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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



# 3

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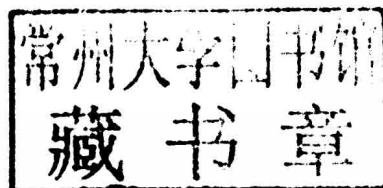
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# 出版说明

《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 therefore make a programme for teacher development.

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

- using key visuals creatively
- links with expanding creativity and the role of the teacher
- giving feedback on students' errors

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

Teacher's Book 1	discourse applications in English teaching developing a participation approach to classroom interaction expanding students' creativity in English
Teacher's Book 2	developing students' vocabulary in discourse further encouragement to develop creativity
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.

**Teacher's Book 1** also introduces the aims and contents of the Teacher's Books.

## Using Key Visuals Creatively

In the learning and teaching of English there is, naturally enough, considerable emphasis on understanding and producing verbal expression. However, it is very useful to complement this with appropriate use of visually based verbal expression which can precede, accompany, or follow the reading of a text with a view to developing students' thinking, study skills and imagination. In *Creative Reading* this goes beyond the use of illustrations to include the use of key visuals. In these Teacher's Books there are a number of text diagrams or key visuals in various units which help to show the discourse organization of the text or to summarize the main ideas. These are given in the Teacher's Book rather than in the Students' Book so that the teacher can introduce them as models or examples with students, with the long-term aim of encouraging the students to make their own individual visuals of texts as part of the development of this creative approach to study skills.

The most obvious classroom use of these key visuals is to show the main points of a text and the relations between them – many students find that this is more accessible in a visual format rather than in a purely verbal form, such as a paragraph summary. There are several different ways of using these visuals.

- This kind of visual summary could be used before students read a text, in which case it may serve as an advance organizer so that they have a clear overview of the main points and how they are organized before they read the text.
- Teachers could also introduce the visual after students have read a text intensively, in which case it may serve as a check on students' overall understanding, especially if the teacher gets students to talk through the summary in their own words. This may be done in pairs or groups, with the instruction that students actively try to vary their expression of what is basically the same content. This leads to the development of fluency and confidence in speaking.
- After some work with the ideas of using key visuals, teachers could encourage students to summarize the text in their own words orally while they visualize (i.e. imagine but do not actually look at) the key visual; a partner could look at the key visual in order to provide support as necessary.
- Our own classroom teaching has shown us that this can be a powerful device to help learners recall, or even memorize, the main ideas of a text. When students do this with a key visual they have themselves constructed they are likely to remember the text for a considerable time, often weeks, afterwards. This can demonstrate the use of key visuals as aids to develop study skills by actively working with the meanings of a text and internalizing them.

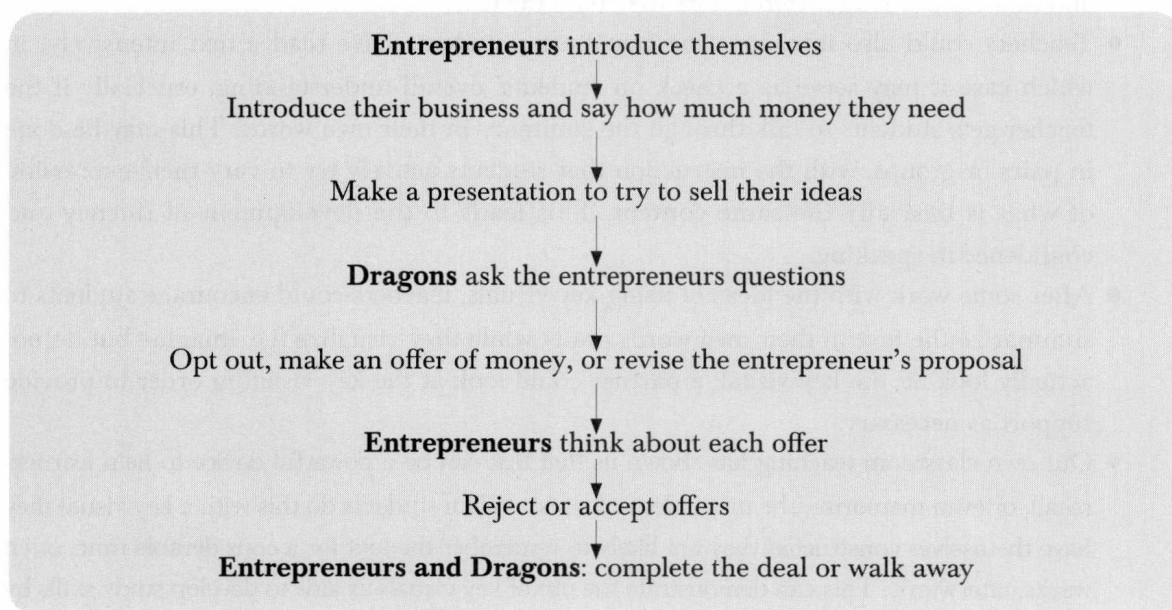
On the one hand, this discourse use of key visuals can be considered as an aspect of visual

