise of a curtain, or a visit to the doctor starts when he or she asks you, 'Now then, what seems to be the problem?' or 'How can I help you?'

When an activity has finished and/or another one is about to start, it helps if teachers make this clear through the way they behave and the things they say. It helps students if they are made clearly aware of the end of something and the beginning of what is coming next. Frequently, teachers need to re-focus the students' attention, or point it in some new direction.

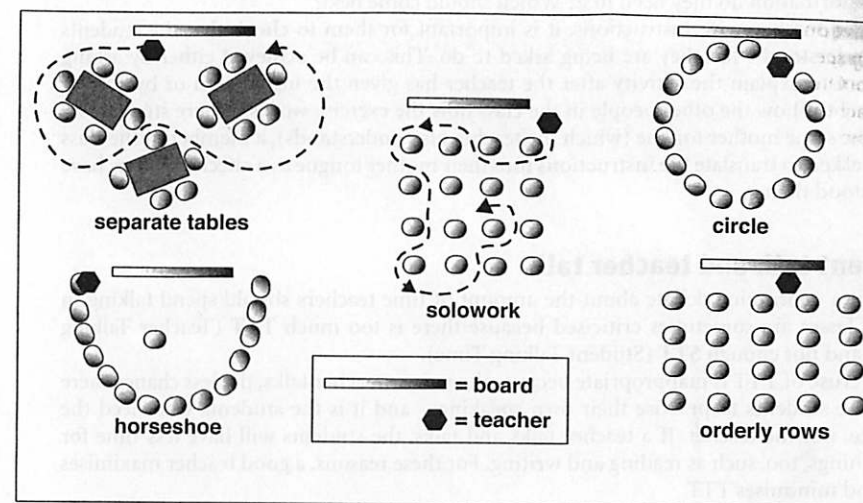
In order for such changes of direction to be effective, the teacher first needs to get the students' attention. This can sometimes be difficult, especially when teachers try to draw a speaking activity to a conclusion, or when students are working in groups. Some teachers clap their hands to get the students' attention. Some speak loudly, saying things like, 'Thank you ... now can I have your attention, please?' or 'OK ... thanks ... let's all face the front, shall we?'. Sometimes when teachers speak loudly, the students just speak louder in order not to be bothered by the interruption. To counter this, some teachers speak quietly in order to force the students to listen to them. Another method is for the teacher to raise his or her hand. When individual students see this, they raise their hands briefly in reply to indicate that they are now going to be quiet and wait for the next stage.

When we have brought an activity or a lesson to a finish, it helps if we provide some kind of closure: a summary of what has happened, perhaps, or a prediction of what will take place in the next lesson. Sometimes, teachers find themselves in the middle of something when the bell goes. This is unfortunate because it leaves unfinished business behind and a sense of incompleteness. It is much better to round the lesson off successfully. Ideally, too, we will be able to give the students some idea of what they will be doing next, and create enthusiasm for it so that they come to their next lesson with a positive attitude.

The stages of a lesson will be a particular concern when planning lessons (see Chapter 12).

## Different seating arrangements

In many classrooms around the world students sit in orderly rows. Sometimes, their chairs have little wooden palettes on one of the arms to provide a surface to write on. Sometimes, the students will have desks in front of them. At the front of such classrooms, often on a raised platform (so that all the students can see them), stands the teacher. In contrast, there are other institutions where you can find students sitting in a large circle around the walls of the classroom. Or you may see small groups of them working in different parts of the room. Sometimes, they are arranged in a horseshoe shape around the teacher. Sometimes, in a class of adults, it is not immediately obvious who the teacher is.



*Different seating arrangements in class*

Clearly, the different arrangements of chairs and tables indicate a number of different approaches and this raises a number of questions. Are schools which use a variety of seating plans progressive or merely modish, for example? Is there something intrinsically superior about rigid seating arrangements – or are such classrooms the product of a particular methodological orthodoxy? Is one kind of seating arrangement better than another? What are the advantages of each? We will look at the advantages and disadvantages of various seating arrangements.

## Orderly rows

Having the students sit in rows can appear somewhat restrictive, but there are advantages to this arrangement. The teacher has a clear view of all the students and the students can all see the teacher – in whose direction they are facing. It makes lecturing easier, enabling the teacher to maintain eye contact with the people he or she is talking to. If there are aisles in the classroom, the teacher can easily walk up and down making more personal contact with individual students and watching what they are doing.

