ELT Concourse

The Cambridge Delta: a candidate's guide

The scheme
Preparing for the examination for Module One
The Background Essay, Planning, Teaching and Reflecting for Module Two
Writing and submitting Module Three

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From time to time, this guide will be updated, amended or extended. When that happens, the version number in the header will change.

Contents

Introduction

How to use this guide

This guide does not assume that you will be doing all three Delta Modules at the same time so the sections on each Module stand alone. It is not necessary, for example, to cover all the material in Module One before tackling Module Two (although that is often advisable). The material for Module Three, likewise, does not assume you have covered the contents of the other two Modules.

That said, you need to be aware that you cannot successfully write a Background Essay or a lesson plan for Module Two unless your ability to analyse language and skills is up to the job and that means having a knowledge of the topics which are tested in the examination for Module One.

In the same way, the knowledge of methodology and learners' characteristics which form an integral part of the Module Two material need to be sensitively and critically applied to Module Three.

Most candidates do, in fact, take the Delta Modules in numerical order or in parallel but there is no requirement to do so. Individual certification is available for candidates passing each of them.

The Delta Scheme – terminology

If you are just starting out on a Delta programme, you may find some of the internal patois difficult to follow. You may also want to know how the assessment procedures work. Here's a guide.

BE	Background Essay for an LSA (q.v.)
Delta	Oddly, Delta doesn't stand for anything although its predecessor, DELTA, stood for Diploma in English Language Teaching to Adults. Rightfully, the diploma you are going to get is called Diploma in Teaching English to Speakers of Other Languages.
Delta5a	This is the form filled in by tutors and assessors for feedback / assessment of your teaching assignments (see LSA). All the criteria are graded as Met, Partially met or Not met. Overall grades are awarded as Distinction, Merit, Pass and Fail. Tutors and assessors use the same form.
Delta5b	This is the feedback form for tutors assessing the PDA (q.v.). Individual criteria are not graded and there are only two overall grades: Pass or Fail.
Delta5c	This is the summary form filled in by your centre concerning Module Two only. You have to sign this form.
Diagnostic lesson	See Unassessed lesson
EA	This has two meanings: External Assessment: this is the name given to the externally assessed LSA (q.v.) External Assessor: this is the Cambridge-appointed person who carries out the External Assessment and fills in a Delta5a (q.v.) on your work.
ELTM	English Language Teaching Management. You can select to focus on this for Module Three or choose a specialism (q.v.).
EP	The Experimental Practice part of the PDA (q.v.).
LA	Language Analysis.
LP	Lesson Plan for an LSA (q.v.).
LSA	Language Systems or Language Skills Assignment. You do four of these. Three are internally assessed and one is externally assessed. They are numbered 1-4 and each consists of two parts: The Background Essay of between 2000 and 2500 words

	The Plan, the Lesson and the post-lesson Reflection and Evaluation.
Moderation	This applies to Module Two. When the Delta5a (q.v.), the Delta5c (q.v.) and the paperwork from one of your LSAs (q.v.) arrive in Cambridge, this is what happens. The paperwork is inspected to ensure that the correct result is issued. See below under Systems.
Module	This is the name given to each part of the Delta scheme. You have to pass all three before using the letters after your name or claiming to possess a Delta.
PDA	Professional Development Assignment. This is part of Module Two. You must complete this assignment before your portfolio can be submitted but you can pass Module Two even if you do not pass this assignment. It comes in two parts: Part A: A four-stage Reflection and Action element. Here you reflect on your teaching, make an action plan and try to improve where you need to. Overall, for Part A, you write between 2000 and 2500 words (not including the paperwork for the unassessed, diagnostic lesson). Part B: The Experimental Practice Assignment where you research, plan, teach and reflect on a lesson using materials, approaches or techniques wholly new to you. For this part, you write between 1500 and 2000 words (not including the Lesson Outline or any materials).
PLE	The old term for the R & E (q.v.) It stands for Post-Lesson Evaluation.
Portfolio	For Module Two, this refers to all the internal coursework records. Some of this is sent to Cambridge, some may be required by Cambridge. See systems, below, for more.
Referral	This is Cambridge's slightly coy term for a Fail. It's called referral because you can try again. If you run out of chances to try again, then the grade recorded is Fail.
R & A	This means Reflection and Action and should not be confused with R & E (q.v.). It refers to the PDA (q.v.) Part A, stages 1-4.
R & E	The post-lesson Reflection and Evaluation part of an LSA (q.v.). This used to be called a Post-Lesson Evaluation (PLE) and some terribly old or old-fashioned tutors may still refer to it that way.
Specialism	Module Three of the scheme requires you either to select to focus on ELTM (English Language Teaching Management) or to select from a range of possible subjects as a specialism. The assignment is a written essay, externally marked, of between 4000 and 4500 words. It must be submitted electronically and may not exceed 10Mb.
Unassessed lesson	This is also known as a diagnostic lesson. It forms part Stage 1 of Part A of the PDA (q.v.) and is designed to allow you and your tutors to identify suitable topics for the rest of the Part A of the PDA. Centres will vary in what is required of you for this. It is not advisable to use only the data arising from this lesson to select areas for development. The lesson is unassessed but not unobserved.

The Delta Scheme – systems and assessment

Module One: the examination

This Module is about Understanding language, methodology and resources for teaching.
Module One is assessed via two, 90-minute written examinations taken on the same day and separated by a half-hour breather. The examination is normally taken at the centre where you took a course (if you did) but can be taken at any authorised Cambridge Examination Centre.

Grade requirements

- To gain a Pass, you should score above 100 marks over both papers (i.e., 50%)
- To gain a Merit, you should score above 130 marks over both papers (i.e., 65%)
- To gain a Distinction, you should score above 150 marks over both papers (i.e., 75%)

These figures are approximate because grade boundaries for each examination are set at grading meeting in Cambridge and may vary slightly.

The system

The procedure looks like this:

You do not need to follow a course to enter the examination for Module One of the Delta. You can register for and take the examination at a Cambridge Open Centre.

There is a free Module One preparation course on eltconcourse.com. You can access it from the list of links at the end of this guide.

Module Two: planning, teaching and reflection

This Module is about Developing professional practice.

There is a combination of internal and external assessment.

- There are four LSAs:
  - Two focus on systems: phonology, grammar / structure, discourse, lexis
  - Two focus on skills, one receptive and one productive: reading or listening and writing or speaking
- Three LSAs are internally assessed. Double marking is normally carried out between tutors.
- One LSA, normally the fourth, must be externally assessed by a Cambridge approved assessor. The results of that are sent directly to Cambridge and not discussed with the centre.
- Assessors do not discuss any candidate's performance on the course with centres and are unaware of the grades for assignments that have been awarded internally.
- One complete internal assignment is sent to Cambridge for Moderation. If your centre sends a skills assignment to Cambridge, the externally assessed lesson must be systems focused and *vice versa*.
- If you undertake two skills assignments internally, you must focus on systems for the externally assessed lesson and *vice versa*. This means:
  - If you want to focus on systems in the externally assessed assignment you need to do one systems-focused assignment only which is assessed internally during the course. The other two internally assessed assignments must be skills focused.
  - If you want to focus on skills in the externally assessed assignment you need to do one skills-focused assignment only which is assessed internally during the course. The other two internally assessed assignments must be systems focused.

Grade requirements

There are important provisos.

- You must complete all the coursework
- You must pass one complete language systems or language skills assignment

You cannot have your portfolio submitted to Cambridge if you do not meet these requirements.

If your centre sends a skills assignment to Cambridge, the externally assessed lesson must be systems focused and vice versa.

If you undertake two skills assignments internally, you must focus on systems for the externally assessed lesson and vice versa.
In effect, this means you have to pass both parts of one systems-based assignment and both parts of one skills-based assignment to be considered for a pass in Module Two.

To gain a Pass grade, you need:

- a Pass grade in both parts of one internally assessed assignment which is sent to Cambridge
- a Pass grade in both parts of the externally assessed assignment
- to complete but not necessarily pass the Professional Development Assignment

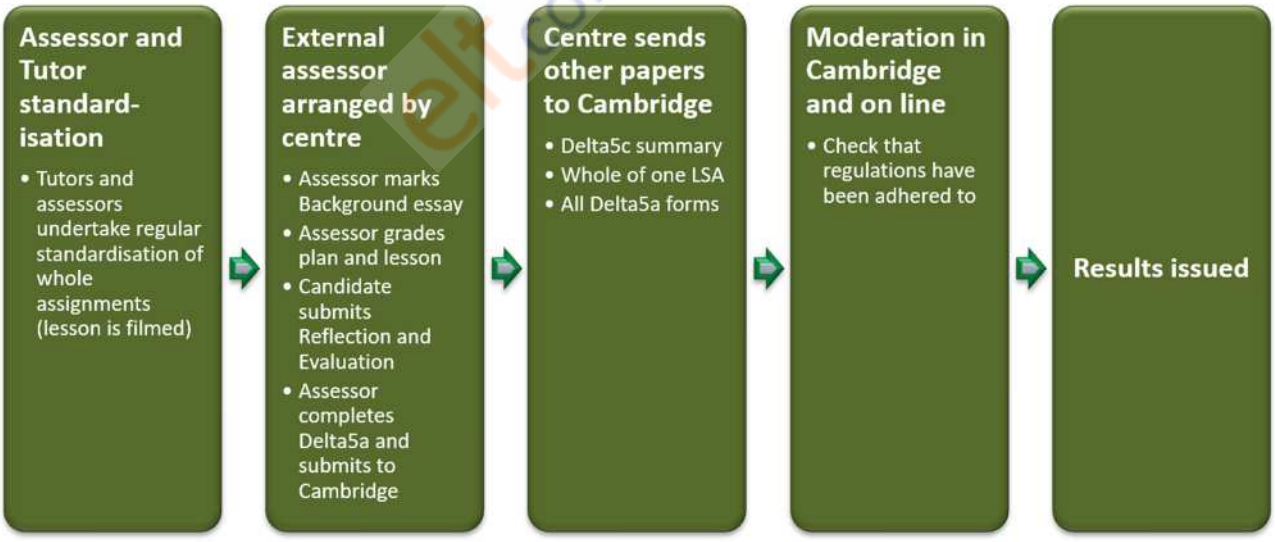
To gain a Merit grade, you need:

- a minimum of a Pass grade for the Background Essay of the assignment which is sent to Cambridge
- a Merit grade for one internally assessed Planning, Teaching and Reflection and Evaluation
- three further Pass grades awarded internally
- a Pass or Merit grade for the Planning, Teaching and Reflection and Evaluation of the assignment which is sent to Cambridge
- a Pass grade for the externally assessed Background Essay
- a Merit grade for the externally assessed Planning, Teaching and Reflection and Evaluation
- a Pass in the Professional Development Assignment

To gain a Distinction grade, you need:

- at least two Merit or Distinction grades and two Pass grades in the internal coursework
- a minimum of a Pass grade for the Background Essay of the assignment which is sent to Cambridge
- a Merit of Distinction grade for the Planning, Teaching and Reflection and Evaluation of the assignment which is sent to Cambridge
- a minimum of a Pass grade for the externally assessed Background Essay
- a Distinction grade for the externally assessed Planning, Teaching and Reflection and Evaluation
- a Pass in the Professional Development Assignment

The system



For Module Two, you must follow an accredited Delta course.

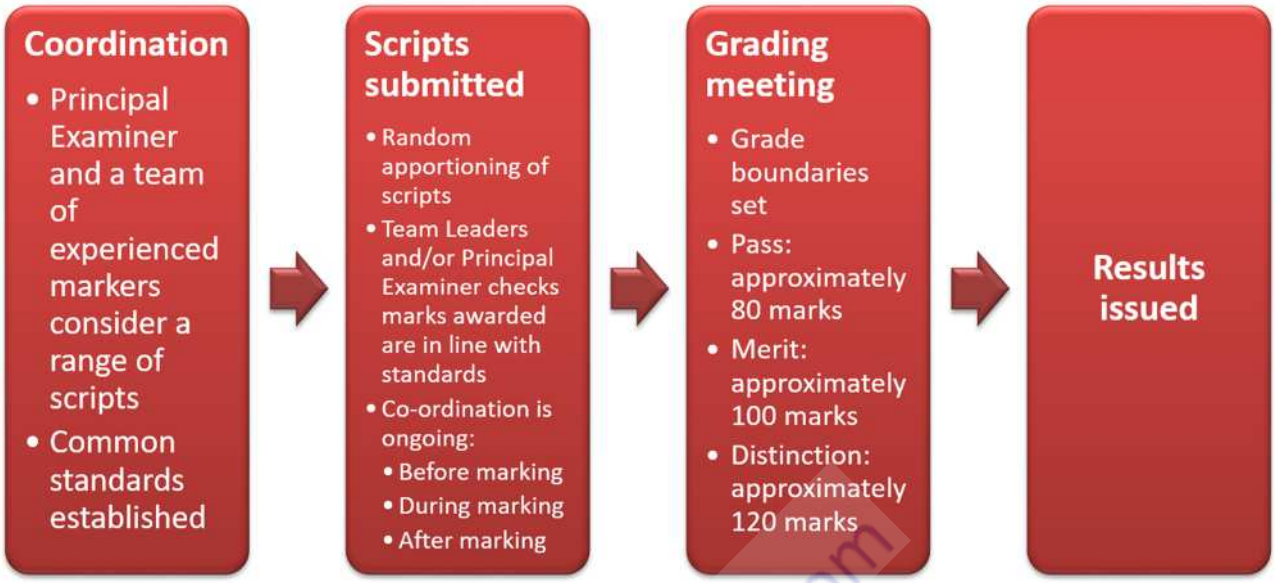
Module Three: ELT specialism or ELT Management

This module is about Extending practice and ELT specialism or concerned with an aspect of ELT Management.
This Module consists of a single written assignment (plus appendices) of between 4000 and 4500 words.
At any stage in the following thorough checks will be carried out for evidence of plagiarism or collusion.

Grade requirements

All of Module Three is externally assessed by Cambridge markers. It is marked out of a maximum possible mark of 140. The marks you need to get are, approximately:
Pass: 80 | Pass with Merit: 100 | Pass with Distinction: 120

The system



You do not need to follow a recognised course to enter Delta Module Three. You can submit an assignment through a Cambridge Open Centre.

The Delta Scheme – frequently asked questions

What level is Delta?

In the UK, the office of Qualifications and Examinations Regulation (Ofqual) has determined that Delta is a Level 7 qualification. It is at the same level, therefore, as a master's degree.

Do I have to follow a Delta course?

You only have to take a recognised course at an authorised centre for Module Two (which has a combination of internal and external assessment).
For Modules One and Three, there is no requirement to take a course.
There is a preparation course and lots of revision materials for Delta Module One on eltconcourse.com as well as advice concerning how to submit Module Three.
Links are from the Delta Index. You can access it from the list of links at the end of this guide.

Are there any online courses?

Yes. Eltconcourse.com contains a free online course for Module One (we know of no others) and there are three organisations which offer paid-for online preparation. Go to the Cambridge website at www.cambridgeenglish.org/find-a-centre/find-a-teaching-centre/ to find a face-to-face or distance, online course.

How do I enter independently?

You need to find a Cambridge open centre that is happy to handle your entry. You pay them the fee (plus any local administration fee they may charge) and they transfer that and your entry details to Cambridge. All entries for Cambridge examinations must be made online by authorised centres. You cannot enter yourself.
You do not have to enter the Modules at the same centre.

Do I have to take the Modules in order?

No.
You can take the Modules in any order you like.

What qualifications do I need to enter Delta?

There are no explicit entry requirements, although some centres may impose their own.
Centres which impose entry requirements usually require an initial teaching qualification (such as CELTA), a certain amount of background teaching experience (often around 1200 hours) and some may require a first degree.
Some centres may also impose English language proficiency requirements, especially concerning the ability to write clearly in appropriate academic style. The usual minimum language qualification is level C1 of the Common European Framework.

Where can I get more data?

Go to the Cambridge English site at www.cambridgeenglish.org/teaching-english/teaching-qualifications/delta/how-to-prepare-for-delta/ and navigate to the area you need. From there, you can download the complete syllabus and other documents for Delta.

How often are the Modules offered?

All three Modules can be entered in June and December every year.
For Module Two only, there is an additional opportunity in October each year.

What flexibility is allowed concerning the word counts?

None.
If your submission for Module Three exceeds the maximum word count (4500 words) it will be penalised. If it exceeds 4600 words, it will not be marked at all.
Centres running courses for Module Two usually take the same view and external assessors always do.

What's the pass rate?

For Module One, around 60%.
For Module Two, around 80%.
For Module Three, around 75%.

When are results issued?

Approximately two months after the examination or submission dates.
Around six weeks later, the actual certificates will be sent.
All results and certificates are sent to the centre through which you entered. They will not come directly to you.

What happens if I don't pass?

For Module One:
You can re-enter the examination as often as you like.
For Module Two:
There is a referral process and this means that you can re-try on two occasions.
You must re-take within a one-year period following the issue of results.
For example, if you are referred in June, you can try again in any two of the October and December sessions in the same year, and/or the June session in the following year. If you are referred in December, you can try again in any two of the June, October or December sessions of the following year.

If you do not pass on one of these two occasions, you will be awarded a Fail grade and need to re-take a course.
For Module Three:
You can resubmit an amended assignment once only. You must do so within one year of the original submission.
For example, if you are referred in June you can resubmit in December or the following June. If you are referred in December, you can resubmit in June or December next year.
If the resubmission still doesn't pass or you miss the deadline, you need to start again and submit a new assignment.

What's the difference between Fail and Referral?

A referral may be granted for Modules Two and Three if you have not reached the pass standard.
It means your work on the course or in preparing your assignment has not been wasted. You can, for Module Two, try the external assessment twice more and for Module Three, you can re-submit an amended assignment once.
A Fail grade is awarded:
For Module One if you do not get at least around 50% of the possible marks. You can try again as often as you like.
For Module Two if you are not successful in either of the two re-take chances or have a portfolio (course record) which is not at the minimum level for consideration at all. In this case, you must re-take a course to enter again.
For Module Three if your amended assignment is still not at a pass standard. In this case, you must submit a wholly new assignment.

Can special arrangements be made and consideration of circumstances given?

Yes, but you need to tell the centre well in advance so that arrangements, e.g., for separate accommodation, extra time and so on, can be made.
If something unexpected occurred before or during an examination or assessment, this can also be taken into consideration but Cambridge must be informed within 10 days.

Can I appeal if I am not happy with the fairness of assessment or the accuracy of the result?

Yes.
You must, however, go through the centre to do this.
You can request a detailed report for Modules Two and Three and, once that is done, also ask for a re-mark.

When can I call myself Delta qualified?

You will get a certificate for each Module you successfully pass stating the grade.
Once you have passed all three Modules, you can request (*via* your centre) a combined Delta certificate and then, only then, can you call yourself Delta qualified.

The focus of each Module

Module One

Module One is assessed in a two-part examination. Each paper is 90 minutes long.

You do not have to take a course at a recognised centre or anywhere else to enter the Delta Module One examination. You can take the examination at any Cambridge Open Centre.
To find an open centre near you, go to the Cambridge English site at www.cambridgeenglish.org/find-a-centre/find-an-exam-centre/ and enter the details.

