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COLLEGE ENGLISH CREATIVE READING

跨文化交际英语

阅读教程



Teacher's Book

教师用书

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出版说明

《大学英语教学指南》对大学英语课程性质定位为“高等学校人文教育的一部分，兼有工具性和人文性双重性质。”其工具性体现在进一步提高学生英语听、说、读、写、译的能力，也体现在通过学习与专业或未来工作有关的学术英语或职业英语，获得在学术或职业领域进行交流的相关能力。就人文性而言，就是要了解国外的社会与文化，增进对不同文化的理解、对中外文化异同的意识，培养跨文化交际能力。

上海外语教育出版社最新推出的《跨文化交际英语·阅读教程》，正是致力于将大学英语的工具性和人文性特征有机结合，将跨文化元素融入通用英语体系的全新教材，由外教社与麦克米伦教育倾力打造，将文化知识的传授与跨文化交际能力的提升融入阅读技能的培养中，满足《大学英语教学指南》中跨文化交际英语课程的教学目标和需要。

这套教材在选材上充分体现跨文化特色，除介绍西方社会历史文化的篇章外，还有不少中国文化和中西文化交流的选篇。例如围绕“音乐”单元主题，有介绍欧洲音乐之都维也纳历史与文化的篇章，也有讲述中国钢琴家郎朗奋斗历程的文章；在涉及“中西文化交流”这一主题时，既选取了有“中西文化使者”之称的林语堂，又引荐了鲜为人知的中国科技史专家、英国著名学者李约瑟（Joseph Needham），还有一篇阐述中西文化桥梁——丝绸之路。这些选文有着丰富的人文内涵和广阔的文化背景，特别注重世界不同文化的对比，可以充分唤起学生的本土文化意识和跨文化交流意识。教材还特设“Intercultural Notes”，根据不同主题，介绍跨文化交际的知识和技能。

在练习设计上，力求以生动、有趣并富有挑战性的项目让学生学会如何更好地使用英语；词汇学习一改以往在课文后利用词表罗列单词的方式，而设计为通过练习使学生掌握词汇用法，从而更好地记忆单词；阅读理解则参考了大学英语四级考试长篇阅读的题型形式。教材中大量创造性的练习活动让学生从被动阅读转为主动获取语言素材之外的多种信息，以培养学生学习的主观能动性和创造性。

参加这套教材编写的专家均来自英国，他们活跃在中国英语教学的第一线，同时也是英语教育研究领域的资深研究者。

本教程共4册，还有与之配套的教师用书和电子教案，可供教师参考。

在进一步深化大学英语教学改革，提高教学质量，学习西方文化，传播中国文化的新常态下，我们相信这套教材必将给使用者带来一次英语学习的全新体验。

上海外语教育出版社

Introduction

This series aims to help students in their learning and using of English through creative reading. As explained in the introduction to the Student's Book, this means that the series aims to develop:

- Cultural awareness and intercultural knowledge and skills,
 - Responding and reacting to interesting texts,
 - Enhanced learning through challenging activities,
 - Active use of language to develop further skills,
 - Thinking and reflecting about topics, beyond the text,
 - Interactive practice through discussion activities,
 - Variety of topics, text types, and activities,
 - Extending vocabulary,
- which expands students' **creativity**.

Teacher's Book Introductions and Teacher Development

There are four Teacher's books and each introduction to these books has a separate focus on two or three themes to help the professional development of English teachers and thus to enable them to help their students further. These themes are related to the *Creative Reading* series and they can be studied individually or in teacher groups; teachers can therefore use these introductions profitably even if they are not teaching a particular level of the series. The introductions together make a programme for teacher development.

The introduction in this Teacher's Book has specific sections on:

- discourse applications in English teaching
- developing a participation approach to classroom interaction
- expanding students' creativity in English

Specific sections in the introductions to other Teacher's Books in this series:

Teacher's Book 2	developing students' vocabulary in discourse Further encouragement to develop creativity
Teacher's Book 3	using key visuals creatively giving feedback on student errors
Teacher's Book 4	developing narrative skills changing text modes developing students' thinking skills

The points made in these specific sections of each Teacher's Book are illustrated with respect to the book in which they are presented; however, the ideas and techniques suggested can be developed and used with any of these books, or with other books.