literacy in English because we encourage students to interpret and discuss the content through graphic ways of presenting information and ideas. This aspect works best when teachers demonstrate how any particular visual can represent the ideas of a text and these ideas can be expressed, or rephrased, in several ways either in verbally or in writing. On the other hand, key visuals can be used creatively to encourage alternative ways of expressing similar ideas or to develop students' own imaginative ways of creating and using key visuals. Since there is no single diagram which will uniquely represent the meaning or organization of any particular text, making a key visual is a creative act. The examples given in this Teacher's Book can be complemented by teachers' own versions or, of course, by students' versions. This approach therefore inherently encourages flexibility in using different kinds of diagrams in different ways and ultimately students will need to develop their own sense of what kinds of key visuals help them and which ones relate best to their particular learning styles and learning strategies.

Below are some examples from different units in Book 3 to show some ways of developing the creative uses of key visuals in a discourse approach. This approach concentrates on the use of the visuals to get students to give their own oral (or later, written) versions of the text, thus helping them with their own creative expression or elaboration of given text content.

One very common kind of text diagram is a simple linear representation of a series of points or chronologically arranged events. Here is an example from Unit 4 about the *Dragon's Den* TV programme, which describes the steps in the presentation and negotiation when entrepreneurs starting up a new business or service try to get financial support and advice from the "Dragons", who are successful business people with an interest in supporting new businesses which they believe can be successful. The downward arrows indicate the normal sequence of steps.

#### **Linear Sequencing: *Dragon's Den***



These events can be retold using a variety of sequencing expressions or linking devices, such as "later", "next", "after that", "subsequently" or perhaps "This is followed by another

significant stage, which is ...” Students could also add their own reactions to elaborate each segment: “significantly”, “not surprisingly”, or something like “I think the crucial stage is when ...” The teacher could encourage a retelling in pairs or groups (as entrepreneurs and dragons) so that students between them make chains of the various events: students could be challenged by making sure that each event is introduced using a different expression. Another method is for the teacher to present a partially completed version and give students the task of completing the diagram by referring to the text to locate information missing from the visual. The events could also be retold starting from various points, like using flashbacks to fill in details of prior events or giving fuller details from the text for this skeleton of stages to show how the process works. Thus students may say, “The dragons ask the entrepreneurs questions because the entrepreneurs will not have time to give full details of everything in their presentation.” Or they can explain a stage: “When the entrepreneurs think about an offer, they have to consider the percentage of the company finances that the dragons ask for, in return for lending the initial money and giving their advice and access to business opportunities.”

As these examples show, there are many ways in which the linear sequence can be expressed verbally or in writing. The teacher can encourage variety in this by taking turns with students so that the teacher talks about alternate events with students, like “filling in the sandwich” between different students’ utterances. This allows the teacher to control the pace, encourage fluency and ensure that listeners understand.

Even more generally useful is the kind of visual which outlines the main ideas of a text in a logical sequence to show how they are organized. The example from Unit 3, which discusses a number of questions about sleep, shows ways in which visual outlines can be elaborated creatively.