The Module covers:

- *theoretical perspectives on language acquisition and language teaching*
- *different approaches and methodologies, including current developments*
- *language systems and learners' linguistic problems*
- *language skills and learners' problems*
- *knowledge of resources, materials and reference sources for language learning*
- *key concepts and terminology related to assessment.*

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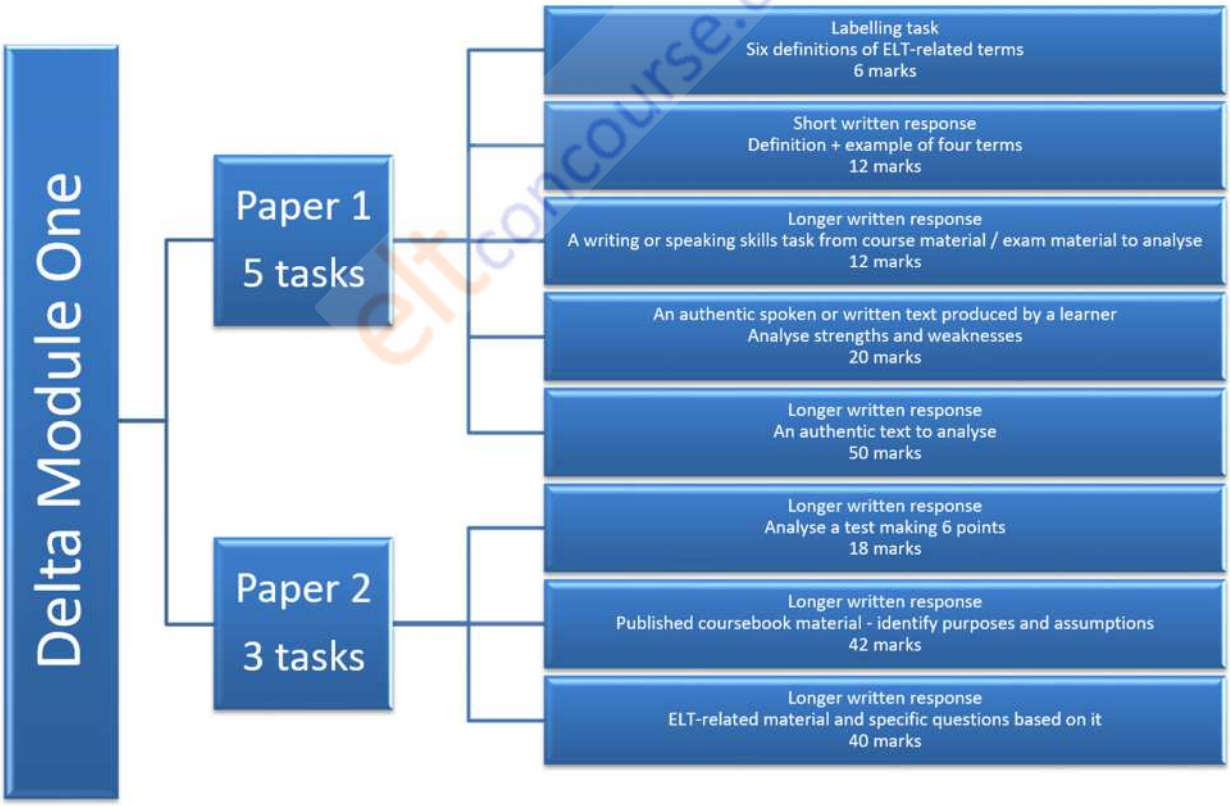
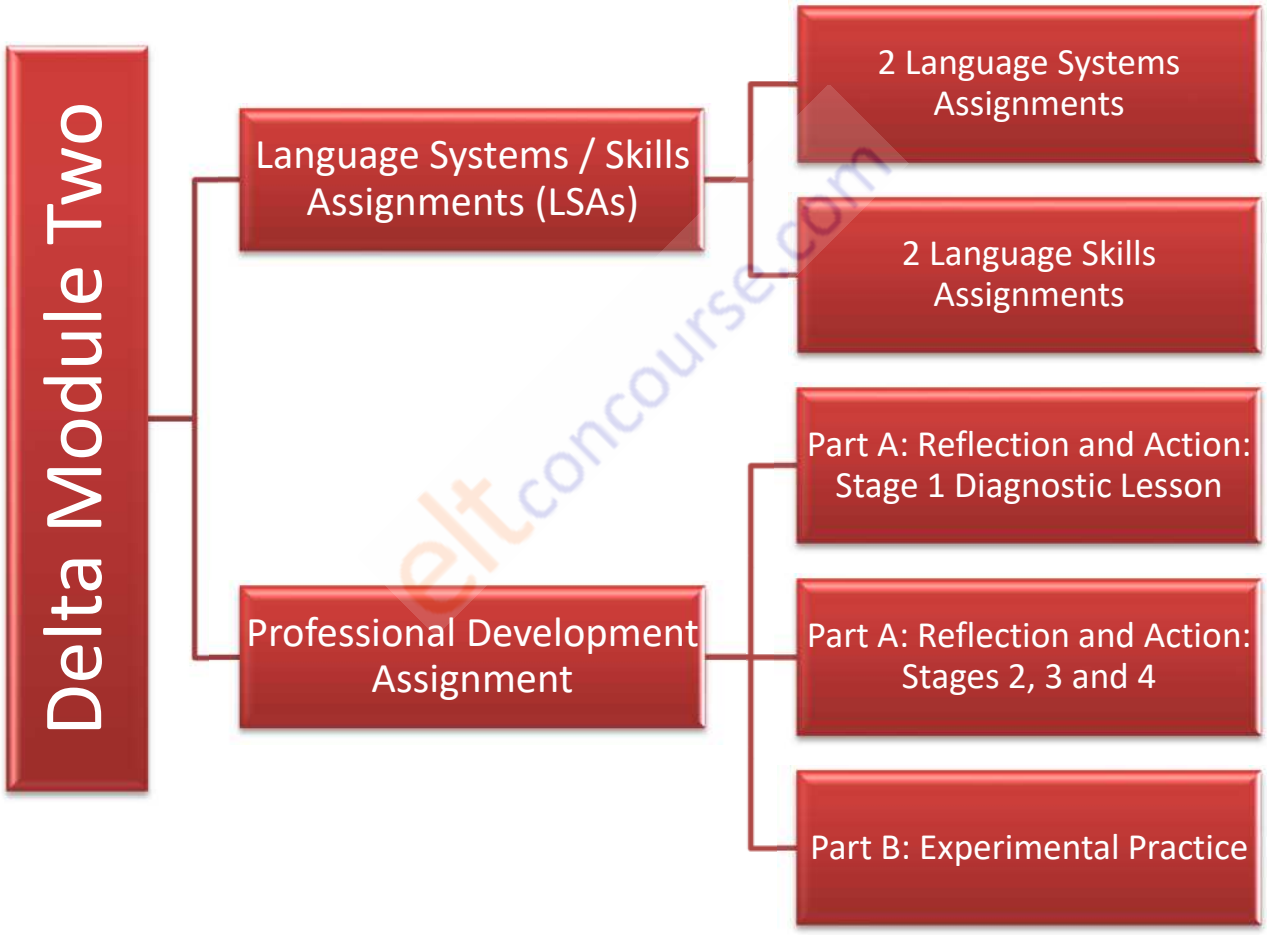


Module Two

Module Two is assessed via 2 Language Systems Assignments, 2 Language Skills Assignments and a two-part Professional Development Assignment. One of the Language Assignments is externally assessed by a Cambridge-appointed assessor. The Module covers:

- *the language learner and the language learning context*
- *preparation for teaching English language learners*
- *evaluating, selecting and using resources and materials*
- *managing and supporting learning*
- *evaluation of lesson preparation and teaching*
- *observation/evaluation of other teachers' lessons*
- *professionalism and opportunities for professional development*

It looks like this:



3 Module Three

There are two options for this module.

Option 1: Extending practice and English language teaching specialism

This module focuses on needs analysis, syllabus design, course planning and assessment in the context of a selected specialism.

Option 2: English Language Teaching management

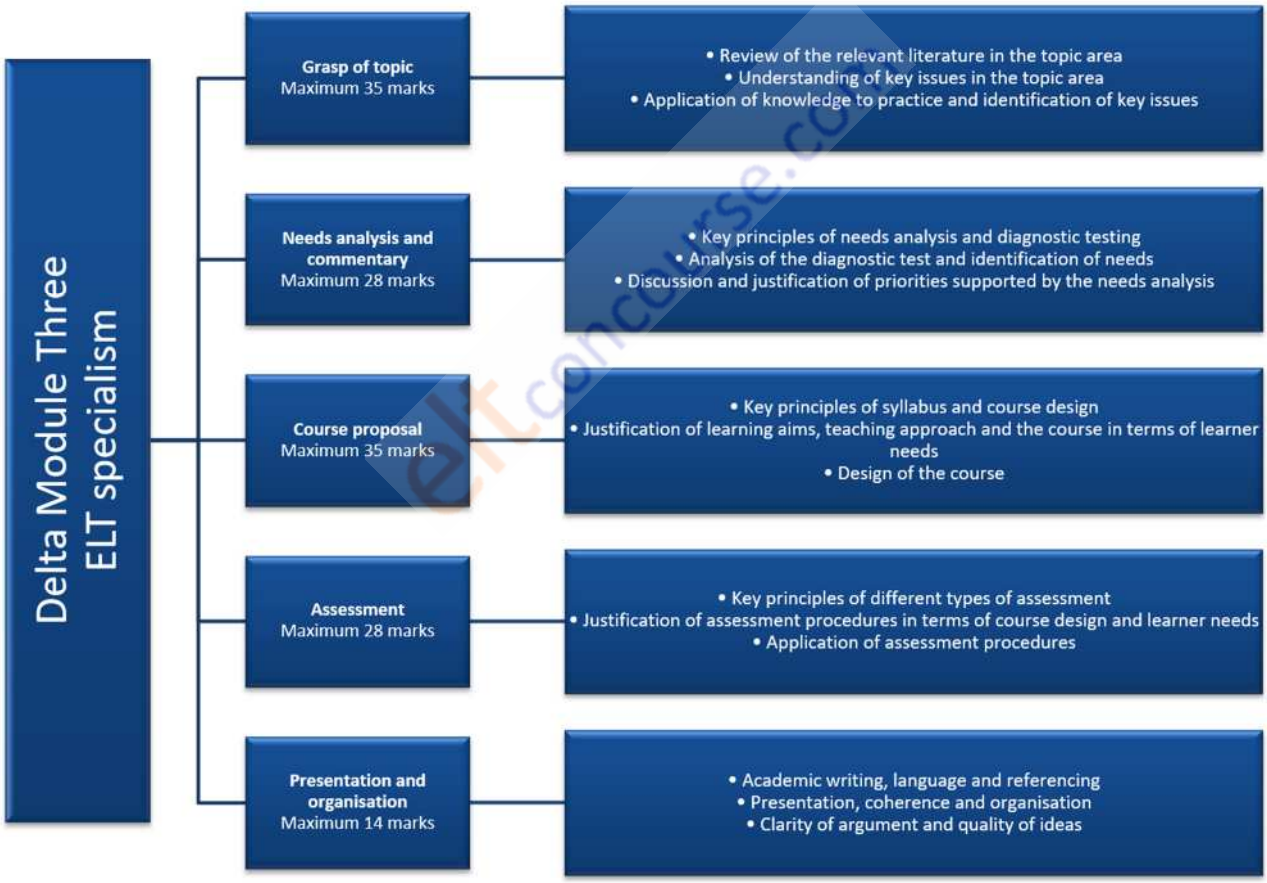
This module focuses on situation analysis and planning and implementing change in the context of a selected management specialism.

Assessment for both options is through a written assignment of 4,000–4,500 words.

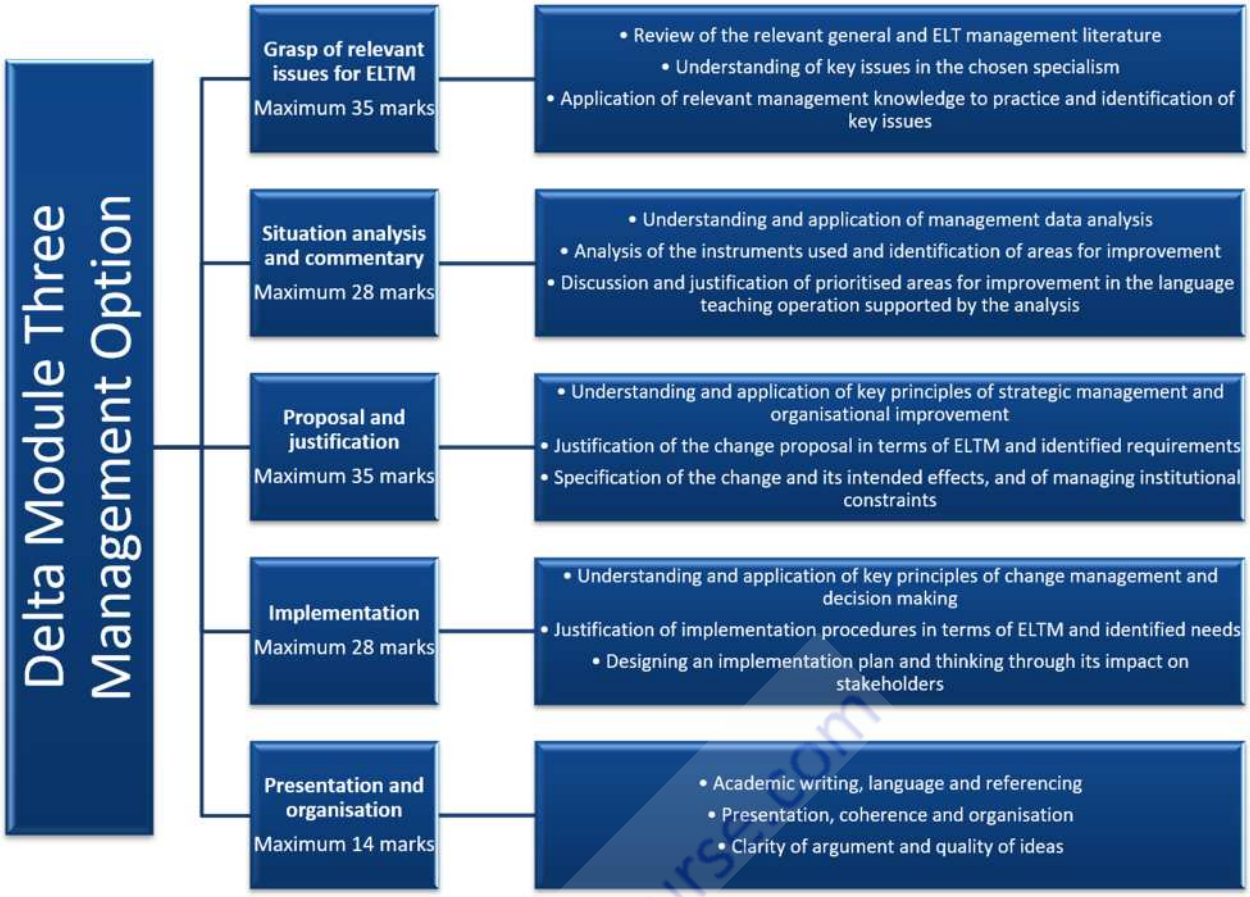
You do not have to take a course at a recognised centre or anywhere else to submit Delta Module Three. You can submit an assignment through any Cambridge Open Centre.

To find an open centre near you, go to the Cambridge English site at www.cambridgeenglish.org/find-a-centre/find-an-exam-centre/ and enter the details.

It looks like this for the ELT specialism option:



or this for the ELT Management option:



For the ELT specialism option, you can select a focus from:

- Business English (BE)
- Teaching young learners/young adults (specified age group required within a 5-year range e.g. 8–13, 14–19) (YL)
- English for Specific Purposes (ESP)
- English for Academic Purposes (EAP)
- Teaching examination classes (EX)
- Teaching one-to-one (1to1)
- ESOL learners with literacy needs (ESOLLIT)
- CLIL/Embedded ESOL (teaching English through subject/work-based learning) (CLIL)
- Teaching monolingual classes (MON)
- Teaching multilingual classes (MUL)
- Teaching in an English-speaking environment (ESE)
- Teaching in a non-English-speaking environment (NESE)
- Teaching learners online/through distance/blended learning (DL)
- Teaching English to learners with special requirements, e.g. visual/hearing impairment, dyslexia, ASD (SR)
- Language development for teachers (LDT)
- Language support (e.g. on mainstream teaching programmes, specialist skills support, such as supporting writing needs) (LS).

For the ELT Management option, your choice of focus is confined to:

- Academic management
- Human resource management (HRM)
- Customer service
- Marketing

It is important to recognise that these are the areas and that, within them, you need to narrow your focus. The theoretical discussion will concentrate on the area overall but the nuts and bolts of what you propose will we more confined and more narrowly focused.

Essential background for Delta

This is not a course for Delta, it is a guide, so what follows is a road map, not all the information you need.
There is a complete, and completely free, course for Module One on the site and much more concerning Modules Two and Three. All of that can be accessed from the Delta index. You can access it from the list of links at the end of this guide.
Use the information here to identify the areas you want to learn more about and then follow the links at the end of each part to access the guides on eltconcourse.com. The information will also inform your reading and research. If you are following a face-to-face course for any of the Delta Modules, what follows here will give you some essential data to work with and help you to understand what your tutors are talking about.

Theories of second-language acquisition (SLA)

This is an overview. There are references at the end to further reading on the site and elsewhere.

Culture and multilingualism

People have been learning and acquiring second (or third, fourth etc.) languages for thousands of years. There's nothing new in that.
In many parts of the world, the ability to speak multiple languages is the norm not the exception.
In India, for example, Hindi, English, Bengali, Gujarati, Kashmiri, Malayalam, Marathi, Oriya, Punjabi, Tamil, Telugu, Urdu, Kannada, Assamese, Sanskrit and Sindhi are all official languages and it is not uncommon to find people proficient in more than two of them.
In South Africa, IsiZulu, IsiXhosa, Afrikaans, Sepedi, English, Setswana, Sesotho and Xitsonga are widely spoken and even in the USA (a country often assumed to be more or less monoglot) over 400 languages are spoken, some very widely, 170-odd of which are indigenous to the area.
Within Europe, a number of countries have more than one official language. Switzerland is an obvious example but there are four official languages in Austria. 100 languages are spoken across the UK and one in five of London's population does not have English as a first language

Four important concepts

What is newer is the study of how second languages are learned or acquired. To understand the underlying theories, it is useful to have a set of thinking tools to hand and that means understanding four elemental concepts.

Competence vs. Performance

Ferdinand de Saussure, in his Course in General Linguistics (1915) distinguished between langue (roughly the internal rules and arrangements of a language) and parole (roughly the spoken and written forms of language seen in everyday settings).
Chomsky, much later (1965 / 2002), made a similar distinction between Competence and Performance.
Competence is the speaker's general, implicit and rarely articulated, knowledge of the grammar of a language and Performance is the speaker's actual use of the language in speaking and understanding it.
Chomsky was not concerned so much with what is actually said but with what can be said.

Use vs. Usage

This distinction was first proposed by Widdowson (1978) and refers to the difference between the formal structures of the language and the language as it is used in real communication for authentic purposes.

Briefly, the distinction rests on the difference between *signification* (what, on the face of it, an utterance means) and *value* (what it means in communication). So, for example, if someone says

I have a terrible headache

and the reply is:

It's nearly 6 o'clock in New York

while we know what the words mean (the significance), they carry no communicative value.

If, on the other hand, the reply is:

I'll get you something for it

then the response carries both significance and communicative value.

Much research into second-language acquisition is concerned with usage (how people acquire the formal systems of the language) and less effort has been devoted to how learners acquire the ability to use the language to get things done.

As English language teachers, we are concerned with both significance and value, of course.

Acquisition vs. Learning

This distinction is attributed to Krashen (to whom there is a separate guide on the site).

Acquisition is a process similar to the way in which children acquire their first language(s). It requires meaningful and frequent interaction in the language in which the speakers are not focused on form but on meaning.

Learning is, in contrast, a formal procedure which focuses on the explanation of rules and correction of language form.

It should be noted that Krashen was not explicitly stating that one is necessarily **better** than the other.

The distinction can be extended to the difference between naturalistic acquisition and instructed acquisition. The former refers to the almost unconscious picking up of a language and the latter to the deliberate choice to study and be formally taught.

Deductive vs. Inductive processing

Deductive processing involves the application of given rules to the data.

For example, once you have been made aware that putting the right ending on a German verb in the second person singular (familiar) is to substitute *-st* for *-en* then you can transform any number of infinitive forms in the correct way to get, e.g.,

rauchen – rauchst

bringen – bringst

and so on.

Inductive processing works the other way around.

Given the examples of the transformation above and some more examples, such as

reisen – reist

denken – denkst

etc.

You can figure out for yourself what the rule is.

(You will not, by the way, be right for all the verbs in the language and this won't help you much with meaning but you will, one way or another, have learned a useful rule.)

Internal factors

At the heart of all theories of SLA lie considerations of what the learner brings to the process and what role external factor play in it.

The starting point is the distinction between learning as a cognitive, conscious mental process and learning as a process of acquiring good habits.

Behaviourism

It is well attested that one can teach rats (and all sorts of other creatures) by a process of stimulus and reward. Rats, famously, can be taught complex sequences of behaviour such as finding their way through a maze based purely on rewarding, i.e., positively reinforcing, certain behaviours and punishing, i.e., negatively reinforcing, unwanted behaviour.

The theory relies heavily on work by, *inter alia*, Skinner (1957: 10) who is often quoted as saying:

> *We have no reason to assume ... that verbal behaviour differs in any fundamental respect from non-verbal behaviour, or that any new principles must be invoked to account for it.*
> *(Skinner (1957: 10))*

Behaviourism is the theory of learning that still underlies how you train your dog or drill your learners' pronunciation. It can be visualised like this:

Briefly, and somewhat unscientifically:

1. The process starts with a stimulus, say, a question from the teacher such as *Where did you go yesterday?* put to the organism (in this case, a learner of English). The stimulus can elicit a variety of responses but only the 'right' one will be reinforced.
2. So, for example, if the organism responds with *I go to the cinema* the teacher will negatively reinforce it with *No, that's wrong* or simply not reinforce it by saying nothing.
3. If, on the other hand, the organism produces the preferred response, *I went to the cinema* the teacher will reinforce it with *Yes, that's right!* (preferably in a loud and enthusiastic voice because the strength of the reinforcement is critical in instilling the correct habit). In this case, the reward is the teacher's approval but it could just as well be a chocolate biscuit.
4. Enough Stimulus > Response > Reinforcement cycles will see the habit instilled and the language acquired.