Orderly rows imply teachers working with the whole class. Some activities are especially suited to this kind of organisation such as explaining a grammar point, watching a video/DVD or a PowerPoint (or other computer-based) presentation, using the board (whether or not it is interactive) or showing student work on an overhead transparency (see Appendix A on page 252 for descriptions of these and other classroom technologies). It is also useful when students are involved in certain kinds of language practice (as we shall see in Chapter 6). If all the students are focused on a task at the same time, the whole class gets the same messages.

When we are teaching a whole class of students who are sitting in orderly rows, it is vitally important to make sure that we keep everyone involved in what we are doing. So, if we are asking the class questions, we must remember to ask the students at the back – the

quiet ones, perhaps – rather than just the ones nearest us. We must move round so that we can see all the students and gauge their reactions to what's going on.

One trick that many teachers use is to keep their students guessing. Especially where teachers need to ask individual students questions, it is important that they do not do so in a predictable sequence, student after student, line by line. That way, the procedure becomes very tedious and each student knows when they are going to be asked and, once this has happened, that they are not going to be asked again. It is much better to talk to students from all parts of the room in random order. It keeps everyone on their toes!

In many classrooms around the world, teachers are faced with classes of anywhere between 40 and 200 students at a time. In such circumstances, orderly rows may well be the best or only solution.

Pairwork and groupwork (see page 43) are possible even when the class is seated in orderly rows; students can work with people next to them or in front of them or behind them.

### *Circles and horseshoes*

In smaller classes, many teachers and students prefer circles or horseshoes. In a horseshoe, the teacher will probably be at the open end of the arrangement since that may well be where the board, overhead projector and/or computer are situated. In a circle, the teacher's position – where the board is situated – is less dominating.

Classes which are arranged in a circle make quite a strong statement about what the teacher and the students believe in. The Round Table in the British and French legends about King Arthur was specially designed so that there would not be arguments about who was more important than who – and that included the king himself when they were in a meeting. So it is in classrooms. With all the people in the room sitting in a circle, there is a far greater feeling of equality than when the teacher stays out at the front. This may not be quite so true of the horseshoe shape where the teacher is often located in a commanding position but, even here, the rigidity that comes with orderly rows, for example, is lessened.

If, therefore, teachers believe in lowering the barriers between themselves and their students, this kind of seating arrangement will help. There are other advantages too, chief among which is the fact that all the students can see each other. In an 'orderly row' classroom, you have to turn round – that is, away from the teacher – if you want to make eye contact with someone behind you. In a circle or a horseshoe, no such disruption is necessary. The classroom is thus a more intimate place and the potential for students to share feelings and information through talking, eye contact or expressive body movements (eyebrow-raising, shoulder-shrugging, etc) is far greater.

### *Separate tables*

Even circles and horseshoes seem rather formal compared to classes where students are seated in small groups at individual tables. In such classrooms, you might see the teacher walking around checking the students' work and helping out if they are having difficulties – prompting the students at this table, or explaining something to the students at that table in the corner.

When students sit in small groups at individual tables, it is much easier for the teacher to work at one table while the others get on with their own work. This is especially useful in **mixed-ability** classes where different groups of students can benefit from concentrating on

different tasks (designed for different ability levels). Separate table seating is also appropriate if students are working around a computer screen, for example where students are engaged in **collaborative writing** (see Chapter 8) or where they are listening to different audio tracks in a jigsaw listening exercise (see Chapter 10).

However, this arrangement is not without its own problems. In the first place, students may not always want to be with the same colleagues; indeed, their preferences may change over time. Secondly, it makes 'whole-class' teaching more difficult, since the students are more diffuse and separated.

## **Different student groupings**

Whatever the seating arrangements in a classroom, students can be organised in different ways: they can work as a whole class, in groups, in pairs or individually.

### *Whole class*

There are many occasions when the best type of classroom organisation is a teacher working with the class as a whole group. However, this does not always mean the class sitting in orderly rows; whatever the seating arrangement, we can have the students focus on us and the task in hand. This is useful for presenting information and for controlled practice (such as repetition and drilling) which is often used, especially at lower levels (see Chapter 6, pages 85–87).

Whole-class teaching can be dynamic and motivating and, by treating everyone as part of the same group, we can build a great sense of belonging – of being part of a team. However, when a class is working as a whole group, it is necessarily the case that individual students get fewer individual opportunities either to speak or to reflect. Whole-class teaching is less effective if we want to encourage individual contributions and discussion, since speaking out in front of a whole class is often more demanding – and therefore more inhibiting – than speaking in smaller groups.