Aims and Content of the Teacher's Book

The *College English Creative Reading* series aims to encourage students to read English creatively. This encouragement comes from several sources. Firstly, we believe that by and large the texts are of interest to many or most students: these texts are recently written by experienced authors who are themselves teachers familiar with teaching English to Chinese learners and the choice of topics has been guided by the editors' survey of around 15,000 Chinese students who were asked what topics they would like to read about. Secondly, the activities here involve students by drawing on their knowledge and curiosity about the world and by involving them in a participatory approach in classroom interaction through tasks and activities, often in pairs or groups.

These Teacher's Books support the use of the Student's Books by suggesting answers to exercises and activities, but they also expand on the content and ideas of the Student's Books: often the Teacher's Books give extra information and ideas related to the main text of a unit and they show alternative ways of handling the student material in class. Teachers do not necessarily have to take up all these extra choices, of course, but by showing alternative ideas of what might be possible, the Teacher's Books should be useful to help teachers to develop their own ideas for creative teaching to match the needs of their particular students.

The Student's Books include a number of key features. They develop the students' abilities to:

- read a wide variety of texts in different ways
- take an active approach to reading, so that they read on the lines, between the lines, and beyond the lines to respond to the ideas beyond the words of the text
- actively expand their vocabulary using carefully identified words
- engage in discourse to see the patterns of ideas and how texts are organized
- use the language encountered in many ways through interesting activities
- engage with other cultures and have a better awareness of their own culture
- become aware of intercultural communication and develop intercultural skills
- use English creatively to expand their creativity

The Teacher's Books complement these features and support the use of the Student's Book. They do this by:

- giving suggested answers to all the exercises in the Student's Books.
- showing how different classroom activities may be organized
- expanding on the ideas and content of the texts in the Student's Book

Further objectives of the Teacher's Books are to:

- develop teachers' skills and knowledge by briefly explaining the purposes of activities, by giving guidance on these activities and examples showing how the activities might work

- raise the awareness of teachers' knowledge of discourse analysis through explanations, examples and suggested answers to discourse activities
- Promote an interactive English teaching and learning approach in suggestions and classroom activities, with pair and groupwork or discussion and debate.
- Encourage a creative view of English teaching with a variety of ways of handling the activities and exploring different angles to expand creativity
- Provide more cultural background information so that teachers can help students to appreciate different cultures and different ways of communication.

In the units of each Teacher's Book, anticipating what teachers may need in their teaching of the units, there is a sequence of the following information:

Section	Main Content
Note on the Topic	ideas about why the topic is interesting or important; these may be useful for a lead-in to a class
Before You Read	suggested answers; although these often depend on students' experience and opinions, the examples given here may help discussion
Further Information on the Text	extra information to help answer students' questions about the text, sometimes with factual information or a brief story, so that the teacher can introduce this in discussion or use it for listening comprehension activities; this gives teachers extra possibilities to exploit the main text creatively
Words to Note	gives answers to the students' matching activity, for quick reference or to check students' answers; these answers are focused on how the words are used in the main text (often the words have other meanings too)
Words to Note in Context	gives the Words to Note in brief contexts of one or two sentences, the way an expert speaker might use the words; this gives readymade additional examples of use for teachers
Understanding the Text	suggested answers for the different sections on comprehending the text, interpreting the text, identifying the main points, and selecting the best choices, completing tables, and so on; if some activities are less familiar to students, it is very important for them to see examples of how these activities work
Developing Your Skills	suggested answers and often further ideas to extend skills; the charts in the table of contents of the Student's Book show how these skills are developed in each book and how they can be grouped together
Extending Your Vocabulary	suggested answers; sometimes these involve a wider range of vocabulary, beyond those in the Words to Note section; this encourages students to see and use words in wider patterns