These are factors internal to the learner but they have significant implications for external factors such as the approach to teaching. It underlies drilling language in the classroom, setting mechanical (and not so mechanical) exercises, exposing learners to patterns of language, repetition of language, the avoidance of error and much else.

Cognitivism

Much research in the 1970s and later was focused on a determination to refute a behaviourist view of language learning and acquisition. Three main lines of attack emerged.

- Language use is unpredictable.
  Although it may be the case that turning left and right in a maze in a complex sequence of turns will inevitably lead to a reward, the same cannot be said of language.
  Even a response to something as straightforward as
  Good afternoon!
  could be a similar greeting or it could be a sheepish acknowledgement that one is very late for a morning lesson.
- Reinforcement is unreliable and variable.
  The people we speak to may respond more positively to the interesting content of an ill-formed sentence than to irrelevant or dull data presented in well-formed language.
- Innovation. Learners, even at early stages, are capable of producing utterances that they have never heard before. If language is a habit structure, acquired by repetition and drilling, they should not be able to do that.

The triumph of a more cognitivist view of language learning led to a number of competing theories concerning how SLA occurs. The initial attempt was to focus on internal factors but they all have significant external implications to do with presumptions concerning how language learning should take place to which we shall come.

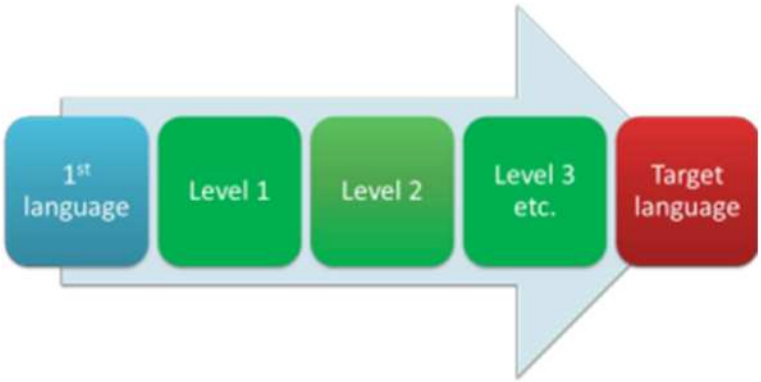
In addition to these basic distinctions, it is now necessary to add several other theories and ideas. Most of these concern theories of first language.

Error analysis

The analysis of learners' errors starts with seminal work by Pit Corder (1981) who set out to investigate how the errors that learners make reflect their internal mental processes.

The key concept is interlanguage.

Interlanguage can be visualised like this where the learner's current knowledge lies somewhere on a continuum from knowing nothing about the target language to full mastery:



The diagram oversimplifies and hides some interesting ideas concerning the sources of error and the current state of the learners' knowledge.

What studies showed was that although **some** errors were the result of applying first-language rules to the target language (which would indicate the transfer of language habits), some errors indicated that learners were creatively constructing rules and hypotheses to explain the data to which they were exposed.

If this is the case, then teaching needs to address the positive role of error, the concept of noticing the difference between one's own output and native-speaker models and the supply of adequately rich linguistic data for the learners' cognitive processes to work on.

Interlanguage is sometimes referred to as **an approximative system**.

Acquisition order

Claims have been made that structural elements of a language are learned or acquired in a sequence which is remarkably stable across learners with a wide range of language and learning backgrounds. Of late, enthusiasm for the idea of a fixed acquisition order has waned although there are some who still hold to it.

The jury is still out but there is undeniably some evidence that the phenomenon is real. What has become clear is that teaching which targets structures for which the learners are ready will be more effective than trying to impose a syllabus to beat the system.

Universal Grammar and the Language Acquisition Device

The essentials of these two ideas are covered in the guide on the site to Chomsky so, in brief:

- **Universal Grammar** refers to the idea that all languages exhibit common features which result, some say, from the structure of the human mind. For example, it is averred that all languages have phrase structures in common (i.e., a head and a complement) and that all languages share other characteristics including major word and phrase classes. It is, indeed, difficult to imagine a language which did not use noun phrases, subjects, prepositional phrases (or at least some way of connecting verbs to nouns) and so on.
- The concept of a **Language Acquisition Device** springs from the observation that children acquire language very efficiently and very quickly even in circumstances in which there is quite poor information for them to work on. The assumption follows that the human brain is hard-wired to learn language and that the process starts at birth or, some say, even before birth. What this means in practice is that, before we even leave the womb, our brains are prepared for the kinds of phrase structures and grammatical rules we will need to process the language we hear.

  Some have compared this to a kind of internal switchboard with which we can categorise input making guesses and assumptions.

  The key question for language teachers is whether, after a certain age, we retain any access to the device which helped us learn our first language.

Active Construction of Grammar and Connectionist Theory

Because it may be the case that both these mechanisms are functioning simultaneously, we'll consider them together.

- **Active Construction of Grammar** is a cognitive theory of language acquisition which rests on the assertion that learners of both first and second languages are actively hypothesising what its rules are and refining their hypotheses as more data become available. It explains, among much else, the fact that both first and second language learners may apply a newly-acquired rule indiscriminately and, for example, put an *-ed* ending on all

verbs to show past tenses before they refine the hypothesis and link the phenomenon only to regular verbs in English. It will also explain errors such as

Do you can come?

as evidence that the learner has made a hypothesis that all verbs form questions in this way in English.
Only later will the learner reconstruct the hypothesis to exclude modal auxiliary verbs from the scheme.
The phenomenon exemplified here is known as the **U-shaped learning curve**.

- **Connectionist Theory** is not dissimilar but it explains a problem that has been identified with the theory of Active Construction of Grammar.
  The problem is this:
  When children are asked to make past tenses or plurals from nonsense words which resemble real but irregular forms, they do not apply the grammar rules but respond in terms of statistical likelihood.
  For example (from Bergman *et al* (2007)), when asked to form the past tense of *fring*, many children will suggest *frang* or *frought* (by analogy with *ring* and *bring* etc., respectively) rather than the structurally predictable *fringed*.
  It has been suggested that humans make neural connections in the brain based on the **frequency** of what they hear rather than making rules based on the **structure** of what they hear.

It is clear as far as teaching the language is concerned that for either of these theoretical mechanisms to function efficiently, the data presented to learners has to be orderly and rich enough for them to form hypotheses effectively and adapt them appropriately as new data become available.

External factors

There are also a number of factors external to the learner which need to be considered, if only briefly.

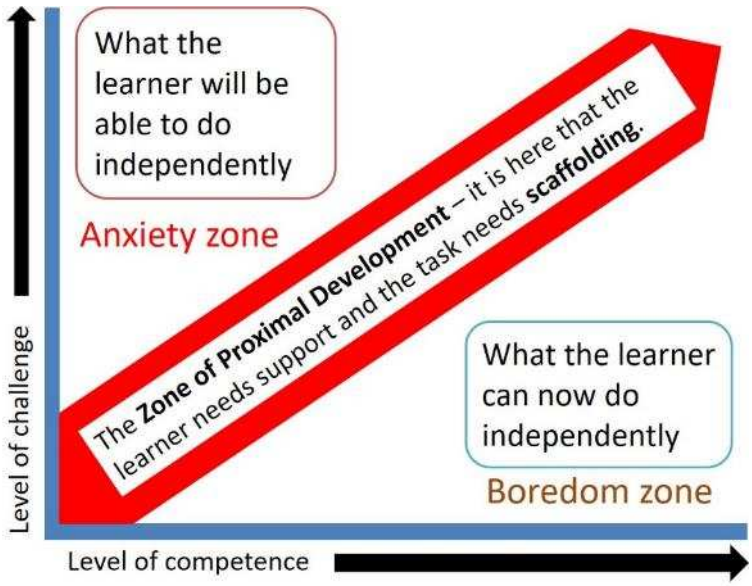
Social factors

Much of Communicative Language Teaching lays great stress on natural and appropriate language as the target of instruction.
It follows that in order to be able to acquire pragmatic as well as formal competence in a language, learners need to be exposed to appropriately complex social situations in which the target language is set.
Similar connectionist and active construction mechanisms may also be at work here as the learners refine their hypotheses about what is socially appropriate to realise a particular language function and what is statistically the most frequent way of doing so.
Also in play here are motivational issues. Gardner (1985), for example, emphasises the role of learners' attitudes to the culture in which the second language is set. Those who perceive it as high status and desirable will have greater integrative motivation and be more successful in acquiring the language whereas those who remain isolated from the target-language culture tend to develop only a very basic competence.

Input

The behaviourist view of input in the language learning process was that the input had to be very carefully tailored to the learners' current competence and, by a process of repeated encountering the data and repeating them in bite-sized doses, learning and competence would follow. This is the underlying theory that gives rise to drilling and very controlled oral and written language practice.
The approach has been challenged in two ways:

- One of Krashen's 5 famous hypotheses is the Input hypothesis: for optimum effect, the input a learner receives should be a) comprehensible and b) just above the level of the learner. This is sometimes abbreviated to INPUT + 1 or just i + 1.
  Such input allows the acquisition and learning devices (whatever they are) to operate on sufficiently comprehensible and challenging data.
- Vygotsky and later writers assert the importance of **scaffolding** the input to allow learners to achieve more than they could if left to process the data independently. Vygotsky's contribution concerns the Zone of Proximal Development or ZPD which can be visualised like this:



Guides on eltconcourse.com

All the above concerns some quite rarefied theory but a good theory has practical implications and advantages.
The in-service section of ELT Concourse has a range of guides to specific areas of methodology and background theory. There is also a much fuller glossary of terms. You can access both from the list of links at the end of this guide.

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Understanding methodology for Delta

This is not a course for Delta, it is a guide, so what follows is a road map, not all the information you need about methodology.

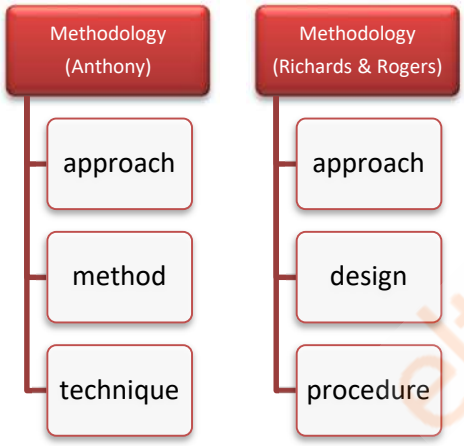
There is a complete, and completely free, course for Module One on the site and much more concerning Modules Two and Three. All of that can be accessed from the Delta index which you can access it from the list of links at the end of this guide.

Defining a methodology

A simple definition of methodology is something like *a way of getting from here to there*

A dictionary definition of methodology is *a system of methods used in a particular area of study or activity*

There are two common ways to define methodology in English Language Teaching and, graphically, this is how they look:



The left-hand set was developed by Anthony in 1963. The right-hand set was developed from Anthony's definition later and appears in Richards and Rogers, 2001. Briefly:

Approach

For Anthony, an approach was simply a set of principles or ideas about the nature of language learning.

For Richards and Rogers, it was similar but explicitly divided into theories of what language is and theories of how learning a foreign language happens.

The second of these definitions has the advantage of being quite explicit.

Method or Design

It is in this section that approaches to lesson design fall. Lesson shapes such as Present-Practice-Produce or Test-Teach-Test are not methodologies or methods. They are alternative ways to structure a lesson **within** a methodology.

For Anthony, method described the plan for the presentation of language which is consistent with the approach.

Richards and Rogers' concept of design is somewhat broader and covered the practical implications in the classroom: syllabus design, activities and the roles of teachers and students.

These are not all that different but again, the latter one is more explicit.

Technique or Procedure

Technique, for Anthony, was just any teaching trick or way of doing something in the classroom such as eliciting, approaching a reading text, encouraging authentic speaking, drills and so on.

For Richards and Rogers, too, the term procedure refers to what we see happening in the classroom when a particular approach and design are implemented.
It doesn't matter all that much which breakdown you accept. Both are fairly arbitrary and subjective ways of breaking down a complex area.

Methodology in practice

Not all methodologies will fit neatly into the categories above.
For example, Communicative Language Teaching, the current dominant methodology, has a good theory of language but little to say concerning a theory of learning. Some earlier methodologies such as Situational Language Teaching were similarly deficient but some, audio-lingualism, for example, had very clear theories both of what language is and how people learn languages.

Some popular methodologies

This list, which is roughly chronological order, is not at all exhaustive. Follow the links at the end for more.

Grammar-translation

The importance given to the study of Latin and Greek as a way of accessing ancient literature heavily influenced the teaching of modern languages, too, at one time. The approach had (and, indeed, still has) five main strains:

- Conscious memorising of grammatical rules
- Focusing on the sentence as the unit of study
- Conscious memorising of lists of lexis with their mother-tongue translations
- Translating in and out of the target language as practice
- Reading the literature of the target language

Situational Language Teaching or the Oral Approach

This was predominately an early 20th century, British-based innovation.
It relies on two principles:

- That language should be taught and presented in a social context: a situation so books based on it were and are full of pictures of settings in which the language is presented.
- That the focus of the syllabus should be on word order, inflection and the distinction between structural words and content words.

Audiolingualism

This was developed during World War Two in the United States and is dependent on two theories:

- A theory of language: structural linguistics
  Simply put, this is the theory that language is primarily spoken and understandable in terms of increasing level of complexity: from phonemes, up to morphemes to words, phrases, clauses and sentences. To this day, the theory underlies most structural syllabuses.
- A theory of learning: behavioural psychology: see above for a brief description of behaviourist learning theory.

The approach was much criticised by, among others, Chomsky and the school of cognitivism. See above for a brief description.

Communicative Language Teaching

Arising from later studies of language in particular, CLT has come to dominate the profession with few practitioners denying that communicative ability is the aim of their teaching.
Communicative ability can be briefly defined as:
The ability to:

- Apply grammar rules of a language in order to form and recognise grammatically correct sentences
- Know where, why and when to use these sentences to whom

There are two recognisable forms:

- Strong form CLT: You can only learn a language through the effort to communicate so no teaching of language forms – no pronunciation teaching, no vocabulary teaching, and no grammar teaching.
- Weak form CLT: The goal of language teaching is communicative competence but all types of teaching and input are appropriate providing the goal is maintained.

Task-based Teaching or Task-based Learning

This approach is based on his idea (or realisation) that learners of English (or any language for that matter) can just as well learn the language by focusing on non-language-based tasks as they can when explicitly being taught the structures and functions of the language.

The Natural Approach

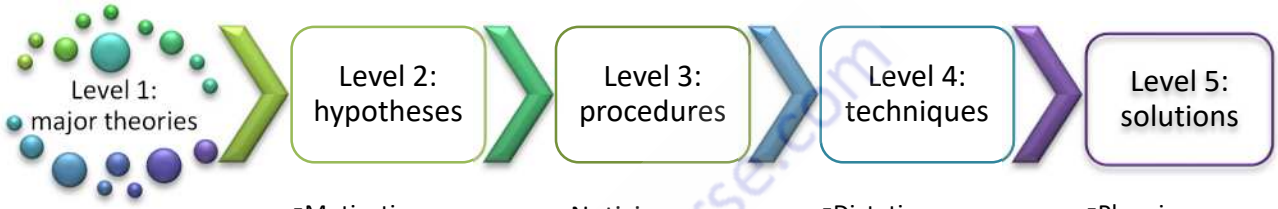
This grew out of Krashen's work and his 5 major hypotheses about how learning happens.

- When learners try to speak in the new language, the teacher is interested in what they have to say, not whether they say it perfectly.
- As long as learners understand what the teacher is saying they are acquiring the language
- Learners may choose to remain silent until they feel ready to use the target language.
  Delayed oral practice assumes that learners, especially beginners, need a period of time to assimilate what they hear before being asked to produce the target language. In other words, to build competence before performance.

Refining and unpacking methodology

On the site there is a rather more sophisticated definition of methodology which aims to link Approaches, Methods and Techniques (or Approaches, Design and Procedures) in a way that allows some consideration of what fits with what. You can access it from the list of links at the end of this guide.

The summary looks like this:



- Theories of learning
- Theories of language

- Motivation
- Acquisition vs. learning
- Input + 1
- Interlanguage
- Second-language acquisition theories
- Zone of Proximal Development

- Noticing
- Inferring
- Scaffolding
- Input into intake
- Structuring lessons

- Dictation
- Elicitation and IRF sequences
- Questioning
- Error treatment
- Communicative activities
- Form-focused activities
- Skills work
- Monitoring
- Feedback routines

- Planning
- Grouping learners
- Nomination
- Managing tasks
- Materials design
- Comparative language work
- Practice tasks
- Instructions
- Concept checks

Level one is akin to Anthony's and Richards and Roger's Approach, Levels 2 and 3 cover their Method or Design respectively (although there is some overlap to the left) and Levels 4 and 5 refer to Techniques or classroom Procedures.

A glossary of methodology and background terminology for Delta

The following are some terms and concepts with which may need to be familiar to be able to understand and describe methodology and learning in English Language Teaching at Delta level. There is an online glossary which you can access from the list of links at the end of this guide, has links to guides for more information.

Term	Brief explanation
acceptability	A judgement concerning the appropriateness or accuracy of a language item.
acculturation model	The view that success in learning is related to whether and how much a learner a) wishes to communicate with speakers of the target language b) has the opportunity to do so b) wishes to integrate socially
achievement test	A test designed to discover how well the targets of a learning programme has been reached.
acquisition	A concept contrasted with learning which refers to the unconscious 'picking up' of a language with little if any focus on formal instruction or learning.
active construction of grammar	A theory of learning which suggests that learning is a process of developing and refining hypotheses about language structure.
active vocabulary	Describing the language which a learner can both understand and use. See also **passive vocabulary**.
adjacency pair	Two utterances related by function and often co-occurring, For example, apologising and accepting apologies.
affective filter hypothesis	The concept that feelings of insecurity, uneasiness and danger will negatively affect how well a learner can focus and be successful.
affordance	The perceived possibilities in the environment and the items in it. You can use a coat hanger to hand a coat on or to bend into shape as a temporary tool.
agglutinating languages	Those languages which add morphemes together to form longer lexemes with each morpheme representing an additional meaning. Such languages have high morpheme to word ratios.
alteration	A coping strategy in whereby speakers will simply alter the message if their language resources do not allow them to express the original idea.
alternative answer item	A test which allows only two possible answers such as True/False.
analytic languages	Those languages which use few grammatical morphemes and have a low morpheme to word ratio.
analytic scoring	Scoring a mark for each component of a task.
approach	One factor in the definition of methodology, referring to the background theories of language and learning.
appropriateness	Descriptive of the social acceptability of a language item.
approximation	A coping strategy which involves either circumlocution or substitution in the face of ignorance of the correct form.
approximative system	A concept akin to **interlanguage** describing the learner's current mastery of the target language.
aptitude testing	Testing the ability to learn a subject.
audio-lingualism	An approach to language teaching which draws on structural linguistic analysis of language and behaviourist theories of learning. A development is audio-visual teaching making use of images, moving or otherwise.
audio-visual aid	Any chart, diagram, object, video sequence or audio recording etc. used in a classroom.
aural	Referring to hearing / listening.

authenticity	The degree to which teaching materials come from the 'real world' and are used as originally intended. Materials may be authentic in terms of not having been designed for use in a classroom but inauthentic in terms of how they are used. Full authenticity is achieved if the material is not designed for a pedagogical purpose and is used in the way it was intended by its producer.
autonomy	The state of being in independent control of your own life.
avoidance strategy	One of a range of **coping strategies** which involves expressing things, usually more simply, and avoiding the use of lexis and grammar with which the learners is unfamiliar or insecure.
backchaining	A drilling technique which involves working back from the end of an utterance.
back-channelling	The responses of a listener intended to show e.g., rapport, interest and attention.
backwash	Also washback. The effect that the construction and content of a test or examination has on the content and activities of a teaching programme.
barrier test	A test designed to filter candidates for certain course programmes on the basis of their current ability.
Bayesian processing	A form of inferencing in which the learner makes and discards hypotheses as the data get richer.
behaviourism	A theory of learning which asserts that learning occurs in a stimulus-response-reinforcement cycle.
Bloom's taxonomy	A way of categorising and describing educational objectives in terms of the cognitive difficulty of tasks.
bottom-up processing	Using one's knowledge of the grammar, phonology and lexis to understand or produce a text. Compare **top-down processing**.
cautious writing	See **hedging**.
circumlocution	A coping strategy involving the avoidance of unknown or little-known items to achieve communication by talking around the item. E.g., using *The thing which opens cans* instead of *The tin opener*.
CLIL	Content and Language Integrated Learning.
closed pairs	A way of grouping learners so they are all working in pairs and not paying attention to other pairs. Compare **open pairs**.
Cloze test	A test in which words are removed regularly (every fifth or seventh, for example) from a text for the learners to complete. Casually, a **gap-fill** task.
cognate	A word similarly derived in at least two languages which is related in meaning and recognisable in form. Cognate words are sometimes **false friend**s (not false cognates, a term which refers to words which look similar in two languages but which are wholly unconnected in derivation).
cognition **cognitive (adj.)**	Thinking.
communication strategies	Any of a range of resources which a learner uses to communicate. They include coping strategies.
communicative competence	A term variously defined which includes at least: linguistic competence (knowledge of the systems of the language), sociolinguistic competence (knowledge of the rules of speaking), discourse competence (knowing how to use and respond to different types of speech acts) and strategic competence (knowing how to use language appropriately).
Communicative Language Teaching	A methodology which has as its aim the ability to communicate effectively and which uses simulated or real communicative situations in teaching.