#### **Main Ideas and Details: Seven Questions about Sleep**

<b>Topic</b>	<b>Main Idea</b>	<b>Details</b>
Functions of sleep	The body cleans itself	The organs are cleaned in a particular order
	The brain needs “down time”	Chemicals clean the gaps between nerve cells
The effects of insufficient sleep	Cognitive problems	Poor concentration Short attention span Memory and language loss
	Physical problems	Increased risks of obesity and diabetes
What happens during sleep	There are three stages of sleep	First, drowsiness Second, light sleep Third, deep sleep when the body cleans and repairs itself

Getting good sleep	Different people need different amounts of sleep	You have to find the correct amount of sleep for yourself Some people catnap
	Sleep hygiene is important	Good pre-sleep habits can improve the quality of sleep

- Students can read this through and compare it step by step with the main text to see whether they agree that this is a fair summary. Since there are always alternative versions and various ways of representing these graphically, students can be encouraged to visualize and sketch out their own alternatives; the main criterion would be that they represent the main ideas and help students to understand and recall those ideas and how they are organized.
- Students can use a similar layout to create their own diagram to show the remaining four topics (not visualized here), each with their main idea and several points of detail. This means careful reading for the main ideas and briefly noting the details for each one: this is much easier when a particular format has been suggested but students could construct their own format.
- Students can put this graphic outline into their own words: “There are two main effects of lack of sleep: a person may experience cognitive problems and/or physical problems. The cognitive problems include ...” To demonstrate alternative ways of rephrasing the basic points, the teacher might ask students to listen and look at the visual to keep track of the points while she says something like, “There are a range of effects of insufficient sleep. You are probably aware that lack of sleep can lead to poor concentration and a short attention span, but you may not have realized that a lack of sleep can also lead to memory loss and language loss. Besides, there are also physical problems ...”
- There are clear implications for teaching writing skills here, because students are often so preoccupied with what they want to say that they pay much less attention to the overall organization of the content and are therefore less aware of audience expectations and the communicative effect of information sequencing. However, a key visual, once constructed, can serve as a useful map to organize writing; besides, the map can easily be changed to organize the main points differently should students change their minds.

Other examples of this kind of general diagrammatic overview are in Unit 10 and 14. Students could be given the tasks of making similar overviews of the Intercultural Notes section.

Some key visuals specifically show the structure of an argument, allowing students to see a clear layout of how arguments and counter-arguments are organized. An example of this is shown in Unit 8 where the key visual (Page 7) shows the points for and against genetically modified (GM) food. Students could work through these in their own words in pairs and then supply their own final evaluation as a concluding statement (see the full key visual in Unit 8). They can then see how this has the effect of displaying a balanced argument which still allows them scope to have their own opinion, which they are encouraged to express. Unit 2 has a further example of this use of key visuals to show argument structure.

## Outlining Arguments: Genetically Modified Food

### Arguments for GM food

GM food produces greater crop yields because the seeds are resistant to disease and to the extremes of climate.



GM food allows for the maximum use of farm land, which allows countries to industrialize ...

### Arguments against GM food

We do not know the long-term effects of GM foods – there may be unpredictable negative effects on health.