Expanding Your Creativity	examples of answers and extra teaching suggestions; these give a better idea of how such activities work; they present a possible goal for students' own creativity in English by showing others' responses; the examples help teachers to give feedback and comments on students' work; discussing these examples with students in English is in itself further practice in creative uses
Intercultural Notes	this section can be used as supplementary or out-of-class reading, or as the basis for a group presentation to the class, but the text can also be followed up for discussion in class using the ideas and techniques suggested in the Introductions to the Teacher's Books; Intercultural Notes may help to provide information and answers indirectly for other sections

The Teacher's Book also has the features of vocabulary and translation for reference:

- A vocabulary list including new words of all units translated into Chinese
- The text of each unit is translated into Chinese

Answers to Exercises

In the *Creative Reading* series there are a range of types of answers to the student activities. Sometimes there is a single answer; sometimes there are several answers; sometimes there is no particular answer that can be generally agreed because answers are supposed to be a matter of opinion or personal experience.

Single Answers

The Teacher's Books give model answers to the closed exercises, or others where there are single answers, such as Words to Note or Selecting the Best Choices.

Several Answers

The Teacher's Books have ready-made suggestions for other kinds of answers where a range of replies might be expected; however, we cannot list all possible answers even where there is basically one answer but this can be expressed in different ways, as in Interpreting the Text. Where necessary, there are explanations about the sorts of responses that might be expected.

A Wider Range of Answers

In those cases where there is no particular answer, and an even wider range of answers might be anticipated, the Teacher's Books make it clear that this is the case.

In the Before You Read section, the main idea is often to get students to discuss an aspect of the topic according to their own ideas and experience; this means that a single "correct" answer is unlikely and instead the focus of the teacher will be on helping students to relate to the topic and express preliminary ideas about it before they read more in the text. In the Expanding Your Creativity section, a wide variety of responses is expected: we provide examples which teachers may wish to use for demonstration or to help give students a clear idea of how the creativity

section might work. These suggested answers provide an example of the kind of target that students might work towards. Teachers can use these examples when they comment on students' work, as well as eliciting students' examples to share with the class. Some of the examples given here should be thought-provoking, but examples from the students themselves can be of greater interest and sharing them can give students greater confidence

Teacher Development

The notes for the teachers show different ways in extending, expanding and adapting the exercises. By consulting the Teacher's Books regularly, teachers will be able to extend their repertoire of teaching techniques and their professional knowledge. For example, an important feature of the Developing Your Skills sections is that there is often a focus on understanding the whole text through discourse or genre-based approaches: in such cases, the Teacher's Book progressively builds up teachers' own knowledge and skills about aspects of discourse, text structures and genre as they feature in exercises.

Alternatives and Extensions

In a creative approach, it is important for teachers to have strategies available to vary and extend activities. For this reason the Teacher's Books often present alternative ways of using the texts and they make suggestions for additional teaching techniques and strategies. Often the Teacher's Book will show more than one way to carry out a classroom activity or they will point out how a text or exercise can be followed up in ways which are not mentioned in the Student's Book. This point is particularly important since the series will be used in a variety of contexts; students will have a range of different needs for developing of their language skills and creative applications. By offering concepts for teacher development and through giving a range of alternatives for many of the exercises and activities, the series should be particularly adaptable to this variety of contexts.

Intercultural Notes and Further Information

For some units, the Student's Books have Intercultural Notes and Further Information: in this second edition there are a greater number of Intercultural Notes to strengthen this feature. In the Teacher's Books we give some ideas about how these extra texts can be used in the classroom. Often these texts can stand in their own right — they are written so that they do not depend on prior reading of the unit. Beyond this, the Teacher's Books give further additional information about some topics and indicate further ways of developing key concepts in the English classroom.