Community Language Learning	An approach to teaching which draws heavily on theories of counselling (and, some would argue, group therapy sessions).
compensation	The ways in which speakers may compensate for a lack of language skills and knowledge. See **coping** strategies.
competence	A term contrasted with **performance** which refers to the speaker's intrinsic knowledge of the language, its lexicon, phonology and structures.
comprehensible input	Language which can be understood and form the basis of learning. This often refers to language which is just above the learner's current knowledge but still comprehensible.
computer assisted language learning (CALL)	Using computers as a major element in the teaching-learning process.
concept checking question	A **display question** intended to ascertain whether an idea has been understood.
concurrent validity	A measure of how well a test performs in comparison with other tests targeting the same knowledge and skills.
connectionist theory	The theory which holds that people can make guesses and hypotheses about language structure based on statistical probabilities rather than analogy.
construct validity	Descriptive of a test-setter's ability precisely to determine and explain what is being tested.
content validity	A measure of how far and how accurately a test targets the content of what a learner has encountered.
context	The social situation in which language is set. The term is often used loosely to refer to **co-text**.
contrastive analysis	Analysis of the similarities and differences between languages.
conversation frame	A set of instructions concerning the content and stages in a practice dialogue.
conversational analysis	An approach to the study of social interaction concerned with verbal and non-verbal behaviours.
coping strategies	Various communicative strategies which help learners compensate for a lack of knowledge or skill. They include: **circumlocution**, paraphrasing, asking for repetition or clarification and **avoidance**.
corpora	Large, computerised databases of language samples used for research.
co-text	The language items which surround a target item and can be used to aid understanding of it. The term **context** is often used loosely to refer to co-text.
coverage	A measure of how broad an area a lexeme can refer to. For example, vehicle has greater coverage than car although it is less frequent.
creativity	A coping strategy in speaking which involves the use of first language, direct translation from first language or simple invention of terms and structures.
criterion referenced testing	Measuring learners' ability in a test against a set of criteria. Compare **norm referencing**.
critical period hypothesis	The concept of there being a period of childhood and adolescence beyond which a first language cannot be acquired with success.
Cuisenaire rods	Coloured rods of various lengths used in **Silent Way** teaching and elsewhere as a visual representation of structures and stress patterns etc.
deductive learning	Learning based on being given the rule and from that to produce acceptable language. Compare **inductive learning**.
delayed correction	A technique which avoids the interruption of an activity and leaves correction of language until its completion.

descriptive grammar	A grammar reference which describes what native speakers do rather than attempting to say what is right or wrong.
diagnostic test	A test to discover learners' strengths and weaknesses for planning purposes.
dictogloss	An activity in which learners use their knowledge of structure, collocation, colligation and lexis to re-construct a heard text.
differentiation	Varying tasks and procedures to allow for different level of skill and knowledge in the individuals in a group.
direct method	Teaching a language in the language.
direct test	Testing a skills by requiring the test-taker to demonstrate it.
discourse analysis	Analysing language above the level of the sentence.
discovery learning	Learning through being led to the rules by observation and noticing. See also **inductive learning**.
discrete item / point test	A test format with many items requiring short answers which each target a defined area.
discrimination	Either: The ability to distinguish closely related lexemes, sounds or structures. Describing the need for a test to make a clear difference between learners.
discussion	A type of text which seeks to discuss the issue rather than to persuade the reader / hearer of the truth of a proposition.
display question	A question to which the teacher knows the answer and is intended as a check on a learner's understanding and knowledge.
distractor	These are the wrong answers in a multiple-choice test task. The closer the distractors are to the correct answer, the more difficult the test is.
Dogme	A communicative methodology which involves the avoidance of dependency on materials and excessive planning averring that the targets and syllabus emerge from the needs of the learners.
drill	Any technique based on repetition or cueing.
EAP	English for Academic Purposes.
eclecticism	Selecting from a range of theories approaches and materials.
EFL	English as a Foreign Language. Now usually ESOL or ESL.
EIL	English as an International Language.
ELF	English as a Lingua Franca.
elicitation	Drawing out information and good guesses from learners rather than simply informing them
ELT	English Language Teaching.
emergent language	Language which arises during the course of teaching and may, or may not, need some expansion, feedback or response.
ENAP	English for No Apparent Purpose. Often this describes the English required by young learners on general English courses.
encyclopaedic knowledge	What a person knows about the world in general.
EOP	English for Occupational Purposes
error	Distinguished from slips, mistakes or lapses and descriptive of a true lack of knowledge causing mal-formed or unacceptable language production.
ESL	English as a Second Language.
ESOL	English to Speakers of Other Languages.
ESP	English for Special Purposes (such as Science, Business, Academic study etc.).

expectancy theory	The theory that the level of motivation is determined by: the value of the outcome, the learner's expectation of being able to learn the targets and the likelihood of success.
exposition	A type of text which seeks to persuade the reader / hearer of the truth of a proposition rather than discuss the issue.
extensive	Reading or listening in quantity rather than to limited amounts of language.
extrinsic motivation	Motivation which comes from outside the learner.
face validity	A measure of how much like a proper and reliable test an assessment procedure looks.
facilitation	The ways in which speakers can make their message easier to understand. See also **language facilitation**.
false friend	A word in the target language derived from the same source as in the learner's first language but whose meaning is no longer (or was never) synonymous. This is not a false **cognate**.
field (in)dependence	The theory that people can be divided into those who are strongly or weakly influenced by the surroundings of what they perceive.
field of discourse	The topic or register area of a text of any kind.
FLA	First Language Acquisition. See also **SLA**.
flooding	Adapting or constructing texts in which the target language occurs repeatedly as an aid to **noticing**.
fluency	The ability to speak or write smoothly with the minimum of hesitation, backtracking and rephrasing.
formative assessment	Testing and assessment during a teaching programme intended to inform planning for the following parts. Compare **summative testing**.
fresh start	Ensuring that test items are discrete and the performance in one task will not be dependent on success in a previous task.
function **functional syllabus**	a) The social purpose for which language is produced. b) The grammatical role of an item. A functional syllabus, often combined with **notion**al categories focuses on the first of these definitions.
gap-fill task	A task or test item in which words or longer units are removed and which the learner must insert. See also **Cloze test**.
genre **genre approach**	Texts which share the same communicative intentions will exhibit cultural conventions concerning language and information staging common to other tests in the genre in which they can be placed.
gist reading / listening	Reading or listening to get a general overview of the topic and structure of a text. See **skimming**. See **monitor listening**.
Gouin Series, The	Teaching in which language is presented as a series of logically sequential steps in undertaking everyday activities.
grammar translation	An approach to teaching which focuses on accessing the culture and literature of the target language using translation and grammatical study.
group work	An activity in which learners work cooperatively in groups larger than two.
guided discovery	See **noticing** and / or **inductive learning**.
hedging	Writing and speaking especially in English for Academic Purposes which deploys a number of shielding devices and modality to make tentativeness clear.
hierarchy of needs	The arrangement of human needs on a scale which may determine levels of motivation.

Honey-Mumford	See **Mumford-Honey**.
human language	Human language differs in fundamental ways from animal communication.
humanism	A term referring to the importance of human values, self-awareness, sensitivity and cultural appropriateness in teaching methodologies.
imitation theory	The theory which holds that children and/or adults acquire language by imitating what they see and hear around them.
indirect test	A test which seeks to assess the underlying skills and knowledge required in the use of language rather than testing a skill directly.
Indo-European languages	A large family of languages (which includes English, most European and many Asian languages) presumed to have originated in the Caucasus.
induced error	An error which is caused by poor explanation, incomplete explanation, poor materials or misinformation.
inductive learning	A learning procedure involving scrutiny of multiple examples of a form or system to arrive at the rule. Compare **deductive learning**.
inferencing	Working out meaning or gaining other information by a cognitive approach to making logical connections.
information gap	A type of activity in which learners hold different information which they must pool to achieve the task target.
innateness theory	The theory that the ability to learn a language is genetically determined.
input hypothesis	The assertion that the data a learner encounters should be both comprehensible and just above the learner's current level to lead to successful language acquisition.
instrumental motivation	Motivation which arises from the need to do something else with the language.
integrative motivation	Motivation which stems from the need to fit in to the target-language culture.
integrative testing	Combining many language elements to do the task. Public examinations contain a good deal of this sort of testing with marks awarded for various elements: accuracy, range, communicative success etc.
intensive	Reading or listening in detail rather than trying to get an overall idea of a text.
interaction	Language use to maintain social relationships rather than achieve ends. Compare **transaction**.
interference	The negative effect of a learners first language(s) on the learning of a target language. Also called first language interference.
interlanguage	A concept akin to an **approximative system** describing the learner's current mastery of the target language.
intrinsic motivation	Motivation which comes from within the learner.
isolating languages	Languages which very few or no grammatical morphemes and rarely inflect lexemes. They have very low morpheme to word ratios.
language acquisition device	A theory positing the existence of a genetically endowed mental template or mind module for allowing the rapid acquisition of a person's first language(s).
language and thought	Describing the debate concerning whether one's first language determines the way one thinks or *vice versa*.
language facilitation	The way in which similarities in the lexicon and structure of a learner's first language(s) may help in the learning of another language.
learner-generated syllabus	A syllabus which relies on learners knowing what they need to do in English and what they need to learn to master the skills they need. The syllabus is negotiated between the students and the teacher/institution.
learning strategies	Any approach a learner takes to making learning more successful personally.

learning styles	Generally discredited theories concerning how individuals may have preferred learning styles.
lexical syllabus	A syllabus which focuses on lexical patterns and common ways to express meaning.
lexicon	a) A learner's total knowledge of words in a language. This includes both active and passive vocabulary. b) the complete set of all the lexemes in a language. The English lexicon is reckoned to contain many hundreds of thousands of words as well as prefixes and suffixes.
lockstep	Descriptive of activities in which all learners are doing the same thing at the same time.
meaningful drill **meaningless drill**	The former refers to drill in which the learner can get the right answer without understanding the language at all, the latter to those in which some understanding is necessary. A meaningless drill is sometimes called a mechanical drill.
metalanguage	The language we use to talk about language.
method	Used loosely, this term means methodology but more technically it is just a part of a methodology.
mistake	See **error**.
mode of discourse	In genre theory, this refers to the type of text that is produced and the medium of communication which is used.
monitor hypothesis	The theory that users of the language can monitor their own output for acceptability but that the system only works retrospectively.
monitor listening	A process akin to scan reading in which the hearer monitors a test for relevance before switching to **intensive** listening.
motivation	The willingness to expend effort in doing something.
multiple intelligence theory	The theory that humans have a range of different intelligence types in different proportions.
multiple-choice test	A test which requires the taker to select from a range of possibilities for the right answer (usually more than two).
Mumford-Honey categorisation	A categorisation of people into four types: activists, pragmatists, reflectors and theorists. Now discredited.
narrative texts	A text designed to relate a dramatic series of events.
nativism	The theory that the ability to acquire language is hard-wired into the human brain.
natural approach	A teaching approach which is based on a theory of how people acquire rather than learn a language.
natural order hypothesis	The theory that language systems are learned or acquired in a fixed and unalterable sequence.
needs analysis	Discovering learners' needs and wants.
norm referencing	Measuring test takes' performance against each other rather than a set of criteria for task achievement. Compare **criterion referencing**.
noticing	Actively comparing what you see and hear with what you produce and making yourself aware of language form and function.
notion **notional syllabus**	Language which expresses concepts such as lateness, height, temperature, frequency etc. A syllabus based on such items often in conjunction with **functions**.
objective test	A test which is mechanically marked without calling on the judgement of the marker.
open pair	A pair performing a task while the other learners watch.
oral	Referring to speaking.

overgeneralisation	A source of error stemming from the overgeneralisation of a learned rule. This is also referred to as ignorance of rule restriction.
passive vocabulary	The vocabulary a learner can understand but not use. See also **active vocabulary**.
pedagogic grammar	A grammar designed for learners and for teachers to use.
performance	A term contrasted with **competence** which refers to the speaker's actual language production.
personalisation	Making the topic of tasks personally relevant to learners.
placement test	A test designed to group learners into appropriate study groups or classes.
polysynthetic languages	Those languages which have a very high morpheme to word ratio as they add both inflexional and meaningful morphemes together to make longer lexemes.
PPP	Presentation, Practice, Production.
practicality	A measure of how easy and practical a test is to administer and mark.
predictive validity	A measure of how well a test results will predict learners' actual ability to perform language tasks and communicate.
prescriptive grammar	Grammar which sets out what is considered right and wrong rather than describing what people say.
problematising	Leading learners to realise that there is something worthwhile to be learned by encouraging error.
procedural syllabus	A syllabus which focuses on tasks to be accomplished. See also **Task-based Learning and Teaching**.
procedure text	A text designed to explain how something is done.
process approach	An approach to teaching (especially of writing) which focuses on writing subskills rather than the end product.
product approach	An approach to teaching (especially of writing) which focuses on producing a text
productive skills	Writing and speaking.
proficiency test	A test aimed at assessing a learner's current abilities in English.
progress test	A test to check progress as part of **formative** assessment.
question types	Teachers are able to ask questions in a variety of ways: closed, open, yes-no and so on.
realia	Items brought into the classroom from the 'real world'.
receptive skills	Reading and listening.
recount texts	A text designed to relate a simple series of events.
reform movement	The general term for those involved in the reaction against grammar and literature based language teaching methodologies.
register	The field of interest in which language occurs.
reliability	A measure of how trustworthy a test is.
role play	A communicative activity in which the learners play out a role.
rubric	The instructions for a test item.
Sapir-Whorf hypothesis	The hypothesis that the language we speak determines the way we think.
scaffolding	The help and support given to learners working in the **Zone of Proximal Development**.
scanning	Reading through a text to locate specific information only.
schema (plural schemata)	A mental framework in which information is ordered and classified.
Silent Way, The	An approach to teaching in which the teacher remains as silent as possible. The main reason for this is to devolve as much autonomy and decision making as possible to the learners.

Situational Language Teaching	An oral approach to teaching popularised in Britain.
situational syllabus	A syllabus which covers the settings in which learners will have to deploy appropriate language.
skills-based syllabus	A syllabus which targets language abilities rather than the formal aspects of language.
skimming	Reading quickly to get the gist of a text.
SLA	Second Language Acquisition. See also **FLA**.
social constructiveness / construction theory	The theory that children learn to use appropriate and accurate language by participating in social interactions with adults and by analogy that adults can learn a second language is a similar fashion.
structural linguistics	The study of language from a structural point of view involving phonemes, morphemes, words, phrases, clauses, sentences and texts as a hierarchy.
structural syllabus	A 'traditional' syllabus, listing formal language items to be learned. The ordering of items usually depends on a judgement concerning their complexity rather than communicative utility.
style	Variation in formality.
subjective test	A test which is not mechanically marked and calls on the judgement of the marker.
Suggestopedia / Desuggestopedia	An approach (sometimes referred to as a method by its proponents) to language teaching based on the work of Georgi Lozanov. The name is a portmanteau word taken from 'suggestology' and 'pedagogy'.
summative testing	Testing at the end of a programme to see how well the targets have been achieved. Compare **formative testing**.
synthetic languages	Languages which employ considerable inflexions for case, number, tense and gender to make lexemes carry these signals.
Task-based Learning and Teaching	A communicative methodology which focuses on the achievement of tasks rather than language analysis.
taxonomy of educational objectives	See Bloom's taxonomy.
teacher roles	The taking on of different roles and responsibilities to suit the nature of the phase of a lesson.
teacher talk	The language a teacher uses in class.
teacher-induced error	Errors caused by poor or insufficient explanation or information about language or by poorly designed and targeted materials.
tenor of discourse	In genre theory, this refers to the relationship between the speaker / writer and the hearer / reader.
tonal languages	Languages in which the tone placed on a lexeme alters its meaning.
top-down processing	Using knowledge of generic structure allied to knowledge of the world and the text's topic to aid understanding. Compare **bottom-up** processing.
topic sentence	The sentence in a paragraph, usually the first, which sets out the theme of the paragraph.
topic-based syllabus	A syllabus organised around topic rather than language structure.
Total Physical Response	A structural teaching methodology.
transaction	Language use to achieve ends rather than maintain social relationships. Compare **interaction**.
transformational-generative grammar	An approach to grammar analysis which attempts to find the rules for the production of all possible correct utterances.

TTT	Test-Teach-Test.
turn-taking	One of the ways conversation is managed.
universal grammar	The theory that suggests that all human language is structured in the same way.
use / usage	The former refers to an utterance's communicative value, the latter to its significance or formal meaning.
U-shaped learning	Descriptive of the fact that both children learning their first languages and some learning a second will acquire a correct irregular form before applying the rule indiscriminately and producing the wrong form before realising the limitations and reverting to the correct form.
validity	A measure of how well a test actually tests what it says it does.
VARK	The discredited theory that people have a mixture of visual, audio, reading and kinaesthetic learning styles.
wait time	The amount of time a teacher waits after asking a question and before moving on.
washback	See **backwash**.
xenolinguistics	The field of study concerned with imagining what an alien language may be like.
ZPD	The Zone of Proximal Development. The theory is that learners are successful when operating in a zone where they can complete tasks only with small amounts of judicious help.

References:
Anthony, E. M (1963) *Approach, Method, and Technique*, ELT Journal (2): 63–43
Richards, J, and Rodgers, T (2001) *Approaches and Methods in Language Teaching,* Cambridge: CUP

For more, go to the in-service index to methodology and background theory go to the background index on the site. You can access it from the list of links at the end of this guide.

Language Systems Analysis for Delta

This is not a grammar book.

This section covers, **in outline only**, the areas which you need to understand for the Module One examination and when working on Language Systems assignments for Module Two. No effort to be exhaustive has been made here. For more, you need to consult guides on the site to the areas you intend to teach for Module Two and, to prepare yourself for Module One, you need to follow the course on eltconcourse.com or do your own research (or both).

After each section, there is a table of links which will take you to the relevant indexes to guides on the ELT Concourse site.

A separate index of all the guides and topics in the site can be found by looking through the A-Z Index on the site. You can access it from the list of links at the end of this guide.

Language analysis resources

For Module One

The guides on eltconcourse.com will be sufficient to prepare you for the examination, especially if you take the preparation course on the site.

For Module Two

For Module Two you are expected to do a good deal of wider-ranging research for which no single source is enough – not even eltconcourse.com. The guides on the site will give you enough to write the analysis part of any Background Essay dealing with language systems but you cannot lift wholesale from them and you must refer to other sources, if only for a different point of view.

External References

If you are preparing for Module One independently or are taking a distance / online course for Module Two you may not have access to a very wide range of resources. However, you should try to access at least two or three of the following texts to inform your language analysis.

There are two types of grammars, divisible into two subgroups:

Prescriptive grammars, which tell you what is correct and what is wrong

Descriptive grammars which attempt to describe and analyse what native speakers actually say and write

The subgroups are:

Pedagogic grammars intended for learners which usually simplify somewhat and make some assumptions regarding how language is learned.

Reference grammars intended for teachers and other researchers which try to be as complete and in-depth as possible.