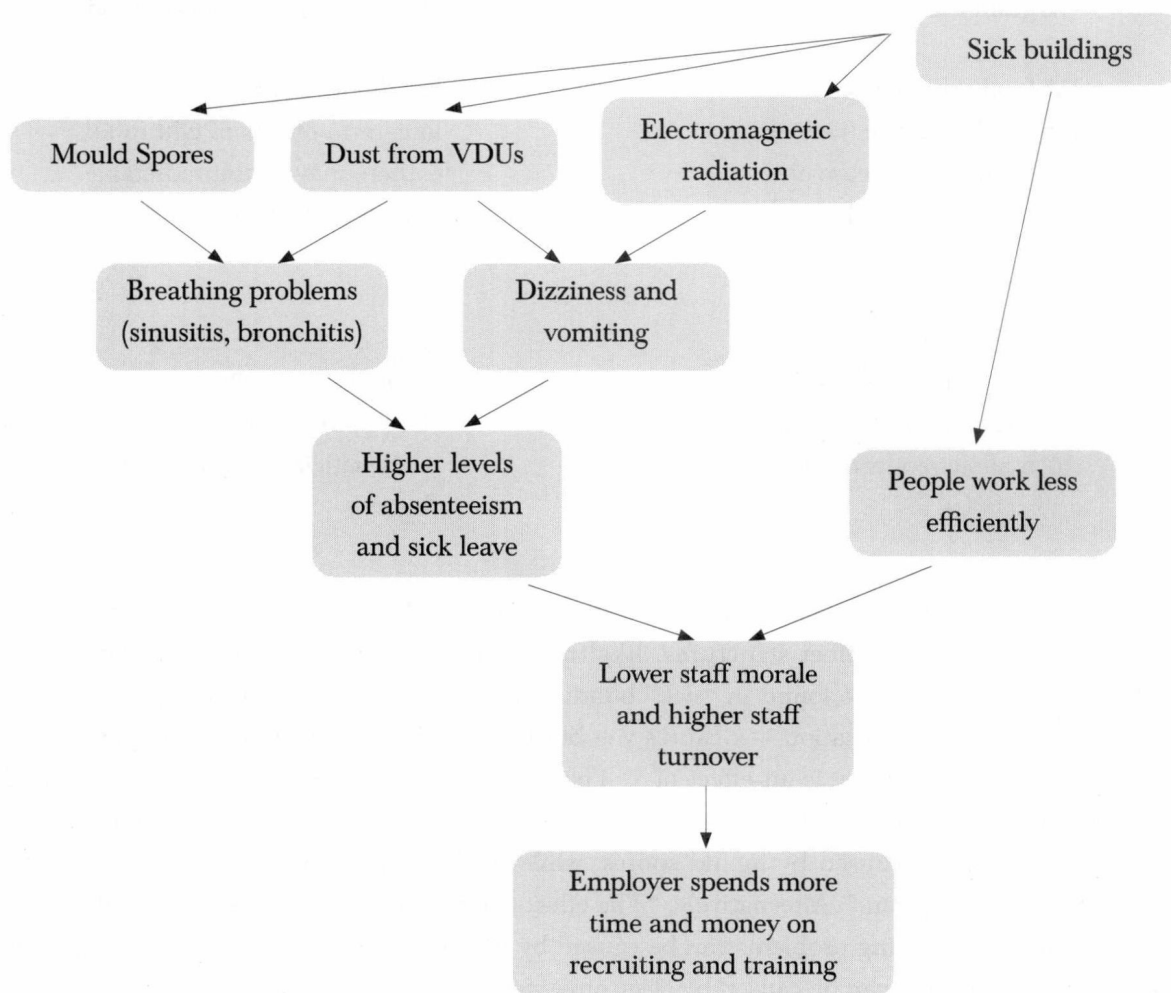
The disease resistance of GM foods may be harmful to beneficial creatures, e.g. bees ...

Another example of how students may verbalize the visual elements of diagrams in flexible ways is shown in cause-effect structures, like those found in Unit 10 (about the dangers to workers' health and morale found in "sick" buildings), some of which are illustrated on Page 8. Here the arrows show causation – x causes y – but they can be verbalized in the opposite way, too – y is caused by x, or y is an effect of x. The first part in the example might be expressed as: "Dust from VDUs can cause breathing problems or dizziness and vomiting. The former problems can also be caused by mould spores, while the latter sickness can also be caused by electromagnetic radiation." Alternatively, "The effects of sick buildings on health can often have multiple causes: breathing problems can be caused by mould spores and dust from VDUs, while dizziness and vomiting can be caused by electromagnetic radiation and dust from VDUs."

The chaining of effects can obviously be thought of in terms of cause and effect: "Working in a sick building can lead to lower staff morale and high staff turnover, which in turn can lead to an employer spending more time and money on the recruiting and training of replacement staff." The chaining of causation can also be shown in terms of cause and effect, "In sick buildings, employers may spend more time and money on recruiting and training staff because working in such buildings can lower the staff morale and lead to higher staff turnover, hence the need to replace staff and train new staff."

The interesting use of key visuals here is that with the same input (the visual) the teacher can set different challenges for different students or groups of students, thus allowing the use of the material to be graded for various levels and always giving the possibility of extending the students' thinking, imagination, and flexible expression in English.