Discourse Applications in English Teaching

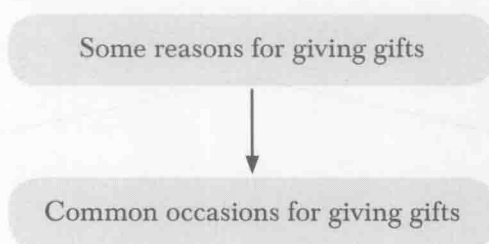
Discourse applications extend the focus of teachers and students beyond vocabulary and grammar to larger patterns of language use in spoken or written language. There are many different views of discourse, ranging from those which include practical techniques to those

which are quite abstract. The term “discourse” focuses attention on actual instances of language communication and to patterns of words and ideas in conversations or texts and how these are organized beyond the sentence. Discourse views of language include paying attention to how sentences link together, to how arguments are developed, to relations between ideas, and to social or cultural perspectives realized in language use (among other aspects). A discourse perspective keeps a focus on the broad meanings and uses of the target language and this perspective can easily be related to oral or written skill development for study or professional purposes.

To illustrate one aspect of this, a simple example might be to look at the first paragraph of the Intercultural Notes of Book 1, Unit 1, *Gift-Giving*:

In most cultures there are many reasons for giving gifts: to show appreciation and thanks, to develop a good relationship, or perhaps to do business. Giving gifts is often part of a kind of social exchange; there is an expectation that the receiver will do something in return. The receiver will also expect to give a gift, perhaps on another occasion. In most English-speaking countries the most common occasions for giving gifts are on birthdays, at Christmas time and for weddings.

Among other features here, the teacher might find ways to draw attention to the basic structuring of the ideas here, which are important to follow if the reader is to understand the text. One way to do this is using a diagram or chart (a “key visual”) to show how the themes or ideas are organized. At one level the structure is:



This simple diagram might be verbally summarized as, “This paragraph first talks about some reasons for giving gifts and then it mentions common occasions for giving gifts.” Or perhaps, “There are two main themes in this paragraph: one is about some reasons for giving gifts, the other describes common occasions for giving gifts.” Or even, “Before talking about common occasions for giving gifts the paragraph outlines some reasons for giving gifts.” The feature worth noticing here is that the diagram summarizes an aspect of the text and that it can be used as a stimulus to rephrase those ideas or recycle the language in other oral formats, and that this can be done in a variety of ways. But of course the diagram could be a bit more elaborate, as below. As a reading exercise we could present students with the skeleton of the diagram, or a partially filled in diagram, and give them the task of reading to complete it. Such a task – and similar tasks in *Creative Reading* – not only gets students to read carefully to locate information but also gives them a visual representation of the text. Again, the diagram can itself be used as a stimulus for rephrasing or summarizing the ideas of the text (without looking at the original written text). The verbal version might now be, “Regarding gift-giving in most cultures, there are different reasons

for giving gifts. These include showing appreciation or thanks, developing a good relationship, or doing business. These are all part of a social exchange in which there is an expectation that the receiver will do something and will give a gift. In English-speaking countries there are a number of common occasions for giving gifts, including on birthdays, at Christmas and at weddings.” There are obviously other ways of expressing this second visual. While the verbal version above is not exactly the same as the original, it has more or less the same ideas and it represents the key visual. The conversion from the text to the diagram (or table or chart) makes students read for details but it mainly helps them to understand the main ideas – and by reusing the visual it helps them to express themselves in other words on the topic, with their own creative version. Students working in this way are, we have found, highly likely to remember the outline of the text; they will also be in a strong position to write a parallel text or construct their own writing by using such a visual as a planning device. The diagram also encourages the students to predict what themes will be developed in the next paragraphs; in fact, the next three paragraphs are about gift-giving on birthdays and at Christmas and weddings, respectively. Other diagrams could, of course, be made for these later paragraphs. At some point, when students are fully familiar with discourse ideas and this use of key visuals, we would ask the students themselves to construct this kind of chart or diagram as a reading-and-note-taking activity and get them to use these notes (key visuals) productively with other students to give summaries, mini-presentations, or their own reactions to the text. There are clear links here with developing study skills in English.

Context: Gift-Giving in Most Cultures



Context: English-Speaking Countries

Common occasions for giving gifts:
Birthdays + Christmas + Weddings

The *Creative Reading* series systematically develops students' discourse skills. To continue with the example of using key visuals (this discourse uses of diagrams, flow charts, and tables) can be seen in Student's Book One, in Units 1, 4, 5, 9, 10, 12, 13, 15, and 16 (although they are not necessarily introduced to students in this way) with further examples in Teacher's Book One, in Units 4, 5, 12, 13, and 15.