Alexander, L. G, Longman, 1988	*Longman English Grammar*
Carter, R, Cambridge University Press, 2006	*Cambridge Grammar of English*
Chalker, S, Macmillan, 1984	*Current English Grammar*
Cowan, R, Cambridge University Press, 2008	*The Teacher's Grammar of English: A Course Book and Reference Guide*
Foley, M & Hall, D, Pearson, 1988	*Longman advanced learners' grammar*
Leech, G and Svartvik J, 3rd edition, Longman, 2003	*A Communicative Grammar of English*
Leech, G, Longman, 1987	*Meaning and the English Verb*
Lewis, M, Language Teaching Publications, 1986	*The English Verb: An Exploration of Structure and Meaning*

Lock, G, Cambridge University Press, 1996	*Functional English Grammar*
Parrott, M, Cambridge University Press, 2010	*Grammar for English Language Teachers (2nd Ed.)*
Scrivener, J, Macmillan, 2010	*Teaching English Grammar*
Swan, M, Oxford University Press, 2005	*Practical English Usage (3rd Ed.)*
Thornbury, S, Oxford University Press, 2004	*Natural Grammar*

A fuller list which includes some texts on how to teach grammar is on eltconcourse.com. You can access it from the list of links at the end of this guide and you may have other resources to hand. For Module Two, it is important to refer to reference grammars above the level of the learner of English.
At the end of this guide there is a short, **minimal** glossary of the key grammatical terms you need to be familiar with for Delta.
In addition, do not forget to look at what teacher's books may say about certain structures and do not neglect websites which focus on language issues.
Many of the latter are informed, accurate and well written but there are, needless to say, many of the other sort so read sceptically and critically.

The following is a basic road map to these areas of analysis with links to the site to give you more. You should be very familiar with the road-map guides so that you are able to use them as a starting point for more detail.
Language here is divided into the following 6 major areas like this:

- Phonemes
  - What is a phoneme?
  - Consonants
  - Vowels
- Morphemes
  - What is a morpheme?
  - Word formation
- Words
  - What is word class?
  - Meaning
- Phrases and clauses
  - Phrase structure
  - Clause structure
- Sentences
  - Types of sentences
  - Conjunction
- Discourse
  - Cohesion
  - Theme and Rheme

There is set of tests of your current knowledge of all these areas on the site. You can access its index from the list of links at the end of this guide.

Area 1: phonemes and pronunciation

Part 1 – what is a phoneme?

In what follows, you will see that certain letters appear between two diagonal lines, like this: /b/.
The diagonal lines are the conventional way to show that we are talking about the sound, not the letter itself.
For example, the first letters of *cinema* and *cave* are the same, a 'c', but the sound they represent is different. In *cinema*, it is an /s/ and in *cave* it is a /k/ sound. Those are phonemes.
A phoneme is, essentially, a sound but the critical point is that it is a sound which carries meaning.
The first thing to be aware of is that we are talking about English sounds. The study of language sounds (phonemic analysis) is language specific. A phoneme in one language is not necessarily a phoneme in another.

Phonemes:

In English, we make a difference between the words *pat* and *bat* simply by changing the 'p' to a 'b' sound. This is because the sounds /p/ and /b/ in English are phonemes. Selecting one sound or another will make a difference to the meaning of the noise you make when you say a word.

If you change a single sound in a word and make a new word, the sound you have changed is a phoneme in that language.

In other languages, Arabic, for example, these two sounds are not phonemes and changing one to the other will not change the meaning of a word (but it might sound odd).

Allophones:

Allophones are slightly different pronunciations of certain phonemes which do not affect the meaning of what is said (although it may sound odd). We saw above that /p/ and /b/ are allophones in Arabic as are, incidentally, /f/ and /v/ in some varieties.

All languages have a number of allophones. For example, in English the sound /t/ can be pronounced with and without a following /h/ sound. Compare the sounds in *track* and *tack*.

If you hold a thin piece of paper in front of your mouth and say *tack* loudly, the paper will move.

If you do the same with the word *track*, the paper won't (or shouldn't) move (unless you shout).

In English, these two ways to say the letter 't' are not phonemes because you can change from one to the other without changing the meaning of the word.

In some languages, Mandarin, for example, the two ways to say 't' are separate phonemes and swapping them around will change the meaning of what you say.

Minimal pairs:

Pairs of words which are distinguished only by a change in one phoneme are called minimal pairs. For example, *hit-hat, kick-sick, fit-bit, sheep-ship, jerk-dirk, hot-cot, love-live* etc. are all distinguished in meaning by a single change to one sound. That's in English, of course. It bears repeating that what is an allophone in English may be a phoneme in other languages and vice versa.

Part 2 – consonants

Now that you know what a phoneme is, we can look at the first main category: consonants. Consonants are the hard sounds of English. If we only have the consonants in a phrase we can still understand the phrase because the consonant sounds carry the most meaning.

For example, try to understand this:

r y cmng t th prty?

If we put the other letters back, we get: *Are you coming to the party?*

When you produce a sound by completely or partially blocking the air flow, you produce a consonant. For example, if you block and then release air through pressing your lips together, you will produce the sound /p/. Leave your lips open and you simply make an 'ee' sound, if you make any sound at all.

In English, 21 letters of the alphabet represent consonants: B, C, D, F, G, H, J, K, L, M, N, P, Q, R, S, T, V, X, Z, and usually W and Y.

However, English spelling is not a good guide to English pronunciation and there are, in fact, 24 consonant sounds. If you take the short course in transcribing sounds on eltconcourse, you will discover what they all are. For now, we need to look at two ways to pronounce consonants.

Voiced and unvoiced consonants

Put your hand on your throat and say this:

SSSSSSSSSSSSSSZZZZZZZZZZZZZZZZZZZZSSSSSSSSSSSSSSSSSSSSSZZZZZZZZZZZZZZZZ

What did you feel?

When you said *SSSSSSSSSSSS*, you probably felt nothing but when you said *ZZZZZZZZZZZZZZ*, you felt your throat vibrate. If you didn't, try again.

The difference is the sound represented by Z is voiced and the sound represented by S is unvoiced. Now try saying this and think about where your tongue is in your mouth.

sue zoo sue zoo sue zoo sue zoo sue zoo sue zoo sue zoo sue zoo sue zoo sue

You can hear the different sounds of the 's' and the 'z' but notice that your tongue stays in the same place for both sounds. The only difference is that with *zoo* you add your voice and with *sue*, you don't.
The words are minimal pairs in English, distinguished by voicing alone.
Here are the voiced and unvoiced consonants in English. Try the hand-on-throat trick when you say them.

Unvoiced	Voiced
p in pike	b in bike
ch in cheap	j in jeep
f in fan	v in van
s in sue	z in zoo
ck in back	g in got
t in pat	d in damp
th in path	th in this

In English, whether a sound is voiced or unvoiced is very important because, as you can see, the act of adding voice to a consonant makes it change its significance. Voicing and not voicing are phonemic differences in English but not so in many other languages.

Part 3 – vowels

Now that you have discovered something about consonants, we can look at the second main category: vowels.
Vowels are the soft sounds of English. If we only have the vowels in a phrase we cannot usually understand it because the vowels alone carry little meaning.
For example, try to understand this:
ae ou oi o e ay
If we put the consonants back, we get the more familiar: *Are you coming to the party?*
Vowels can, however, form minimal pairs as in, for example:

hare and *here*
hot and *hat*
put and *putt*

and so on so they are not without meaning in themselves.

Producing a vowel sound

When you produce a sound by completely or partially blocking the air flow, you produce a consonant. If you allow the air to flow freely, you produce a vowel.
For example, if you partially block the air flow between your tongue and teeth and say the word *zoo* you can hear that there is a voiced consonant sound at the beginning /z/.
Now take away the 'z' sound and you are left with the vowel 'oo'.
Traditionally, there are 5 vowel letters in English: A, E, I, O, U but we can add Y and W to the list sometimes. Unfortunately, there are 21 vowel sounds. We need, therefore, to have a number of symbols to represent the sounds and if you do the course in transcription on the site, you will discover them all. Here, we will focus only on what vowels are and how we make them.

The nature of the vowel depends on four factors:

1. Tongue height (whether the tongue lies on the floor of the mouth, is near the roof or half-way up)
2. Tongue position (whether the tongue is at the back, in the middle or at the front of the mouth)
3. Lip rounding (whether the lips are rounded or not)
4. Vowel length (how long the sound is)

Tongue height and position are quite technical areas and there is a guide on the site which explains them.

Lip rounding

If you are pleasantly surprised and say *Oooh, that's nice*, you will have rounded your lips nicely. If, you are unpleasantly surprised and say *Eeek!*, you will have pulled your lips horizontally. That's the effect of lip rounding vs. lip stretching. Get a mirror, look in it and try saying *Oooh! Eeek!* a few times and you will see what's meant.

Vowel length

Try saying these two words:

bid

bead

When you said *bid* the sound was short. When you said *bead*, the sound was much longer (and you probably stretched your lips sideways slightly). That, of course, is why people are asked to say *cheese* when posing for a photograph.

This difference in vowel length alone makes *bid* and *bead* a minimal pair.

In English, whether a sound is made with rounded lips or not and whether it is short or long makes a real difference to the meaning that is expressed.

Two kinds of vowels

Apart from issues of length, lip rounding and tongue position, we need to consider two other vowel characteristics. (In what follows, the transcription is provided but ignore it if you want to.)

Pure vowels

There are 13 of these:

1. The long sound in the centre of, e.g., *cheese, sheep, leak, cheat* etc. This is the sound you made above when you said *Eeek*! It is transcribed as /iː/.
2. The short sound that you made when you said *bid* which also occurs in *trip, lip, kid, slid* etc. It is transcribed as /ɪ/.
3. The short, lip rounded sound that occurs in *put, foot, loot, shoot* etc. It is transcribed as /ʊ/.
4. The longer, lip rounded sound that occurs in *noose, loose, shrew, clue* etc. It is transcribed as /uː/.
5. The short sound that occurs in *dead, said, Med, led* etc. It is transcribed as /e/.
6. The very short sound that occurs in ***a**bout, **a**live, fath**e**r, shov**e**l* etc. It is transcribed as /ə/.
   If you learn to transcribe nothing else, learn this one. The vowel is the commonest in English and many words, when said quickly, use the sound. For example,
   He was at the cinema (transcribed as: /hi wəz ət ðə ˈsɪ.nə.mə/)
   contains 5 of these sounds (underlined). This sound is called the schwa.
7. The long sound that you say with rounded lips in *hearse, verse, nurse, search* etc. It is transcribed as /ɜː/.
8. The long sound that you say with rounded lips in *caught, bought, sought, war, tore* etc. It is transcribed as /ɔː/.
9. The short sound in *chat, fat, mat, lap* etc. This is transcribed as /æ/.
10. The short sound in *blood, nub, cud, shut* etc. This is transcribed as /ʌ/.
11. The long sound in *part, heart, dance, chant* etc. This is transcribed as /ɑː/.
12. The short sound you say with rounded lips in *hot, shot, lot, what* etc. This is transcribed as /ɒ/.
13. The short sound that comes at the end of words such as *happy, plenty, carry, marry* etc. This is transcribed as /i/. It is formed similarly to the long sound in *bead, seed, she'd* etc. but it is shorter.

Diphthongs

There are 8 of these. The sounds are all combinations of pure vowels and if you do more in this area, you will learn how to transcribe them. Here, an example will do.

The sound you make in the middle of the word *day* is a combination of two of the pure vowels above:

- the short /e/ sound in *Fred, bed, head* etc.
- the short /ɪ/ sound in *bin, sin, din* etc.

Put them together and you get the sound in *day, say, lay, betray, decay, may* etc. which is transcribed as /eɪ/.

Say the words very slowly and you will hear the sound start with one vowel and glide into the other.

Here's a table with all the sounds in English.

Sound chart

/iː/	*sleep sheep free*	/æ/	*sat hat flab*	/ɪə/	*here beer mere*	/p/*	*pin pat pop*	/f/	*fan fear huff*	/h/	*hat hop hip*
/ɪ/	*kid slid blip*	/ʌ/	*blood cup shut*	/ʊə/	*shore pour door*	/b/	*big bad fib*	/v/	*van veer cover*	/m/	*man came mix*
/ʊ/	*put foot wolf*	/ɑː/	*part large heart*	/ɔɪ/	*boy joy toy*	/t/*	*tip tap pot*	/θ/	*thin think path*	/n/	*know near pan*
/uː/	*goose loose spruce*	/ɒ/	*hot cot shod*	/eə/	*lair share fair*	/d/	*dig dog pad*	/ð/	*this then breathe*	/ŋ/	*ring thing sang*
/e/	*set dead said*	/i/	*happy navvy sally*	/eɪ/	*lace day tray*	/k/*	*cake kick cot*	/s/	*sit kiss some*	/l/†	*love lull little*
/ə/	*about father across*	monophthongs		/aɪ/	*price wine shine*	/g/	*got bag hug*	/z/	*zoo houses maze*	/r/	*rear ran rob*
/ɜː/	*verse hearse curse*	diphthongs		/əʊ/	*boat coat note*	/tʃ/	*chair batch choice*	/ʃ/	*shut push shave*	/j/	*yet yacht yell*
/ɔː/	*fought caught brought*	consonants		/aʊ/	*south house louse*	/dʒ/	*judge badge jerk*	/ʒ/	*pleasure leisure measure*	/w/	*went win water*
		voiced consonants									

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*These sounds are aspirated when the only consonant at the beginning of the stressed syllable or the first, stressed or unstressed, syllable in a word: /tʰ//pʰ//kʰ/

†/l/ has the allophones, 'light' [l] (leaf /liː f/ and 'dark' [ɬ] (feel /fiːɬ/)

Find out more:

There are guides to specific areas of phonology on the site. You can access them from the list of links at the end of this guide.

Area 2: Morphemes: the building blocks of words

Part 1 – what is a morpheme?

A morpheme is usually defined as the smallest meaningful unit of language. Morphemes are the building blocks from which we make words and some of the grammar.

Here are some examples of the first two main types.
Type 1 morphemes are underlined, Type 2 morphemes are **in bold**.
Can you see the difference?

boy	*house**s***	*small**ish***	*keep**er***	*window*
*cruis**er***	*comput**er***	*glass**es***	*wash**ing***	*bombard**ment***
un**fortun**ate	***dis**appear**ing***	*toast**ed***	*villain**ous***	*except**ional***

Type 1 morphemes can stand alone or form part of another word. They are called **free morphemes**.
For example, the word *small* forms part of the word *smallish* but *small* is a word in its own right. The verb *appear* forms part of the word *disappearing* but can stand alone and have meaning.

Type 2 morphemes cannot stand alone. The morpheme *ing* forms part of the word *washing* but standing alone it has no meaning. There are two morphemes at the end of the word *exceptional* (*ion* and *al*) and neither can stand alone meaningfully. These are called **bound morphemes**.

Some morphemes can be both free and bound depending on their function.
For example, In the clause
I was able to go
the morpheme *able* is functioning as a word in its own right but in
believable
the morpheme *able* is bound and makes the word *believe* into an adjective.

Two sorts of bound morphemes

Here are some examples of the two kinds of bound morphemes to consider.
Again, Type 1 bound morphemes are underlined, Type 2 bound morphemes are **in bold**.
Can you see the difference?

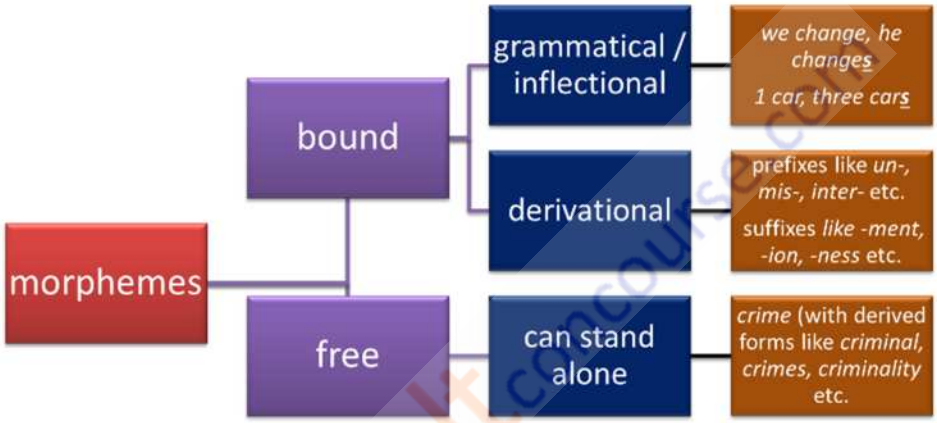
undo	do**able**	wash**ing**	decide**d**	pleasure
require**s**	bus**es**	open**ing**	unpleasant	denationalisation

Type 1 bound morphemes change the meaning of a word or make it a different kind of word. For example:
Putting *un* in front of *do* makes the opposite.

Adding *able* to the verb *do* makes the word an adjective not a verb and so on.
In the word *denationalisation*, we have 4 type 1 bound morphemes: *de* (making the verb its reverse), *al* (making an adjective from a noun), *ise* (making a verb from the adjective) *ation* (making a noun from the verb).
These are called **derivational morphemes** because we are deriving a new word from a base word in the way that we derive, e.g., the adjective *hopeless* from the noun *hope*.

Type 2 bound morphemes change the word to conform with English grammar.
Adding *s* or *es* to a verb is what we do when we change the base form using *he, she* or *it* as in, e.g., *I go – he goes, we like – she likes, they work – it works* etc.
Adding *ing* to a verb makes the difference in meaning between *I wash* and *I am washing*.
Adding *d* or *ed* to a verb makes the past tense, changing *I smoke* to *I smoked* or *she opens* to *she opened* etc.
Adding *es* or *s* to a noun makes it a plural as in *boy – boys, blush – blushes, computer – computers* etc.
These are called **inflectional morphemes** because to inflect means to change the form of a word grammatically.

Notice here, too, that when we are talking about morphemes, spelling is not important. Change *happy* to *happiness* and you have to make a small adjustment to the spelling by changing the *y* to an *i* but that makes no difference to the analysis. We still have the base word, *happy* (a free morpheme), and the addition, *ness* (a bound morpheme). It also doesn't matter that *ness* can be a free morpheme (i.e., a word) meaning a *headland* – this is **not** what it means here.
Here's a graphical summary of all this:



Part 2 – word formation

Making new words

Now that you know a little about morphemes, it's time to see how we can use them to make new meanings in English. Note, the 'in English' there: languages around the world make new words in a bewildering number of ways. We focus here only on how English does this.

The first thing to do is distinguish between the root or base word and the derivations that branch from it. Here's an example of deriving words from the root word *nation*:

You can of course now recognise the morphemes in these words.

The three main ways to make new words

Although there are other ways to make new words in English, we'll look only at the most important three.

Conversion

This is the simplest way to make a new word but it is not always obvious because there are no changes to the morphemes. The most common way to do this is from nouns to verbs but there are also other ways.
Here are some examples:

The word ...	as in ...	can be converted to ...	by ...
clean (adjective)	*It's a clean house*	*clean* (verb)	by using it as a verb as in, e.g. *Please clean it carefully.*
bottle (noun)	*It's a blue bottle*	*bottle* (verb)	by using it as a verb as in, e.g. *The vineyard bottles its own wine.*
pocket (noun)	*He put it in his pocket*	*pocket* (verb)	by using it as a verb as in, e.g. *He pocketed the money.*

Affixation

To affix simply means to stick on and, as we saw with the example using the root *nation*, above, English has a variety of ways to do this with a variety of effects.
There are two primary terms:

1. Prefixation refers adding a morpheme to the beginning of a word. For example:
   Adding the prefix *un-* to many words results in the opposite meaning: *unpleasant, unable, unforgiving* etc.
2. Suffixation refers to adding a morpheme to the end of a word. For example:
   Adding the suffix *-ment* to the end of a word changes it into a noun: *achievement, discernment, disappointment*.

So, what is the effect of prefixes usually and what is the effect of suffixes usually?

- Prefixes usually change the **meaning** of a word.
- Suffixes usually change the **function** of a word.

For example:

root	plus affix	produces	with the effect of ...
do	re	redo	repeating the action
commit	ment	commitment	making the verb a noun
hope	ful	hopeful	making the noun an adjective
prevent	ion	prevention	making the verb a noun
use	mis	misuse	use badly
moral	im	immoral	making the opposite meaning

Compounding

The final way to consider word building is to look at compounding. This means adding words together to make new meanings. For example:
Add *house* to *keeper* and you get *housekeeper*
Add *play* to *mate* and you get *playmate*
and so on.
Sometimes the words are joined together (*dishwasher*), sometimes they are hyphenated (*notice-board*) and sometimes they remain separate (*cigarette lighter*) but they are all treated as **single ideas**.

For example:

word	plus	produces	joining a(n) ... and a(n) ...
candle	stick	candlestick	noun and a noun
white	board	whiteboard	adjective and a noun
heart	beat	heartbeat	noun and a verb
waiting	room	waiting-room	verb and a noun
home	sick	homesick	noun and an adjective

Find out more:

The guides on eltconcourse.com which cover areas of morphology can be found from the in-service index to lexis on the site. You can access it from the list of links at the end of this guide.