### Cause and Effect Diagram: Sick Buildings



A widely used text structure, which can often be shown in a key visual format, is the problem-solution text. This kind of text often has a three-part structure: describing a situation, in which a problem is evident, then proposing or trying out a solution, which, finally, is assessed in an evaluation. Once students have seen how this works, they can understand the various permutations or variations of the structure. Two of these are illustrated below, from Unit 1 (about copy goods and intellectual property rights) and Unit 3 (about sleep):

### A Problem-Solution Structure: Intellectual Property Rights

#### Problem

American and European products and production processes were widely copied in South-East Asia and this cost companies a lot of money

#### Example one

The herbicide Londax was copied and sold very cheaply as Rondex

### Example two

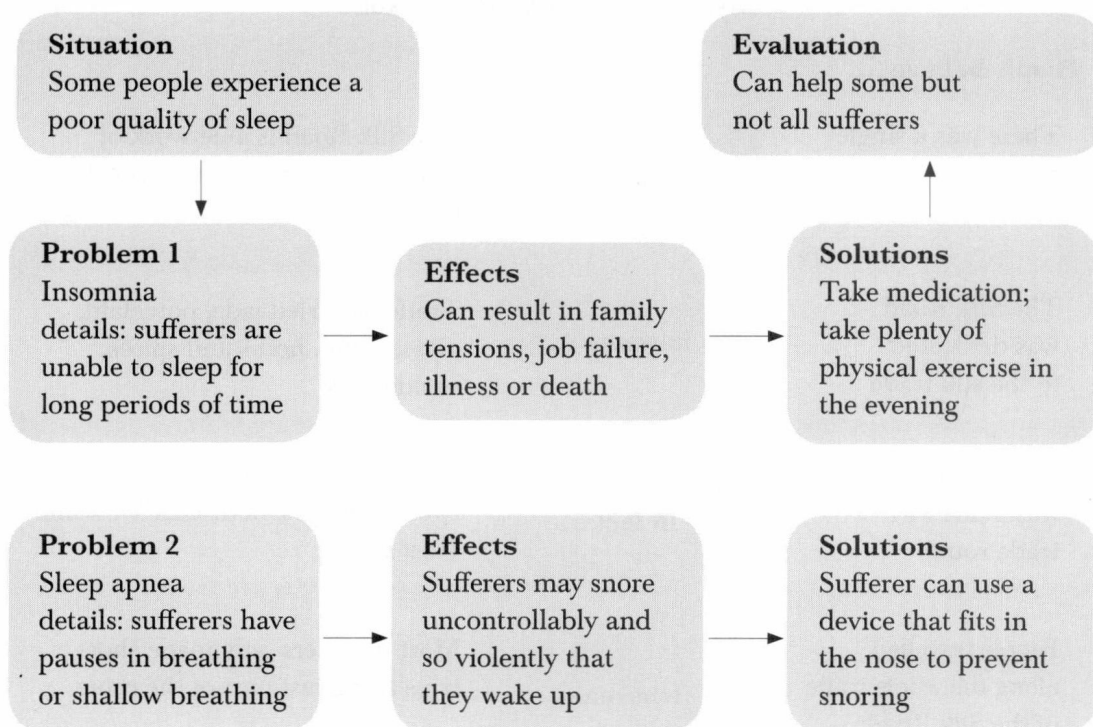
The breakfast cereal, Kellogg's Cornflakes, was copied as Kongal Cornstrips

### Solution

Local laws were changed to protect companies' intellectual property rights. But it is still a good idea for companies to employ inspectors to check for copyright abuse

Since no evaluation is given in the text in the Unit 1 example, students could be encouraged to think about the problem and the proposed solution and then give their own judgement about whether they think the solution would be effective or not (which could be noted in an extra box, labelled "Evaluation"). Students can also add their own examples to further illustrate the problem. This use of key visuals therefore allows for and encourages the creative participation of students.

### Two Problem-Solution Structures: Sleeping Problems



From the kind of display in the Unit 3 example, the problem-solution series is very clear and it is evident that this is a very flexible structure: here details of the problem are given, with effects caused by the problem and details of the solution. Students could also find evaluations of the

solutions in the text – in this example they are given for the first problem but not for the second (“devices are available” does not really tell us how effective they are); again, this shows how the structure is used flexibly according to the speaker’s choice.

Extending the creativity further, the teacher could ask students to propose further solutions for insomnia (e.g. taking herbal drinks in the evening or reading a light book), which in turn can be evaluated by other students. There are further examples of key visuals for problem-solution texts in Units 5 and 11.