Other aspects of developing discourse skills will be elaborated upon in further Teacher's Books in the *Creative Reading* series. The range of discourse skills developed in Book One includes:

- Using logical connectors: Units 7, 11
- Identifying themes and arguments: Unit 12
- Examining viewpoints: Unit 5
- Identifying subjectivity and objectivity: Unit 9
- Identifying claims and evidence: Unit 13
- Identifying social messages: Unit 13

Developing a Participation Approach to Classroom Interaction

Communicative teaching methods have been widely introduced and developed in China over recent decades for teaching English and improving students' ability to use English. However, many teachers feel that teaching English by using a communicative approach is difficult to carry out in Chinese college contexts. This is mainly because there are often large classes; students are under pressure to pass required exams within a limited period of time; and teaching time is limited. Sometimes students can pass the required exams, but are not able to use English as effectively as they might be expected to after graduation.

A more interactive approach applies communicative techniques in large classes by taking some key features of Chinese cultures of learning into account. It can also employ a discourse orientation to language learning and develop ideas about creativity, culture, and community, and take a more holistic approach that is learning-oriented (not just learner-centred). These ideas are briefly elaborated below.

To many language teachers, especially in the West, "participation" by students means that students are talking within the framework of a lesson: they are giving answers, joining in discussions, sharing comments and asking questions. In this view, students who do not seem to be active talkers may well be thought of as "not participating" or at least as "not participating fully". Participation can be equated with verbal activity and social interaction. This view fits in, of course, with ideas associated with communicative approaches. As something of a contrast (but by no means an absolute difference), many language learners, perhaps especially those in East Asia, seem to think of language learning activity more cognitively: within the framework of a lesson they are active if they are paying close attention, listening carefully, and mentally focusing on the lesson content. In this view, students who answer questions or make comments are active but so are those who are engaged in concentrated listening, those who "are active in their minds". This could be demonstrated later, perhaps in completing an exercise, in writing, or

in performing in a test. This view fits in, of course, with commonplace perceptions of the context of teaching or learning in a large class. Common to both views is the idea that participation involves actions or activities (we include mental activities) which demonstrate some form of involvement which is, so to speak, “performed” within the language learning context or context of later use. More specifically, participation in language classrooms also refers to the types and sequences of social organization of the classroom for interaction, whether this is between the teacher and the whole class, between students within a large or small group, or between students presenting something to the class. The *Creative Reading* series includes quite a lot of activities that are designed to be used in pairs or small groups. Often these will be quite brief and focused, and may be followed by a brief report or element of feedback with the whole class.

More holistically, a participation approach would include, deliberately and systematically, other kinds of involvement. These include academic involvement – because students are in university and might be expected to think and reflect on text content, to apply and develop their study skills in English, to prepare to learn to read texts in English in a variety of disciplines. Similarly they include affective involvement (to draw on emotions and feelings and sometimes try to express these in English) and cognitive and social involvement. Also included are creative and cultural elements, and ideas about community. By “community” here we refer to the fact that many students will envisage using English in their later professions or work or in other ways which relate to a local or international community; this might perhaps include ideas about using language in contexts of social responsibility or “citizenship” (taken to mean being an active and responsible participant in the life of the wider society or nation). Taking account of culture would include paying attention to cultures of learning and of the now widely recognized need to include intercultural elements in learning English.