Area 3: Words

Part 1 – word class

Types of words

In the Second Edition of the Oxford English Dictionary there are entries for 171,476 words. Obviously, we need some way to make sense of all that information.
Word class categories are one way we do that.
In this table, there are two examples of each kind of word in English (ten types in all).

they	ah!	happily	an	enjoy
he	ouch!	fast	the	go
by	but	this	hopeful	ability
out	whereas	those	blue	flower

Here is what we have:

1. *they* and *he*
   these are pronouns. They function to stand for people or things so instead of
   Mary worked in the garden
   we can say
   She worked in it
   with *she* standing for Mary and *it* standing for the garden.
2. *ah!* and *ouch!*
   these are interjections. They carry little meaning in themselves but they show the speaker's attitude. For example:
   Ah! I see (showing dawning comprehension)

Ouch! (expressing pain)

3. *happily* and *fast*
   these are adverbs, showing how something is done in, e.g.:
   He agreed happily (how he agreed)
   Jane drove fast (how she drove)
   they can also tell us more about an adjective. For example:
   That's very beautiful (emphasising the adjective)
   they can also tell us about another adverb. For example:
   He came extremely reluctantly
4. *an* and *the*
   these are articles (and the other one is *a*). They give us information about the noun. For example:
   I saw a car (**any** car)
   I saw the car (a **particular** car)
5. *enjoy* and *go*
   these are verbs which tell us about an action, state or event.
   I enjoyed the party (expressing a state of mind)
   I go on Thursday (expressing movement away)
6. *by* and *out*
   these are prepositions which tell us when or where a verb refers to.
   I'll arrive by 6 (expressing the connection between an action and the time)
   They went out the window (expressing the connection between an action and a place)
7. *but* and *whereas*
   these are conjunctions which serve to connect ideas.
   I rang but she was out (expressing a negative result)
   He lives in London whereas his sister lives in Paris (expressing a contrast)
8. *this* and *those*
   these are demonstratives telling us about the number and position of something (there are only two others: *that* and *these*)
   Those are nice (more than one thing far from the speaker)
   This is beautiful (one thing near to the speaker)
9. *hopeful* and *blue*
   these are adjectives telling us about a person, feeling or thing
   He's feeling hopeful (telling us about *he*)
   The blue vase (telling us about the *vase*)
10. *ability* and *flower*
    these are nouns for an abstract idea and an object and nouns can also be people, times, feelings and places
    The child has ability
    The flowers are gorgeous in spring

One more class

There is another category of words not considered above because it subsumes some of the traditional categories: **determiners**.

Determiners are words which modify nouns to tell us what we are referring to. Determiners include:

- articles: *a, the, an*
- quantifiers: *some, any, all, another, both* etc.
- demonstratives: *this, that, these, those*
- possessives: *my, our, his, her* etc.
- interrogatives: *whose, which, whatever* etc.

There is a full list of determiners (and other lists) on the site. See the link to Lists at the end.

Two varieties of words

This is not the place to explain in any detail the characteristics of each type of word class (for that, go to the links at the end of this section) but there is one division that is very important.

lexical or content words: these words carry meaning even when they stand alone and include:

- adjectives such as *blue, big, lonely, happy* etc.
- verbs such as *go, arrive, contemplate, type, think* etc.
- nouns such as *Monday, table, The President, army, fish, sugar* etc.
- adverbs such as *quickly, fast, slowly, alone, recently* etc.

function or grammar words: these words carry no intrinsic meaning but make the grammar of the language work and connect lexical words together. They include:

- pronouns such as *he, she, it, they, mine, yours, one, everyone, nobody* etc.
- conjunctions such as *because, so, if, when, as, although* etc.
- demonstratives: *this, that, these, those*
- articles: *a, an, the*
- determiners: including articles, demonstratives, quantifiers and possessives such as *the, those, five, your* etc.

One more distinction

A second division follows on from the first:

open-class items: these classes of words (mostly lexical) are not limited. We can, and frequently do, invent new words as a glance at updated dictionaries will show. We also extend the meanings of current words into areas outside their traditional significance and/or word class. These include, for example:

- verbs: *to Google, to text, to livetweet* etc.
- adjectives (and often, their derivable adverbs): *cray* (crazy), *fratty* (of behaviour typical of student fraternities), *antivax* (opposed to vaccinations)
- nouns: *omnishambles* (a situation in which everything has gone wrong), *selfie, e-cigarette, Trumpisms* etc.

closed-system items: these are generally the grammatical or function words in the list above. It is vanishingly rare for languages to produce new pronouns, prepositions, conjunctions or determiners (although, for example, *hizzer* has been proposed as a gender-neutral determiner to substitute for *his or her* and the use of *Ms*. as an honorific to replace *Miss* or *Mrs*. is widespread).

Words in this group can, however, become outdated and fall from use. Prepositions and adverbs such as *yonder*, *betwixt, whence* and *whither* are now rarely heard or seen, for example.

Part 2 – word meaning

What is a 'word'?

This may seem a very simple question but it is difficult to define exactly what a word is.

Consider, for example, these:

The European Union
Mars
washing machine
happiness
undoability
colourlessness
go on
look forward to

Not all of these will be found in a standard dictionary, of course, but that doesn't stop them from carrying a single significance and functioning as words in English. They all represent single ideas or concepts but some contain two or three words.

If we add, for example

hook, line and sinker
a needle in a haystack
the black sheep of the family

we then have single concepts represented by 4, 5 or 6 words.
It is for this reason, among others, that when we analyse words we refer to **lexemes** or **lexical items** which represent and are used as single concepts, no matter how many words they contain.
For convenience, we refer to 'words' but we need always to bear in mind that it is really lexemes that we are talking about.

Three types of meaning

When we try to answer the question, "*What does 'mean' mean?*", we discover that we need to think about three types of meaning.

1. **Sense**
   This refers to a word's general significance.
   For example, we can probably agree on the sense of the noun *coin*. The word means a small metal unit of currency. This is the word's sense or its **denotation**.
2. **Reference**
   This refers to the actual thing I mean (or the action etc. but for simplicity's sake, we'll focus on nouns). In other words, it is this instance of the word's use.
   For example, if I say
   The coin on the book
   I know (and so do you) that I am referring not to coins in a general sense but to a particular one I have in mind.
3. **Connotation**
   This refers to a second level of meaning above denotation and is often personally or culturally determined. For example, the lexemes *earn* and *coin it in* and the words *quack* and *doctor* carry the same senses (*making money* and *a medical practitioner,* respectively) but mean very different things. The same can be said of a whole range of lexemes such as *youth-teen, child-brat, newspaper-rag, speech-sermon, dirt-filth, police officer-copper-cop, nick-arrest-run in, pig-headed-determined* etc.

As you discovered when looking at word class, all three of these meanings can only be ascribed to lexical words. Grammatical or function words **have** no intrinsic meaning.

Fixed expressions

We saw some examples of these above (*a needle in a haystack* etc.).
The issue here is called **idiomaticity** and the example is of an **idiom**.
Idioms are frequently impossible to understand by knowing all the words that make them up, a phenomenon known as non-compositionality.
Here, for example, are some examples of idioms in English (on the left) and some equivalents in other languages.

bark up the wrong tree	be on the wooden way (German)
work hand in glove	be with someone under the blanket (German)
call a spade a spade	call a cat a cat (French)
be down in the dumps	have the cockroach (French)
a drop in the bucket	9 cows and 1 strand of cow hair (Chinese)
tell it to the marines	give this bone to another dog (Spanish)
lose your head	walk like a donkey without a leash (Spanish)

There are two important issues to describe concerning idioms in any language:

1. **Transparency**:

It is sometimes possible to guess at the meaning, of course, and there is a range of idiomatic language from the completely obvious to the fully impenetrable.

For example:

she has missed the boat (meaning lost an opportunity) is just about comprehensible given some context

they threw in the towel (meaning gave up or surrendered) is possible to understand if one has some knowledge of boxing conventions

he kicked the bucket (meaning died) is wholly incomprehensible and must be learned and used as a complete unit

2. **Fixedness**:

Some idioms cannot be altered at all (or only very slightly in terms of changing the tense or pronouns), but others can have multiple variants.

For example:

through thick and thin cannot be altered to *through fat and thin* or *through thick and narrow* and retain its meaning and is at the fixed end of the spectrum.

we're having a hoot can be expressed alternatively as *we're having a whale of a time*, and *hit the sack* can be replaced with *hit the hay* and so on. These are idioms with limited flexibility.

Other expressions, which are really just strong associations between words or collocations, are very much more flexible (and don't count as idioms at all in some analyses).

For example, we can *make the beds, haste, friends* and so on and on but not **make the homework*, or **make damage* (for which the verb *do* is preferred).

Similarly, we *pay attention, a compliment* and *our respects* but *take an interest*, *offence, place* etc. and *give explanations, thanks* and *promises* etc.

Part 3 – word relationships

This is where the terminology gets a little technical but bear with us, the concepts are quite easy to understand even if you forget the terminology.

Five key ideas

If we need to talk about the relationships between lexemes, we need to have some terms to talk about the ideas. Here they are:

1. **Homonymy**

   The term homonymy comes from the Greek and means 'same name'. The reference is to words like these:

   - *dear* and *deer*

     These words are written differently but pronounced the same and have **different meanings**. They are **homophones**. Other examples are:

     hare-hair
     right-rite-write
     no-know
     discreet-discrete

   - *lead* weight and *lead* an army

     These words are written the same but pronounced differently and have **different meanings**. They are **homographs**. Other examples are:

     read (present tense) and *read* (past tense)
     invalid (not usable) and *invalid* (sick person)
     export (the noun, stressed on the first syllable) and *export* (the verb, stressed on the second syllable)

   - Sometimes homographs are spelt and pronounced the same way but have **different meanings**. They are homographs and homophones and often simply called **homonyms**.

2. **Hyponymy**

   a relationship between words in which the meaning of one word includes the meaning of others which are closely related

   the word derives from the Greek meanings of *under* and *name*.

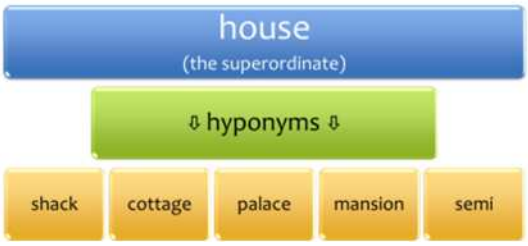
   - **The superordinate or hypernym**

     is the word which includes the meanings of all the others

   - **The hyponyms**

     are all the second-level words which are related to each other

   Like this:



3. **Word families, lexical sets and lexical fields**

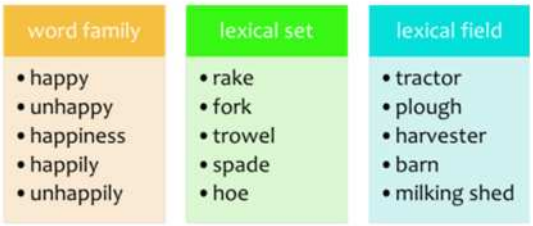
   On the site, the terms are defined like this because for teaching purposes, it seems the most useful.

   A word family refers to words with the same root

A lexical set refers to words for objects (or verbs etc.) sharing the same word class and found in the same conceptual area.

A lexical field refers to words of all kinds which occur in the same topic.

Like this:



4. **Synonymy**

Loosely, this means words of the same meaning but they don't always mean exactly the same to all people and often aren't interchangeable.

Examples are:

unhappy-sad	*angry-irritated*	*happy-contented*
old-aged-elderly	*inexperienced-green*	*war-conflict*

and so on.

There is a good argument that no pairs of words can be absolute synonyms because shades of meaning, grammatical forms or dialect use will always distinguish them. For example:

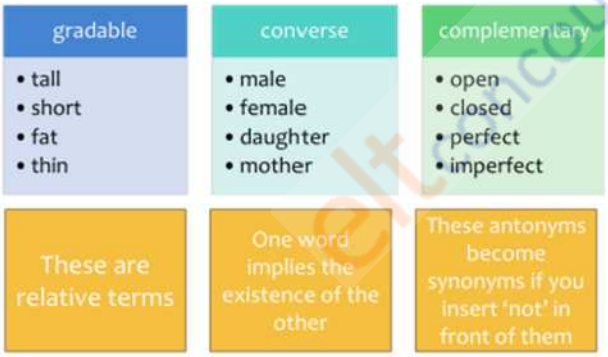
sidewalk and *pavement* may be synonymous but the first is American usage and the second British usage

determined and *pig-headed* may mean the same in some settings but the second is much more negative

conceal and *hide* may have the same meaning but you can't say *I concealed behind the curtain* and you can say *I hid behind the curtain*.

5. **Antonymy**

Antonymy refers to words which have opposite meanings. However, there are three types of antonymy:



- Gradable antonyms have meaning relative to each other. For example, a mouse is a tiny animal but huge compared to a microbe so *tiny* and *huge* are gradable antonyms.
- Converse antonyms imply their opposites so a *nurse* implies a *patient*, *inanimate* implies *animate* and so on.
- Complementary antonyms become synonyms if you insert *not* before them. For example, *clear* and *unclear* become synonyms with the insertion of *not* (*not clear = unclear, clear = not unclear*). Other types of antonyms don't exhibit this because *not male ≠ female* (it could mean *neuter*) and *not old ≠ young* (it could mean *middle aged, quite new* and many other things).

Collocation

Some words very often occur together so we have, for example:

- *torrential + rain*
- *bright + sunshine*
- *bitterly + cold*

and so on.

Some words do not collocate so we can have:

- *strong winds* and *heavy snow*

but not

- *strong snow* and *heavy winds*

and

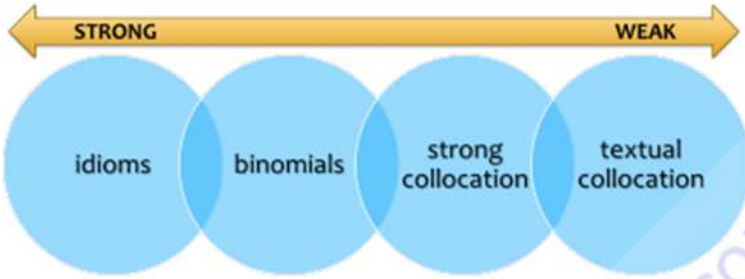
- *tall people* and *high mountains*

but not

- *high people* and *tall mountains*

Collocations can be analysed by:

1. **type**:
   - verb + noun (e.g., *rent an apartment* vs. *rent / hire a car* but not **hire an apartment*)
   - adjective + noun (e.g., *nagging toothache, splitting headache* but not **splitting toothache*)
   - adverb + adjective (e.g., *deeply depressed* but not **ecstatically unhappy* or **shallowly depressed*)
   - noun + noun (e.g., *cash dispenser* and *chocolate machine* and *cash machine* but not **chocolate dispenser*)
   - verb + adverb (e.g., *tiptoe quietly, shout loudly* but not **walk violently* or **shout softly*)
   - verb + preposition (e.g., *rely on* not **rely by*, *burst out laughing* but *burst into tears*)
2. **strength**:



To explain:

- On the left we have fixed idioms such as
  the black sheep of the family (no word except sheep is allowed)
- Next, we have two-word combinations (and sometimes three-word combinations) which occur in a fixed order, do not allow alternatives and carry a single significance such as
  by and large
  tall, dark and handsome
  willy-nilly
  etc.
- Strong collocations allow few other possibilities. For example:
  liquid assets or *fixed assets*
  torrential rain or *flood*
  rolling pin / stone / tobacco
  There is a cline here, too, from very strong to somewhat weaker collocations.
- With textual collocations, certain words occur conventionally together such as
  doctors treat patients
  nurses care for patients
  police officers arrest people
  firemen attend fires
  and many other noun + verb + noun combinations are possible such as
  solicitors advise clients

Area 4: Phrases and clauses

Part 1 – phrases

In the section on word class, you encountered the main functions of lexemes. Phrases perform very similar functions so will be easy to identify.

In what follows, you need to understand that the term **phrase** can be used for a single lexeme or a combination of lexemes. The lexeme *table* is a noun but it is also a noun phrase.

Here are some examples of what is meant.

The young woman bought the car	***The young woman*** *is a* ***noun phrase****.* *It is possible to replace it with a single noun such as* Mary*.* *It is functioning as a single noun and the subject of the verb* bought*.*
She **almost certainly** paid too much	***almost certainly*** *is an* ***adverb phrase****.* *It is possible to replace it with a single adverb such as* quickly*.* *It is functioning to tell us the speaker's attitude to the verb* paid*.*
She **should definitely have paid less**	***should definitely have paid less*** *is a* ***verb phrase****.* *It is possible to replace it with a single verb such as* paid*.* *It is functioning to tell us two things:* *a) the speaker's attitude to the verb (using* should*)* *b) the time in which the verb is understood (past, in this case).*
She took the money **from the bank**	***from the bank*** *is a* ***prepositional phrase****.* *The preposition is* from *and* the bank *is called the prepositional complement.* *It is functioning to link the verb with the place and explain where she took* the money *from.*
She decided it was a **beautiful and affordable** car	***beautiful and affordable*** *is an* ***adjective phrase****.* *It is possible to replace it with a single adjective such as* nice*.* *It is functioning to modify the noun* car*.*
She drove **her brand-new red motor car** very carefully	***her brand-new red motor car*** *is another* ***noun phrase****.* *It is possible to replace it with a single noun or a pronoun such as* it*.* *It is functioning as a single noun and the object of the verb* drove*.*

Embedding

Phrases can be embedded within phrases, like this:

the young woman

This is analysed above as a noun phrase (and it is) although it contains an adjective phrase (young). In the same way, the noun phrase *her brand-new red motor car* contains an embedded adjective phrase, *brand-new red*.

should definitely have paid less

This is called a verb phrase above (and it is) but it contains two embedded adverb phrases: *definitely* and *less*. Remember that phrases in this analysis can be single words.

from the bank

This is a prepositional phrase and has a noun phrase (*the bank*) embedded in it acting as its complement.

Embedding is common. We frequently embed adjective phrases inside noun phrases and adverb phrases inside verb phrases and noun phrases are almost always seen when a preposition is used at all, helping to make up the prepositional phrase.

Heads, pre-heads and post-heads of phrases

One key idea to understand about phrases is the Head because this is the central concept of the phrase.

For example:

The young woman in red

The lexeme **woman** is the Head of this phrase. There is a pre-head (*the young*) and a post-head (*in red*). We say that the noun is pre-modified, with a determiner and an adjective, and post-modified, with a prepositional phrase.

certainly bought hurriedly

The verb **bought** is the Head of this verb phrase. It is pre-modified by an adverb phrase (*certainly*) and post-modified by another one (*hurriedly*).

the red car with the yellow roof

The noun **car** is the Head of this phrase. The pre-head modifier is a determiner plus an adjective, *the red*. The post-head modifier is a prepositional phrase, *with the yellow roof*.

Phrases can sometimes become separated but the analysis of what is the Head, what is the pre-head and what is the post-head stays the same. Like this:

*The young woman in red certainly **bought** the red car with the yellow roof hurriedly*.

Here, the adverb *hurriedly* is the post-head modifier of the verb phrase but it has become separated from the verb and sent to the end of the sentence. It still forms part of the verb phrase.

Phrases can only have one Head but they can have many pre- and post-head elements.

Constituents of phrases

When analysing phrases, we need to understand which bit is modifying what. For example, in the sentence:

She bought the car with the red roof

it is clear that *with the red roof* post-modifies the Head *car*. You can't say

She bought with the red roof

so the prepositional phrase obviously modifies *the car*.

However, in

She photographed the dog in the garden

it is not so clear: *Was the dog in the garden? Was she in the garden? Were they both in the garden?*

We can say

In the garden, she photographed the dog

and

It was the dog in the garden that she photographed

and the meaning becomes clear.

If *in the garden* modifies the Head *dog* it is the dog which was in the garden and she could have been outside the garden, in the house or in the road, for example. She could have been in a low-flying aircraft for all we know.

If *in the garden* modifies the verb phrase *photographed*, on the other hand, we know that the action took place there and that the dog was also in the garden or the preposition would have been *from* (*She photographed the dog from the garden*).

All this means that we have to be clear what the constituents of the phrases are. Either it is

Noun phrase as the object of the verb: *the dog in the garden*

or

Verb phrase: *photographed in the garden*

Try this for yourself with:

He spoke to the man from the big house on the corner.

What are the two possible meanings and how does this change the analysis?
Answer:
If the verb phrase is the Head ***spoke*** and post-modified by the prepositional phrases *from the big house on the corner*, then the speaker was in the house. That is where the **speaking** came from.
If the noun phrase is the Head ***man*** post-modified by the prepositional phrases *from the big house on the corner* then the speaker could have been anywhere. The prepositional phrases tell us where the **man** lived or came from.