### *Groupwork and pairwork*

Groupwork and pairwork have been popular in language teaching for many years and have many advantages. They both foster **cooperative activity** in that the students involved work together to complete a task. They may be discussing a topic, doing a role-play or working at a computer in order to find information from a website for a webquest (see page 105) or they may be writing up a report. In pairs and groups, students tend to participate more actively, and they also have more chance to experiment with the language than is possible in a whole-class arrangement.

The moment students get into pairs or groups and start working on a problem or talking about something, many more of them will be doing the activity than if the teacher was working with the whole class, where, in most cases, only one student can talk at a time.

Both pairwork and groupwork give the students chances for greater independence. Because the students are working together without the teacher controlling every move, they take some of their own learning decisions (see page 21), they decide what language to use to complete a certain task and they can work without the pressure of the whole class listening to what they are doing.

Another great advantage of groupwork and pairwork (but especially of groupwork)

is that they give the teacher more opportunity to focus attention on particular students. While groups A and C are doing one task, the teacher can spend some time with group B who need special help.

Neither groupwork or pairwork are without their problems. As with 'separate table' seating, students may not like the people they are grouped or paired with. Some students are ill-at-ease with the idea of working without constant teacher supervision, and may be unconvinced by the student-centred nature of these groupings. In such situations we may want to discuss the advantages of pair- and groupwork with the class, but we should not insist on endless pairwork where students are seriously opposed to it.

In any one group or pair, one student may dominate while the others stay silent or engage, in William Littlewood's wonderful phrase, in 'social loafing'. But we can counteract this by structuring the task so that everyone's participation is mandatory or we can employ tricks such as Littlewood's *numbered heads*. Here the teacher asks the groups to number themselves from 1 to 5 (if there are five-student groups). They don't tell the teacher who has which number. At the end of the activity the teacher can then say, 'OK, let's hear from number 3 in group C', and because the teacher doesn't know who that student is, and the students don't know who the teacher may call (but do know that the call will, in some senses, be random) they are all more motivated to take part and don't leave it all up to the others.

In difficult classes, groupwork can sometimes encourage students to be more disruptive than they would be in a whole-class setting, and, especially in a class where students share the same first language, they may revert to that language, rather than English, when the teacher is not working with them. Ways of dealing with this are discussed on pages 178–179.

Apart from groupwork and pairwork, the other alternative to whole-class teaching is solo (or individual) work.

### **Solowork**

This can have many advantages: it allows students to work at their own speed, allows them thinking time, and allows them to be individuals. It often provides welcome relief from the group-centred nature of much language teaching. For the time that solowork takes place, students can relax their public faces and go back to considering their own individual needs and progress.

### **Class-to-class**

One last grouping should be mentioned, and that is when we are able to join two classes so that they can interact with each other. Where different-level classes are concerned, higher-level students often feel positive about being able to help students from other classes, just as lower-level students can feel motivated by being able to engage with people whose language is better than theirs.

Class-to-class interactions are good for surveys (where students can work with students they do not normally interact with in the English lesson), discussions and lectures and presentations. They can be time-consuming to organise, but, at their best, can often give students a huge sense of satisfaction.

How much use we make of groupwork, pairwork or solowork depends to a large extent on

our style and on the preferences of our students. But it also depends to a large extent on what kind of learning task is involved. Good teachers are able to be flexible, using different class groupings for different activities. As they do this, they can assess which ones are the most successful for which types of activity, so that they can always seek to use the most effective grouping for the task in hand.

### **Conclusions | In this chapter we have:**

- discussed the teacher's physical presence and behaviour in the classroom, suggesting that how we move and how close to the students we stand are matters of appropriacy.
- suggested that we need to be self-aware enough to be able to assess the effect of how we act in the classroom.
- examined the need for audibility and variety in the way we use our voice in the classroom – and emphasised the need to conserve our voice.
- introduced the concept of rough-tuning, that is adapting the way we speak especially for students so that they can more or less understand what they are hearing. We have said that rough-tuning is an inexact process.
- talked about the usefulness of gestures, facial expression and mime.
- discussed the need for clear and effective instructions – including checking that students have understood them.
- measured the relative merits of Teacher Talking Time (TTT) and Student Talking Time (STT). We have suggested that the quality of what teachers say may be more important than whether or not TTT predominates.
- discussed the natural phenomenon of student translation (both conscious and unconscious). The students' L1 can be very useful, but we should try to emphasise the use of English.
- suggested that teachers need to indicate clearly the different stages of a lesson.
- talked about different seating possibilities in the classroom (orderly rows, horseshoes, circles and separate tables) and discussed the relative merits of each.
- discussed the relative merits of groupwork, pairwork, solowork, whole-class and class-to-class groupings.