Participation-based approaches would therefore attempt to take into account:

- Large classes: developing involvement, activity and social interaction
- Learning to use English for professionalism, “community” and “citizenship”
- Developing discourse, genre, social action and social constructions of meaning
- Using cultures of learning: the strengths and challenges of local ways of learning
- Developing intercultural communication and competencies: knowledge, cultural awareness and identity
- Including social, cognitive and affective responses and transformations: development of personal and social values; visual, imaginative and creative skills, reflection and learning

Examples of Participation Activities with Reading Texts

The following activities are straightforward ways to elicit participation for reading activities in English classrooms. They can be used with large classes. These ideas can be used, probably one at a time, with most of the texts in *Creative Reading*. Some of them require no particular preparation other than thought; others require some preparation, for example to make sentence cards (or strips of paper) but this can be done quickly with a photocopier and a pair of scissors. Other specific ideas can be found in different units in the *Creative Reading* series. Once

teachers have tried a few of these ideas with classes, they can probably create a few variations or other ideas. Once student involvement in classroom activities has been established, other aspects of participation can be systematically introduced: discourse; culture and intercultural communication; social, cognitive and affective responses and visual transformations.

1. The teacher reads part of the text aloud and students listen with open books. Students are asked to continue the reading, aloud, when the teacher stops but **only** until the teacher starts reading again, then the students stop reading and continue listening. This seems like traditional reading but it means that the students must listen, follow the text closely and then respond by picking up the reading at the point where the teacher has stopped. If the teacher reads slightly faster than the normal reading rate of the class, the students are likely to adjust their reading speed to the faster speed of the teacher.

2. The teacher reads part of the text and students follow with open books but this time the teacher deliberately makes mistakes in words, phrases or sentences; the students are asked to correct the error made by the teacher **immediately** and loudly. Again, learners must listen, follow the text, mentally detect the errors, and respond very rapidly to correct the teacher. With a bit of thought, the teacher varies the kind of errors to focus on different aspects of reading: phonetic and phonological errors, semantic errors, errors of grammar such as tense or omission of articles or key phrases, and so on.

3. The teacher chooses some of the key vocabulary items (Words to Note) from one or two paragraphs of the text. These are then dictated to the students **in random order** (students have closed books closed and are **not** told that these words are from the text). Once the students have written them down, students are asked to open their books and scan the paragraphs to find the words and number them in the order in which they actually appear in the text. This is a variation to introduce or practise new words; it is a scanning activity and might perhaps be timed.

4. The teacher asks the students to read part of the text silently once or twice. Then they close their books. The teacher starts reading and whenever the teacher stops, students are asked to provide the next few words from memory **or** prediction by following the sense of the text, until the teacher starts again. This encourages the students to read and remember the gist of the text but also to detect anomalies in what they hear ... the student sentence completions are acceptable **if** they make sense in the context. This works well with texts containing dialogue.

5. The teacher writes a sentence or two from the text on the board and leads the students to read through them (books are closed). The teacher then wipes out a couple of key phrases and the students again read, **including** the “missing” parts which the teacher deleted. This continues with a progressive deletion of the text as the teacher wipes out a few words or phrases each time. This implicitly involves the students in a cognitive challenge: students remember the content, without actually being asked to “learn” it. If the teacher does not delete too much too soon, the students will be memorizing virtually the whole text with little effort. However, since students are encouraged to help each other they will be memorizing collaboratively.

6. Once students are familiar with these activities they can be done in pairs or groups by the students themselves. This involves intense reading and listening for brief periods in student-student interaction, where one student can take the role of the teacher.

7. When students are familiar with a particular text (or perhaps before they have read another text), the teacher chooses some key sentences from the text and writes them on cards or strips of paper. The cards are distributed to a group or around the class. Students (with closed books) read the cards to each other and are asked to number them according to how they remember them in the text. This is an oral sequencing activity if students cannot see each others' cards. Alternatively, they can suggest other ways to sequence the cards, as long as they can justify the order. This can be either a post-reading activity to revise ideas in a text or a pre-reading activity to sort out possible ideas before encountering the text. If the suggested sequence is different from that of the text in the book, this is fine as long as the order makes sense and can be justified.

8. Groups of students are each assigned a different paragraph of a text. Their task is to prepare an oral reading of the text to involve all of their voices in reading the text aloud in order to interpret it for a radio play. This means that each group needs to re-examine the text to see how to involve everyone in the group: having a "narrator" with others taking dialogue roles, splitting description from action, reading separate sentences in different voices to show contrasts, etc. Most groups would need to practise and will therefore re-read the text with a new task focus. The activity is highly social and usually involves discussion about meanings and how to read them.