Part 2 – clause structures

Clauses are independent units of meaning. They are, grammatically, phrases which contain at least one verb phrase. Compare, for example the items here. The bits on the right are clauses; those on the left are phrases:

Phrases	**Clauses**
in the huge garden	*he arrived*
very, very slowly	*playing the piano*
an old dog	*to help with the cooking*
the woman on the corner	*she obviously left early*
the engineer's wife	*going slowly under the bridge*

All the chunks on the right here contain a verb of some sort but none on the left does.
However, if you have spotted that only *he arrived* and *she left early* can stand alone as pieces of intelligible language, you have noticed something rather important. A definition of a clause used in many traditional grammars is that it is a unit containing a subject and its predicate.

- The subject is the thing or person that does whatever the verb suggests.
- The predicate can be many things.
    - In the example above, *they met outside*, it is the adverb: *outside*
    - It can be a prepositional phrase: *They met outside the pub*
    - It can be a noun phrase (as an object): *They met me*
    - It can be another clause: *They met because they needed to talk*

Finite and Non-finite clauses

In this analysis, we will be using the term 'clause' for any group of words containing a verb phrase but will distinguish between **finite** and **non-finite** clauses.

- A finite verb, as in the sentences above, is a form that is marked in some way for tense (the past of *meet*, in this case) or for person (such as adding *-s* to the verb to make *He meets*). In English, many verbs which are finite (i.e., carrying tense and person) do not have an obvious marker in the morphology. They are still finite forms because having no obvious mark is called a zero marker.
- All of these are clauses with finite verbs (i.e., they are finite clauses):
    - *He arrived at 6* (marked for tense with *-d* on the verb)
    - *We start at 7* (no marking for tense or person but zero marked and finite)
    - *We are starting at 8* (marked for tense [current arrangement to talk about the future] and person [plural *are*])
- A non-finite verb form is not marked for tense or person, even by zero, and we do not, by looking at it, know when it happens or who does it. All these are non-finite clauses:
    - opening the letter ...
    - ... to see clearly
    - having seen it ...
    - to speak honestly ...

Matrix and Subordinate clauses

Consider these two sentences:

1. She saw *the dog wanted food*
2. She saw *the dog wanted* ***to eat something***

In sentence 1., we have two clauses:

The Matrix clause: *She saw the dog wanted food*
The Subordinate clause embedded in the matrix: *the dog wanted food*
Both of these clauses are finite because the verb is marked for tense (and in many languages, would also be marked for aspect and person).
In sentence 2., we have three clauses:
The Matrix clause: She saw the dog wanted to eat something
Subordinate clause A: *the dog wanted to eat something*
Subordinate clause B: ***to eat something***
Both the Matrix clause and Subordinate clause A are finite clauses with the verb marked for tense (*s**aw*** and *want**ed*** respectively).
Subordinate clause A is embedded in the Matrix clause.
Subordinate clause B is embedded in Subordinate clause A and is non-finite (the verb, *to eat*, is unmarked for person or tense).
Subordinate clause A, therefore, is the Matrix clause for Subordinate B.
This means, if you are following, that the terms Matrix and Subordinate are **relative**. A subordinate clause can be the matrix clause for its own subordinate clause.
In many cases (as in these examples) the Matrix clause and the sentence are the same. That needn't be the case because we can have, e.g.,
Mary came home when she finished work and John left as soon as he saw her.
In which we have two Matrix clauses both with an embedded Subordinate clause (of time) but only one sentence.
If you prefer a graphical representation:

There are two important points:

a. **All matrix clauses must be finite clauses**
b. **Subordinate clauses can be finite or non-finite**

Non-finite clauses contain one of the following verb forms:

- the bare infinitive: *She let me **leave** early*
- a to-infinitive: *I want **to leave** early*
- a past participle form: ***Left** on the table were the remains of dinner*
- an *-ing* form: ***Leaving** early was a real bonus.*

Finite verb forms will always be marked for tense (even if as in, e.g., *They come late*, the marking for tense is the **absence** of a change to the verb or an ending) and often for person, too, as in e.g., *He come**s** late*.
There will be more about types of subordinate clauses later.

Verbless clauses

This sounds like a contradiction in terms because we have just defined a clause as a unit containing a verb phrase. At times, however, we can leave out the verb because it will be easily understood. We also, incidentally, often have to leave out the verb's subject as well.
Here are some examples:
Leaving out the finite verb phrase
If possible, come before six (= *If it is possible, come before six*)

Whether now or later, we'll get it done (= *Whether we do it now or later, we'll get it done*)
These clauses often contain conjunctions such as *whether, whenever, where* etc.
Leaving out a non-finite verb phrase
Too tired to cook, I went straight to bed (= *Being too tired to cook, I went straight to bed*)
There are lots of interesting jobs in the sector, many highly paid (= *There are lots of interesting jobs in the sector, many being highly paid*)

Find out more:

The guides on eltconcourse.com which cover areas of phrases, clauses and sentences can be accessed from the list of links at the end of this document.

Area 5: Sentences

Part 1 – types of sentences

At some point, all approaches to English grammar take the sentence as a basic unit of language. But there's a problem:

What is a sentence?

Of the following, which, to you, constitute a sentence?
For example:

Is this a sentence?	✓ or ✗
John saw a unicorn in the garden.	✓
Go home now!	✓
Shame on you.	✗
And?	✗
If I have the time, I'll do it.	✓
I went home and had a stiff drink.	✓
In London.	✗
Because it's there.	✓
Why?	✗
And your point is what exactly?	✓
Blimey!	✗
What a sad story that is!	✓

What are the criteria to get a tick in the box?
There are two essential criteria.

1. A sentence must contain a finite verb (that is a verb with a tense or person marker)
2. A sentence must contain a subject (usually a noun) which governs the verb

There's an exception to Rule 2 in the table. What is it?
Right. The sentence *Go home now!* gets a tick in the box but has no obvious subject. The subject of imperatives like this is usually implied in English. In many languages, the sentence would be *You go home now!* and it can be expressed that way in English for more emphasis on the subject.
Many grammars will use the term 'clause' instead of 'sentence'. We have analysed clauses separately here but individual clauses sometimes are full sentences as we saw in the section explaining them.

Four types of sentence

Here are the four types of sentence in English exemplified:

Sentence type	**What it is**	**Example**	**Comment**
Simple	One noun and one (finite) verb	*Mary didn't believe him.*	This is a finite clause which can stand alone
Compound	Two clauses (or more) of equal importance	*Mary didn't believe him but John was adamant.*	Both parts of a compound sentence can stand alone. Usually, they are joined with something like *and, or, but*
Complex	Two clauses, one of which is subordinate (depends on) the other	*Mary didn't believe him although he seemed very sure.*	The second part of this is a subordinate clause: it cannot stand alone and retain the same meaning
Compound-complex	A combination of compound and complex sentences	*Mary didn't believe him although he seemed very sure but I accepted what he said.*	These sorts of sentences are sometimes difficult to unpack and occur more in writing than speaking

What do sentences do?

Look, a unicorn!

Sentences have four fundamental functions in language.

Sentence	Function	Comment
John saw a unicorn	Simple statement	This is sometimes called a positive sentence or clause
Did John see a unicorn?	Interrogative	A question form which can also be formed with *who, what, why* etc.
Look at the unicorn	Imperative	Used for commands and suggestions etc.
What an odd-looking unicorn!	Exclamation	Usually introduced with *What* or *How*

Unfortunately, ...

there's another problem. The sentence type does not always define its function.
This is what is meant:

Sentence	Form	Function
John saw a unicorn. (rising intonation)	Statement	Interrogative – in writing, we'd add a '?'
You will look at the unicorn now	Statement	Imperative
This is a unicorn (stress on the last word)	Statement	Exclamation – in writing we'd add a '!'
What's new? (falling intonation)	Interrogative	Negative (nothing is new)
How odd the unicorn is (rising intonation)	Exclamation	Interrogative (= Is that what you suggested?)
Will you look at the unicorn, please?	Interrogative	Imperative

There are general rules:

1. Any form of sentence can be interrogative with the right intonation. (Some languages rely wholly on intonation and have no question form at all.)
2. Offers are usually in the form of imperatives or questions (a phenomenon common to many languages) so we can have, e.g., *Would you like a drink?* or *Have a drink* etc.
3. Statements are frequently used as imperatives so we can have *You left the door open* meaning *Please close the door.*
4. Interrogative forms can make positive or negative statements so we can have *Do you ever listen?* meaning *You aren't listening* and *You're driving, are you?* meaning *You are obviously driving.*
5. Tag questions such as *She's managing the office, isn't she?* can function as real questions when the intonation rises and as simple positive statements when it falls.

Negatives

We can make a range of negative sentences from a positive one.
She saw a unicorn.

1. *She didn't see a unicorn*. This is a negative statement.
2. *Didn't she see a unicorn?* This is a negative question.

We can also make negative imperatives, of course, as in *Don't look at the unicorn*.

Interrogatives

We can make four different question forms from the same sentence (*She saw a unicorn*).

1. **Closed questions:**
   Did she see a unicorn?
   This is a simple yes/no question, sometimes called a closed question. It may also evince the answer *I don't know*, of course.
2. **Tag questions:**
   She saw a unicorn, didn't she? (positive statement + negative tag). Intonation usually rises if this is a question rather than a statement asking for confirmation.
   She didn't see a unicorn, did she? (negative statement + positive tag). Again, intonation usually rises if this is a question rather than a statement asking for confirmation.
   She saw a unicorn, did she? (positive statement + positive tag). Depending on the intonation, this can express some form of threat or incredulity.
3. **Alternative questions:**
   Did she see a unicorn or was I hearing things?
   This sort of question is nearly always formed with *or*.
4. ***Wh*- questions:**
   Who saw a unicorn?

Where did she see a unicorn?
When did she see a unicorn?
Why did she see a unicorn?
Notice that the last one of these questions requires a more elaborate answer than the others.

Part 2 – conjunctions

Definitions

A working definition of a conjunction is:
a word used to connect clauses or words within clauses
Can you identify the conjunctions in these examples? Work on the definition given, your knowledge of word class and your ability to identify clauses.

1. *It was raining but we went for a walk anyway.*
2. *There was no bread and no butter.*
3. *I came early so I could help you get ready.*
4. *I don't know whether to laugh or cry.*
5. *If you can let me know tomorrow, it would be a great help.*
6. *I can give you a lift and I can take the dog, too.*

Here are the answers:

1. *It was raining **but** we went for a walk anyway.*
   This conjunction joins two clauses together. Notice that you can't reverse the order of the clauses and keep the same meaning. **We went for a walk anyway but it was raining* is nearly nonsense.
2. *There was no bread **and** no butter.*
   Here the conjunction *and* joins two noun phrases, *no bread + no butter.* We could replace it with something like *There was no bread or butter* and retain the same meaning.
3. *I came early **so** I could help you get ready.*
   This is similar to sentence 1. and you still can't reverse the clauses and get the same meaning.
4. *I don't know **whether** to laugh **or** cry.*
   Here, we have a conjunction which comes in two parts. They operate together and must both be present to make any sense.
5. ***If** you can let me know tomorrow, it would be a great help.*
   This is a common conjunction but you can reverse the clauses and still retain the same basic meaning (albeit with a shift in emphasis).
6. *I can give you a lift **and** I can take the dog, too.*
   Here, the conjunction *and* is joining two clauses rather than two nouns, as in sentence 2., but the function is the same.

5 things conjunctions can do

Type of conjunction	Examples
Adding things together	and, plus, moreover, including etc.
Giving reasons	so, because, in order to etc.
Co-ordinating two things	whether … or, either … or, neither … nor etc.
Conceding a point	but, although, however etc.
Making one thing depend on another	if, unless, providing (that), on condition that etc.

3 types of conjunctions

Now we know what conjunctions do in sentences, we need to look at their grammar. In the examples above, we have three sorts of conjunction.
In the last section, on sentences, you saw that some sentences contain subordinate clause and some contain clauses of equal weight.
In the section on clauses, you saw how we have a matrix clause which can contain either subordinate or coordinate clauses.

Now what you need to know is:

1. Subordinating conjunctions join main clauses to subordinate clauses
2. Coordinating conjunctions join clauses or noun phrases of equal weight
3. Correlating conjunctions usually come in pairs and join two clauses or two noun phrases.

Here are some examples of what is meant:

Type of conjunction	Examples
co-ordinating	These join clauses of equal value and include, e.g., and, but, or, yet as in: *She came and spoke to him.* *She came but she was late* *He was tired yet happy*
subordinating	These join two clauses where the meaning of one depends on the other. They include conjunctions such as because, so, if as in: *I went because he asked me to.* *He came so he could meet her.* *If you ask, he'll tell you.*
correlating	These link two clauses or nouns and come in pairs such as whether ... or, either ... or, neither ... nor etc. as in *I don't care whether you come with us or go with him.* *Either you tell me the answer or I'll have to guess.* *Neither John nor Mary came.*

Some notes:

1. Coordinating conjunctions can only be placed **between** the clauses or noun phrases they connect.
2. Subordinating conjunctions on the other hand are a bit more mobile. We can say, e.g., *She came because I asked her* and *Because I asked her, she came* with approximately the same meaning (although the emphasis varies). However, some subordinating conjunctions require a certain ordering because of the logic of what we are saying. We can have, therefore, *He was bored so he went to see his friends* and we can have *He went to see his friends so he was bored* but the meaning is radically different.
3. Some of the correlating conjunctions (the ones with a negative implication) sometimes require us to insert a question form so we say, *Barely **had I** taken my seat when the play began*. This is called inversion, incidentally (and slightly misleadingly).

Lists

Here's a list of some of the most common conjunctions in English, ordered by type, with examples. Your task is to think of examples of your own so you are sure you understand.

Coordinating conjunctions	Example	Subordinating conjunctions	Example	Correlative conjunctions	Example
but	*Not me but Mary*	*because*	*He came because I asked*	*whether ... or*	*I'll say it whether you want me to or not*
so	*I came so I could help*	*if*	*If you go now, you catch the bus*	*not only ... but (also)*	*He is not only attractive but he's also rich*
for	*I can't read for the light is too dim*	*although*	*He drove although he was drunk*	*as ... as*	*He is as stupid as the day is long*
and	*I went and saw him*	*than*	*He works harder than she does*	*both ... and*	*Both my sister and her husband came*

or	*Either you stay or go*	*before*	*He arrived before I was ready*	*no sooner ... than*	*I was no sooner in the bath than the phone rang*
yet	*He works hard yet he gets nowhere*	*why*	*That's why you dislike him*	*either ... or*	*She will either explain it or show you how to do it*
nor	*I won't go nor will I let you*	*when*	*I'll come when I like*	*rather ... than*	*I would rather have a tooth out than watch that*

The only complete list in the table above is column 1. There are only 7 coordinating conjunctions in English by most reckonings. The other lists can be extended very considerably.

Find out more:

The guides on eltconcourse.com which cover areas of phrases, clauses and sentences can be found from the syntax index on the site. You can access it from the list of links at the end of this guide.

Area 6: Discourse

Part 1 – cohesion

Cohesion is the way ideas are linked together to make meaning.

For example, look at this sentence:

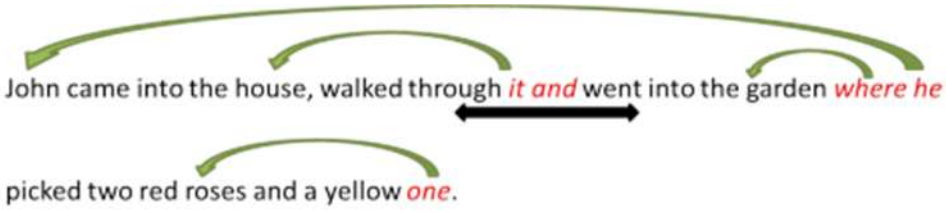
> ***John came into the house, walked through it and went into the garden where he picked two red roses and a yellow one.***

This is how it works:

- *it* refers to the house
- *and* links the two actions
- *where* links the garden to the action
- *one* at the end tells us it's also a rose so we don't need to repeat the noun

Notice, too, that we don't repeat *John* in *walked through it* because we know who did that.

We can refer backwards in a text like this:



This is called anaphoric referencing.

It's also possible to refer forwards in a text but that is rarer and gives a different, literary, feel sometimes.

This is called cataphoric referencing.

In all the cases above, we are concerned with what makes sentences hang together. This is called **cohesion**.

Types of cohesion

Reference:

This is often achieved using pronouns such as *he* in the sentence about John above. The pronoun refers either back or forward to the noun in sentences such as

- *John didn't tell me where he is*

or

- *When she came in, I saw that Mary was very upset*

Sometimes referencing is to a whole statement in examples such as

- *As I mentioned earlier ...*

etc.

Here are some more examples:

- *A: Where's the car*
  B: I lent it to Mary
- *The bus broke down and that's why I'm late*
- *When I finally got round to reading them, I thought the books were really good*

Ellipsis:

This means leaving out (**eliding** is the technical term) a word because the reader / listener knows what the reference is. In the example above, we don't repeat *John* for the second verb. In spoken English, we very often get exchanges like

- *A: What's for lunch?*
  B: Cauliflower cheese (leaving out the clause, *is for lunch*)

Here are two more examples:

- *A: Who arrived?*
  B: John (eliding the verb, *arrived*)
- *I don't like the red shoes but I love the blue* (eliding the noun, *shoes*)

Substitution:

In this, we don't leave out the word but change it for something more general. For example, above, the use of *one* to mean a rose or in something like:

- *What wines do you want?*
  I'll take the French stuff

Conjunction:

We use conjunction to join ideas in both spoken and written English. For example, *and went into the garden*, above, or in exchanges like

- *Why did you open the cage?*
  Because I wanted to change the water

Lexical cohesion:

This refers to the fact that in any text (written or spoken) there are likely to appear chains of related words. As you saw in the section on relationships between words, a text about hospitals it is likely to contain nouns such as *medicine, patient, nurse, ward, treatment* and *doctor* with verbs such as *treat, admit, operate, sterilise* and *care for*.

Grammatical cohesion:

This refers to the fact that we employ similar grammar in texts to keep the theme, especially the tense, consistent. For example, the use of simple past tenses in:

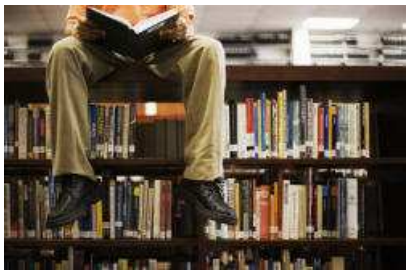
- *He went into the bar, walked up to the counter and ordered three beers*

Here's an example of grammatical and lexical cohesion working together:

- *"While we were on holiday in a Spanish resort we used to go to the beach every morning and then have lunch in a little restaurant in town where the tourists didn't go very much. The food was fantastic and very cheap and the fish dishes in particular were wonderful."*

The tenses are consistently in the past (underlined), the nouns related to food and restaurants are also present and there's a second lexical string concerning holidays. The text also contains examples of other forms of cohesion. Spot them.

Part 2 – theme-rheme structures: how texts are structured



Topic sentences

If you have tried speed reading, you will probably be aware that reading the first and last sentence of any paragraph tells you almost everything you need to know about a text.

Why should this be?

The simple answer is that the first sentence sets the **theme** for the paragraph and the last sentence often sets the scene for the next paragraph. This leads you through the text without your having to read all the intervening stuff. The first sentence of a paragraph is often called **the topic sentence**.

In terms of individual sentences, the first part of the first sentence will usually contain the theme and the second part will tell you something about it. The second part is called the Rheme and often that is used as the Theme for the next paragraph or sentence, and so on.