A related discourse structure is statement-denial. Often the initial statement is held (by the speaker or writer) to be something that is popularly believed but is actually wrong, a myth; the denial is held to be reality or the truth, or at least what we know from recent evidence or research. This is related to a problem-solution text because the popular belief is shown to be wrong and therefore a problem if this myth is continually believed, while the truth or recent evidence is thus somewhat like a solution supported by reference to evidence. Unit 15 about the Silk Road shows this structure, which can be readily illustrated with a key visual, as shown in our example. The text actually discusses seven myths, so students could find the other two myths to add to the key visual.

### Myth and Reality: the Silk Road

#### People believe ...

There was a single Silk Road

**actually ...**

The Silk Road is a network of routes: some were further north than others

The Silk Road was dedicated to the silk trade

**however ...**

Traders carried jade, porcelain, glass, metal, herbs and spices, besides silk

The Silk Road was a one-way trade route

**in fact ...**

The Silk Road was a series of two-way routes: both East-West and West-East

People travelled along the whole route of the Silk Road

**whereas ...**

Most travellers only made short trips along just part of the route

The Silk Road only carried trade goods

**in reality ...**

The Silk Road carried ideas, values, religious beliefs, languages, literature, arts, as well as trade goods

## Links with Expanding Creativity and the Role of the Teacher

The previous examples should show the links between using key visuals and expanding students' creativity in English: students should see that it is not too difficult for them to use the same content (represented by the key visual) but express it verbally in a number of different ways and that this is a good way for them to develop more complex or more fluent productive skills. The reverse is also true: the same text can often be made into a variety of different key visuals, so there is scope to develop more visually oriented creativity in this way. Fluency and creativity can be developed through working and reworking limited material within a limited framework. More broadly, the students' creativity can be expanded on the basis of relevant knowledge (the key visual and the related text) to generate new ways of saying things (different expressions of the key visual), as long as the students are given examples of this (by the teacher and through models from this book) and are working within a context that encourages creativity.

A role for the teacher is to try to ensure that this context — the atmosphere that encourages creativity within the English class — is present as far as possible. The students should be willing to take risks in developing their creativity through constructing their own key visuals. This may be difficult at first — after all, the activity may be unfamiliar to many students and some may start with the belief that they are not good at visualizing information or find it difficult to construct diagrammatic representations. However, if the teacher has plenty of examples (and there are quite a few in the *Creative Reading* series) and starts by getting the students to work with small or simple examples, then such difficulties should soon become minimal.

Other roles for the teacher are: to demonstrate examples and, to some extent, to be a model, of creativity; to show the value of using key visuals as summarizing notes and as alternative ways of expression; to make links between the uses of key visuals and the development of study skills, creativity and imagination. The teacher can do this in ways indicated above and by asking open-ended questions and challenging students to think further and to listen attentively to each other and encourage each other. This will help to establish the English class as a community that encourages creativity.

## Giving Feedback on Students' Errors

A contemporary approach to developing students' English encourages active oral involvement from students, as well as getting them to use their English for thinking and expanding their creative skills (see the introductions to Teacher's Book 1, 2, and 4). In large part, this means encouraging students to express themselves, even if they are not quite sure about how to say what they want to say. In the interests of developing their fluency and creative aspects of English, we want students to take risks: this means that both students and teachers should be prepared for errors. Of course, this is not necessarily a bad thing; most people recognize that we learn through making mistakes. However, the saying, "practice makes perfect" only really applies to language development if there is some form of feedback or guidance. Practice only makes perfect when you have a reasonably clear idea of what to do and how to improve.

Feedback can come from students themselves if they are aware of key aspects of English. They can be encouraged to be curious about language and to notice ways of saying things in English. With their written work, students can do peer reviews by reading through each other's work and making comments. Often students can find their own errors by re-reading their work aloud or listening to someone else read it. Peer correction works best when students are asked to make positive comments about the meaning and content, about what is well expressed, and do not only see the correction process as spotting errors. In correcting students' written work, many teachers find it useful to use a marking code to draw attention to the fact that an error has been committed but not actually correcting it. Such a marking code often uses symbols or abbreviations (e.g. Gr: grammatical error; Sp: spelling; V: verb form; T: tense; Art: article, and so on) next to underlined errors. The students then have the follow-up task of self-correcting the identified errors but they may still need to ask the teacher if they are unsure of the nature of the error or about how to correct it.