Expanding Students' Creativity in English

Some assumptions underlying the *Creative Reading* series are that all students can be creative in English and that classroom activities can help students to develop these abilities. A role for the teacher is to engage the creative capacities of learners and provide conditions and opportunities for this creativity to be expressed in English and expanded. As indicated in the Introduction to the Students' Book, a difficulty that many Chinese students have, as they strive to improve their uses of English, is a lack of practice. So the first aspect of expanding students' creativity in English is to give plenty of opportunities for them to use English in different ways for a variety of purposes, and apply what they have learned in new contexts. Admittedly, sometimes this will be difficult or challenging, so a second aspect is the importance for students of trying something new, even if it is not easy at first. A third aspect is to expand students' creativity in a variety of senses of the term "creativity". In English classes several senses are worth emphasizing:

- Being inventive: saying new things or coming up with clever and original ideas
- Being innovative: trying new and original things for oneself, introducing changes
- Being imaginative: thinking of new ideas, stimulating the imagination, seeing (and expressing) images, and imagining things not experienced
- Being ingenious: generating alternatives and expanding the range of possibilities, being clever with ideas, methods, or materials
- Playing with ideas and words: trying out new combinations and possibilities of meanings, asking different kinds of questions to explore the topic further
- Being productive: to solve a given problem, produce something sufficient for the amount of time or resources used; having outcomes which are interesting, useful or beneficial

In different units of the *Creative Reading* series these various senses of creativity are developed. The charts in the table of contents in the Student's Books give a good idea of the considerable range of creative activities in the series and will help teachers to relate one unit to another in this respect.

Using Criteria for Creativity

An important point to consider here is the role of evaluation in relation to the Expanding Your Creativity sections of the series. There might be a natural tendency for teachers to evaluate students' work concerning creativity in terms of language correctness (and this is always important); however, this should not be the only angle from which to judge this kind of work. Other angles include the focus on helping students to develop their thinking in English regarding the content of a particular task and their social participation in classroom activities. Thus teachers can consider evaluating the outcome of a creative activity in terms of its value in relation to the particular problem or task. The teacher could, for example, list such criteria as the following in order to make more explicit to students how a particular creative activity might be evaluated (different criteria would be chosen for different tasks, of course):

- the outcome is effective in ideas, expression or presentation
- the outcome is useful in relation to the problem
- the outcome is feasible, practicable or valid
- the outcome is satisfying or interesting regarding the outcome or the process of arriving at the outcome
- the process is usefully challenging for students to use the English they know in new ways in different contexts
- the process has involved teamwork, cooperation, collaboration, and social skills

Early in the series specific criteria along these lines are suggested as part of the Expanding Your Creativity section in the Students' Book (or sometimes in the Teacher's Book). However, later students are encouraged to think of their own criteria; this is itself part of being creative — not only to think of ideas but also to learn how to evaluate their appropriateness in a given context. To develop a sense of reflection and judgment on what one has done, read, written or said, to develop a sense of what is appropriate or of what works ... these are all key parts of expanding creativity. Furthermore, the teacher can point out that when students engage in not only doing a creative activity but also in evaluating it, new levels of language application and practice are involved in the further discussion, as part of the evaluation process. Expressing judgments of what others have written or said means recognizing its value as well as any limitations or negative aspects, and this also means expressing such evaluations to others with sensitivity, respect, tact and politeness; because of these aspects the evaluation might work better in pairs or small groups. This use of criteria and evaluation involves both social and cognitive involvement and, very likely, affective involvement too.

Expanding students' creativity, then, involves:

- Learning in varied ways, using a range of strategies
- Exploring new possibilities, seeing alternatives and ambiguities
- Active involvement and various kinds of participation
- Responding to challenges and the unexpected
- New situations: applying what is known and taking risks in new contexts

It also involves:

- Questioning: asking and answering questions, being curious, playing with ideas
- Evaluating: using criteria to reflect on outcomes with a view to improving the product or the process

See the introduction of Teacher's Book Two for further encouragement to develop creativity ...

Martin Cortazzi