Giving feedback in oral work can be more complex because oral work is generally more interactive and less open to review because spoken language is more transient, unless it is recorded. The teacher may want to give brief feedback while a student is talking so that the student knows that he or she is expressing things reasonably well. This kind of feedback is basically positive, to show that English is being used correctly or appropriately, and the feedback can be used to show students how to sustain a conversation (e.g. the teacher can model conversational skills through brief utterances like "I see what you mean", "You've got a good point there", or simply, "That's interesting"). Sometimes the teacher may want to pick out something that has been well expressed and repeat it or write it up on the board, in order to praise it and make some comment about why it is good. At other times, the teacher may take up what has been said correctly, and elaborate the idea or expand the sentence. In other words, feedback is not simply pointing out errors and correcting them but has the vital function of showing what is good or what is correct but can still be improved or developed.

An aspect of the interactive nature of oral feedback can be considered by thinking about "wait time". This is the pause between a teacher's question (or initiating comment) and taking up a student's reply or the pause between the student's reply and the teacher's feedback or follow-up. It has generally been found that if the teacher increases either or both of these wait times by a second or two then there is wider and qualitatively better participation from students, probably because they are allowed more thinking time and time to prepare or rehearse mentally what they want to say. This indicates a development function of pauses and teacher's momentary silence in classroom interaction. As an English proverb says, "Error is always in a hurry.": sometimes errors arise simply because students feel rushed or because the teacher has not given them quite enough time to think. Sometimes delayed feedback can be useful when students are themselves thinking about what has been said and how it could be improved or about what else might be said.

The teacher needs to consider the students' expectations of feedback. If students somehow expect that every error should be corrected and that feedback should always be immediate, then a teacher who notes errors for later feedback may be viewed negatively if they think the teacher

has not noticed what is wrong. For this reason it may be important from time to time for the teacher to explain his or her approach to giving feedback, including the idea that feedback is not only a matter of correcting errors but also of helping students improve what is actually correct but nevertheless can be better expressed.

Clearly, giving good feedback depends on the context and on the level of work, the achievements and problems of particular classes, so there are a number of considerations which will lead teachers to vary whether and how they give feedback. It is helpful to use a general framework:

- **Is there an error?**

This is not always as obvious as it seems, particularly with open questions or more creative aspects of using English – it is quite easy to think that something is wrong because it is not what the teacher expected, but sometimes, with further thought, the teacher realizes that what seemed odd or wrong is actually an acceptable, but different or unexpected, way of saying something or is simply a different way of thinking about the topic.

- **What is the error?**

Again, this is not always obvious since the nature of an error depends on the context and on what the student is trying to say. Sometimes it is useful for the teacher to ask the student to expand or elaborate or give an example so that the teacher can see the intended meaning, at which point the nature of the error is probably a lot clearer.

- **How serious or salient is the error?**

The seriousness of the error may be judged by how much it impedes the communication of meaning or is misleading, or whether the meaning is actually clear even though the form is wrong. Some errors may be considered serious because they are basic in the sense that they should not really be made at this level; the particular form or expression should be well known. Some may be thought serious because they have a stigmatizing effect on the speaker, i.e. those listening are distracted from the message towards the speaker in a negative manner because of a feature of pronunciation or grammar, especially if this is persistent. Others may be serious because they are frequent, probably implying that the teacher needs to devise some explicitly focused tasks as a correction procedure.

- **Can the error be corrected easily?**

Some errors may not be serious but perhaps they are easily corrected without much trouble or without taking much time. Others may be more complex and so the teacher may decide that this merits extra attention and effort.

- **Who should correct the error?**

While giving feedback is a feature of the teacher's role, the teacher need not be the only person who gives feedback. Some mistakes are simply made through a lack of attention or because students are focusing their attention on another aspect of communication. In such cases, a student can often self-correct the mistake once he or she is aware of it and there is no need for the teacher to intervene except to indicate a lack of understanding or that something is wrong. This can be done using an appropriate gesture so that the student is not actually interrupted.