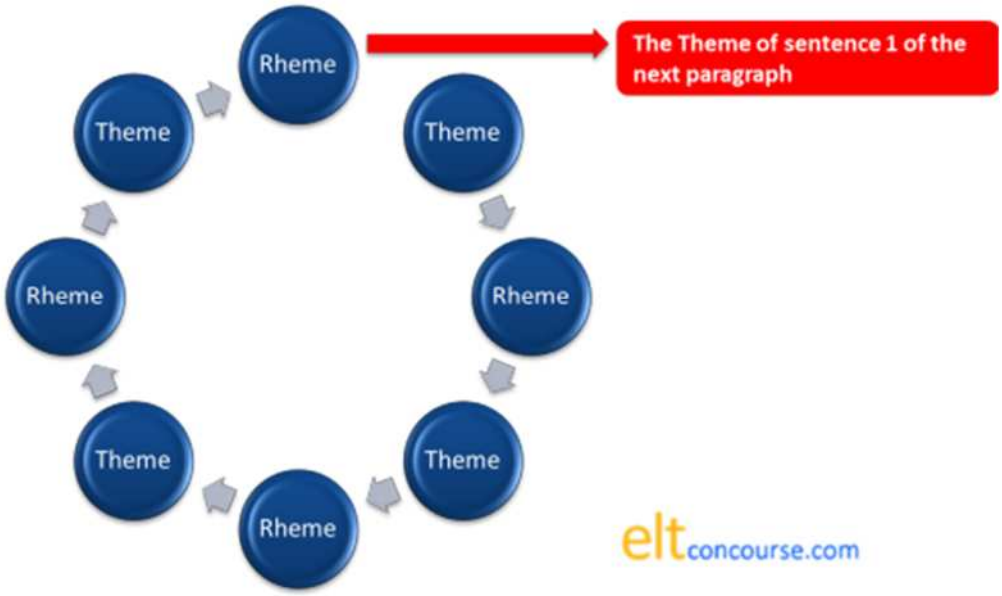
To see how this works, read this 4-sentence paragraph:

> *My new computer runs so much faster than my old one. The old one was so slow that it took me ages to write a simple document. Now when I write a document or do other things, everything works much faster and saves me time. I can use the time to think a bit more carefully about what I am actually writing!*

Here's an analysis of the sentences in the paragraph, explaining what's happening to make the text coherent:

1. *My new computer runs so much faster than my old one.*
    a) This is the topic sentence and tells us what the paragraph will be about.
    b) The Theme is *My new computer*: that is what the sentences is about.
    c) The Rheme is the rest of the sentence explaining what the contrast is.
2. *The old one was so slow that it took me ages to write a simple document.*
    a) The Rheme of the last sentence (the old computer) now forms the Theme of this sentence.
    b) The Rheme of this sentence is the part about writing documents.
3. *Now when I write a document or do other things, everything works much faster and saves me time.*
    a) The Rheme of the previous sentence (writing documents) has become the Theme of this sentence.
    b) The Rheme is the part about speed and time.
4. *I can use the time to think a bit more carefully about what I am actually writing!*
    a) The Rheme of the last sentence (speed and time) has become the new Theme.
    b) The Rheme of the sentence is the part about thinking and that will probably be the Theme of the first sentence of the next paragraph.

Graphically, this is a simple structure:



In this way, well written paragraphs hang together and guide the reader smoothly through the text.
There is much more to it than this and not all texts (spoken or written) will conform to such a neat structure.
Theme-Rheme structures can look nice and tidy, as in the example above, or they can be much more complicated with, for example, the first Rheme becoming the fourth Theme and so on. It is also possible, for example, for Theme 1 to have Rheme 1 and for that to become Theme 5 later in the text and so on.

Find out more:

The guides on eltconcourse.com which cover areas of discourse can be accessed from the list of links at the end of this document.

Time, tense and aspect

On a Delta course, there will almost inevitably be times when you will need to show some understanding of these three essential concepts. For details in the area, you need to refer to the site, in particular, to the section which considers the area in some depth and focuses on the ways English expresses present, past, future and timeless events.
You need to feel comfortable with these concepts:

- time, tense and aspect
- perfect, progressive, continuous, habitual, iterative, durative and prospective aspects
- the distinction between progressive and continuous aspects
- the distinction between stative and dynamic verb use
- perfective, perfect and imperfect verb forms
- finite and non-finite verb forms

This part of the guide is only concerned with three common confusions in this area.

Confusion 1: progressive and continuous

It is unhelpful to assume that continuous and progressive are simply alternative words for the same aspect. We may, somewhat loosely, call the tense form something like *present / past / perfect etc. continuous* but when we consider aspect, we need to be a little more careful.

Continuous aspect: describes a current state of affairs such as, e.g.:
I believe in fairies
He loves me
He is loving the attention
He hated me
I am waiting for you
We are on holiday
She is living in a guest house
etc.
The clue is in the name – the aspect refers to the speaker's perception that something is a continuing state of affairs. The continuous aspect does not always require the auxiliary + *-ing.* It can be inherent in both the simple form and the auxiliary + *-ing* forms of the verb. This is especially true, of course, with verbs such as *think, believe, understand, like* etc. which contain the sense of the continuous semantically.
Progressive aspect: describes an ongoing action such as
I'm typing this sentence
He runs the length of the field and scores
She is taking liberties
We are eating in my favourite restaurant now
etc.
The clue is in the name – the aspect refers to the speaker's perception that something is in progress at the time of speaking, i.e., an ongoing action.
Again, that the progressive aspect does not always require the auxiliary + *-ing.* It can be inherent in both the simple form and the auxiliary + *-ing* forms of the verb. For example
Look, I now turn over the paper and there is the shape
Here she comes!
I acknowledge receipt of your letter


Confusion 2: stative and dynamic

Much of the confusion evident in describing verbs as either stative or dynamic arises from the inability to distinguish between continuous and progressive aspects.
There is a distinction between, e.g.,

I am thinking

and

I think that ...

It is the distinction between the progressive aspect (*I am thinking*) and the continuous aspect with a simple verb form (*I think*). In the second of these, the verb is akin to *believe* (i.e., a **continuous** state of mind) and in the first, it describes an ongoing (that is to say **progressing**) action or process.
For this reason, if no other, it makes sense to speak of stative vs. dynamic **uses** of verbs.

Many other languages make no such distinctions between these uses of verbs and the expressions *I go* and *I am going* or *I think* and *I am thinking* are indistinguishable. English is not unique but it is slightly unusual.


Confusion 3: perfective, imperfective and perfect

There are three concepts here:

Perfective is the term used to indicate that an event or state is completed. For example

I went to Margate last Thursday

is a perfective form which may or may not have present relevance but is clearly finished.

Napoleon died in 1821

is another example of a perfective form in English

I have given up smoking

is also a perfective form (because the action is completed) which happens to be in the perfect aspect as well.

The perfective can be contrasted with the ...

Imperfective which is the term which indicates that an event is not completed. Examples are:

She was playing tennis with John

and

I have lived here all my life

In neither case is the event perceived as finished. The form of the verb is described as imperfect.

Perfect is the term used to signify an imperfective **or** perfective which has a certain tense structure.

For example

I have been to America

is a perfective (the act of going to America has been completed) but is a perfect tense form indicating a present relevance of some sort.

I have lived here all my life

is imperfective (but still a perfect form) because it also signifies some present relevance (in this case that the state is probably (not certainly) current).

The perfect is, in English grammar, contrasted with the simple.

Many other languages make no such distinctions between these uses of verbs and the expressions *I went* and *I have been* are indistinguishable. English is not unique but it is slightly unusual.

Find out more:

The guides on eltconcourse.com which cover areas of time, time and aspect can be found from the tenses index, linked at the end of this guide.

Within that section, you can discover why the present perfect, the going to formulation and the present continuous / progressive are dealt with as present tenses and get a grip on some of how English realises reference to time in terms of verb forms.

There is a separate guide to aspect on the site.

A grammar, lexis and phonology glossary

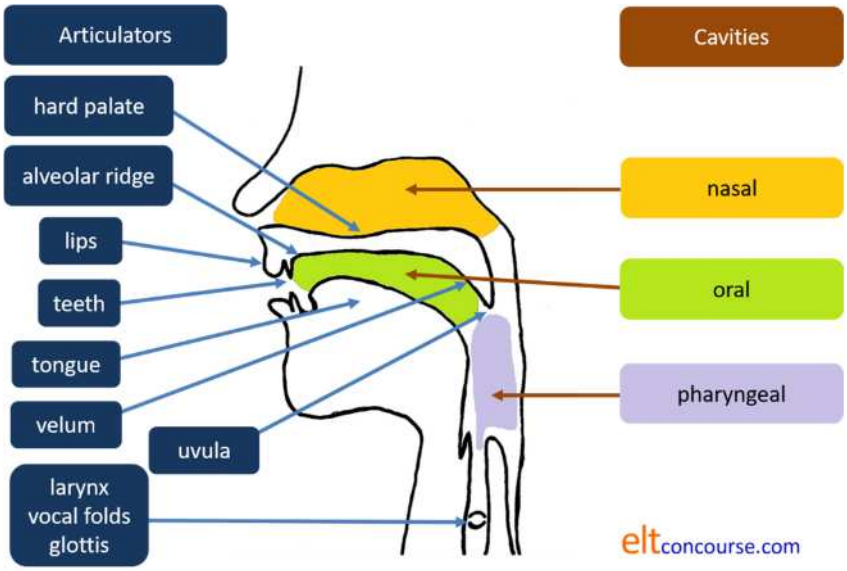
The following are some terms and concepts with which you may need to be familiar to be able to understand and describe language in English Language Teaching at Delta level.

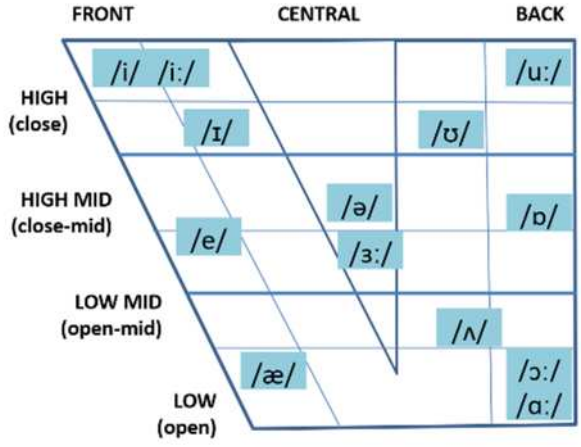
The online glossary accessible from the links at the end has links to guides for more information.

* precedes a malformed or wrong example **bold face** indicates an example of the form or a cross reference		**Examples**
***a*-adjective**	A special kind of **adjective** beginning with *a-*. These adjectives are nearly always used **predicatively**.	*The dog is **asleep*** NOT **The **asleep** dog* Others in this group include: *ablaze, afraid, alive, alone, awake, aware*
ablative	An **inflexion** which denotes that the **case** use is to express *by, with* or *from* Few modern languages use an ablative case although it exists in, e.g., Turkish, Azerbaijani, Uzbek, Kazakh, Kyrgyz and Hungarian.	In Latin, *fields* translates as *agri* but *from the fields* as *ex agrīs*
ablaut	A vowel change denoting a grammatical function. This was also called gradation and is known as vowel mutation.	The verb *s**i**ng* changes to *s**a**ng* in the past tense
absolute tense	A tense which can be understood without reference to another time	*She **left***
abstract noun	A noun referring to an intangible concept. These nouns are often **mass noun**s. Compare **concrete noun**. Many do not consider the distinction between concrete and abstract nouns is valid.	*happiness, economics, love, embarrassment* etc.
accent	a) a mark above or below a letter to show its pronunciation. Such marks are also called diacritics. They are used in English on words imported from other languages.	in *naïve, façade* or *café*
	b) the place in a word where the heaviest stress falls. This is better referred to as **word stress**.	*exp**ort*** (verb) and ***ex**port* (noun)
	c) a particular way of pronouncing a language in a geographical area or social class or the influence of a first language in the pronunciation of a second.	*A Texan accent* *An upper-class accent* *An Italian accent*
accidence	Changes to the form of a word which show grammatical function. Also used to describe the part of grammar referring to morphological changes. See also **ablaut**.	*smoke → smoke**s*** *happy → happ**iness***
accusative	A **case** referring to the direct object of a verb.	*She told **him***
acronym	A word made of the initial letters of a phrase which are pronounced as one word. See **initialism**.	***NATO***
active voice	A verbal structure in which the subject is the person or thing which performs the action or is in the state. Compare **passive voice**.	***John broke the window*** ***The window was filthy***

adjective **adjective phrase**	A word or phrase which modifies a noun phrase. They can be **attributive** or **predicative**.	*The **large** dog* *Mary was **tired*** *The children were **well-fed and happy*** *She had an **interesting, old** book with her*
adjunct	An omissible verb-phrase modifying element in an expression. Adjuncts are integral to the clause in which they occur.	*She ran **to the door*** *They fell **awkwardly***
adposition	See **preposition** and **postposition**.	
adverb	A word which modifies a verb, an adjective, another adverb or a verb phrase.	*She walked **quickly*** *The book was **very** expensive* *He drove **idiotically** fast* *He had **usually** driven to work*
adverb of degree	An adverb telling you to what extent. These are sometimes called adverbs of extent.	*I **really** enjoyed the book*
adverb of frequency	A subcategory of **adverbs of time**, expressing how often. There are two sorts: indefinite frequency and definite frequency.	*He **usually** goes home at 6* (indefinite frequency) *She delivers the papers **daily*** (definite frequency)
adverb of manner	An adverb expressing the way something happens.	*It **quickly** became dark*
adverb of place	An adverb expressing where or in what direction an action happens or state exists.	*I came **inside*** *She was sitting **there***
adverb of time	An adverb expressing when something happens or a state exists.	*She left **then*** *They stayed **late***
adverb phrase	A group of words doing the job of an adverb.	*They walked home **slowly and sadly***
adverbial	Any word, phrase or clause which modifies a verb phrase.	*He went **into town*** (prepositional-phrase adverbial (adjunct) of place) *I came **to see if I can help*** (non-finite clause adverbial of purpose) *I left **when the rain started*** (finite clause adverbial of time) ***Honestly**, I don't know* (adverb (disjunct)) ***Moreover**, I don't think anyone knows* (adverb (conjunct))
affect	The emotional meaning of an utterance, often signalled by intonation.	*You can**not** be **se**rious!*↑
affirmative	A sentence or clause which is not negated.	***I am waiting for the rain***
affix	A morpheme attached to another word to make a more complex form.	***in**complete**ness***
affricate	A consonant sound involving the closure of the vocal tract and its slow release.	/tʃ/ in *church*

agent **agentive (adj.)**	In **passive** clauses, the causer or doer of the action. Agents are often linked with the preposition *by*. See **patient**.	*The window was broken by **them*** *I had the work done by **the garage***
agent noun	A noun derived from a verb which denotes the person or thing that does the action denoted by the verb. The usual way they are formed is with the *-(o)r* or *-(e)r* suffixes although *-(o)r* is no longer productive of new agent nouns.	***editor, doctor, vendor, purchaser, buyer, collector***
agreement	See **concord**.	
alethic modality	Modality concerned with expressing universal truths.	*A square **must** have four equal sides*
allophone	A non-phonemic difference in the pronunciation of a sound.	/k^{h}/ vs. /k/
alveolar	A consonant formed when the tongue is pressed against the alveolar ridge (behind the top teeth).	/t/, /d/ (tongue tip) /s/, /z/ (tongue blade)
ambiguity	Having the potential of more than one interpretation.	*Where's the **bank**?* (lexical ambiguity) *She hit **the man with the stick*** (structural ambiguity)
anaphora **anaphoric (adj.)**	With reference back to an earlier item. Compare **cataphora**.	*When **the rain** finally came **it** was heavy*
antecedent	An item to which a later item refers. Strictly, the term antecedent refers only to the noun phrase to which a relative pronoun refers. In other cases, pronouns refer to **referents**. See **referent**.	*That's **the man** whom I asked*
anticipatory	The grammatical subject of a clause which anticipates the notional subject.	In *It is nice to be here* The pronoun *it* anticipates the real complement of the verb *be*. It could be rephrased as *To be here is nice.*
antonym	A word of opposite meaning.	***good** vs. bad*
aphesis	The omission of an unstressed sound at the beginning of a word.	*until → till* *around → round*
apocope	The omission of a section from the end of a word.	photo*graph → photo*
apposition	When two elements have the same meaning and grammatical status, they are in apposition.	***My brother, the manager**, will help*
approximant	A sound produced when two organs of speech are close together but without audible friction. See also **fricative**.	the /j/ in *yet*
article	A class of **determiner**s which modify noun phrases for number or reference. There are three in English: *a(n)* (the indefinite article), *the* (the definite article) and ∅, the zero article.	*She bought **a** house on **the** hill with **∅** money from her father*

articulator	An organ or mouth part involved in the production of sounds.  	
aspect	How an event or action is perceived relative to time (as opposed to in time). There is not always a one-to-one relationship between aspect and form. See **tense**.	*He **lives** in London* (**continuous** aspect) *He **was working*** (**progressive** aspect) *He **has worked*** (**perfect** aspect) *He **used to work*** (**habitual** (past) aspect)
aspiration	The addition of an audible breath to a consonant sound.	/k^{h}/ not /k/ at the beginning of *cash*
assemblage noun	A special type of collective noun for particular animals. See **collective noun**.	*a **pod** of whales*
assertive forms	Pronouns, adverbials and determiners which are conventionally used in positive sentences. Compare **non-assertive**.	*I want **some** time to myself* *I have **already** finished* *Let me have **a few***
assimilation	The effect of one sound on the production of another so that they become more alike.	*ten* + *pin* pronounced as /tem/ not /ten/
asterisked form	The conventional way to denote a malformed expression. Also called a starred form.	**He goed last week*
asyndetic	Omission of a conjunction. The opposite is the inclusion of the conjunction and is called **syndetic** coordination.	***Tired, frustrated**, he walked out* *They went home **poorer but wiser***
atelic	See **telicity**.	
attitudinal disjunct	See **disjunct**.	
attributive	This describes an adjective which comes directly before or after the noun and is not linked to it by a **copular verb**. See **predicative**.	*The **green** house* *The people **responsible***
autoantonym	A word which has two opposite meanings. Also called **contranym / contronym**.	***cleave*** can mean *split* or *stick together with*
autonym	A word used by a group of people to describe themselves. Compare **exonym**.	*Brit* is often used by British and other people to describe people from Britain

auxiliary verb	a) Primary auxiliary verb: A verb which has no meaning alone but works with main verbs to express **aspect** or **voice**.	*I **have** finished* *He **was** cycling* *They **were** sold* *I **had** it repaired*
	b) Modal auxiliary verb: A verb which has no meaning alone but works with main verbs to express the speaker's perception of truth, necessity, obligation etc.	*We **should** leave* *I **must** go home now* *She **need**n't have troubled*
back	Describing sounds made at the back of the mouth. Compare **front**.	/h/ and /ɒ/
back formation	The formation of a word by the removal of an assumed but non-existent affix from another.	***edit*** from ***editor***
base form	The form of the verb from which other forms are derived. This term is also used to refer to the form of any word from which other words are derived. Base forms of adjectives and adverbs may be referred to as **positive** forms.	***speak, write, open, decide*** etc. ***long*** (base form) and *longer* (derived form) ***decide*** (base form) and *decision* (derived form)
bilabial	A consonant made with both lips.	/m/ and /p/
blend	A word formed by combining two other words. Sometimes called a portmanteau word.	***smog*** (from *smoke* and *fog*)
bound base **bound root**	A base form subject to affixation but which is no longer an independent element in the language.	***tang**ible* ***ed**ible*
bound form **bound morpheme**	A morpheme which cannot stand alone but always appears in combination with a base form.	***de**nation**alise***
calque	A word or expression borrowed from another language but translated into the receiving language.	***lightning war*** (from *Blitzkrieg*)
canonical word order	The usual unmarked ordering of items in a language. Languages vary.	English is Subject-Verb-Object, Adjective-Noun, Determiner-Noun etc.
cardinal vowels and English vowels	Cardinal vowels are a set of reference sounds to identify vowels in **<u>any</u>** language. The following are not cardinal vowels, they are the vowels in English.  	

case	The form of nouns, pronouns and adjectives which show their relationship to other items. English has a very limited case structure grammar but other languages are more sophisticated and complex in this area.	***She*** *wants to go* (subject or nominative case) *I want to talk to* ***them*** (object or accusative case) *That is* ***mine*** (possessive or genitive case)
cataphora **cataphoric (adj.)**	With reference to a following item. Compare **anaphora**.	*When* ***it*** *was finished, I admired* ***the work*** *he had done*
cavity	A chamber in the oral tract employed to make sounds. See under **articulators** or **vocal tract** for the diagram.	nasal, oral and pharyngeal
central	a) Describing sounds made in the centre of the mouth. Compare **Back** and **Front**.	/ɜː/ and /tʃ/
	b) Referring to items which exhibit all the defining characteristics of their class.	***beautiful*** is a central adjective ***may*** is a central modal auxiliary verb
circumstance	In functional grammar any expression which signals extent, location (in time and place), contingency, cause, accompaniment, matter, role, manner or angle. Compare **adverbial**.	*for a week* *in the park* *for a change* *by car* *quietly* etc.
classifier	Also known as a noun adjunct, a classifier determines the nature of a noun rather than describing it although it is often seen as adjectival. Classifiers may not usually be modified with adverbs.	*It's a* ***brick*** *wall* *She's an* ***English language*** *teacher*
clause	A group of words containing a verb form. The verb may be **finite** or **non-finite**.	*She came because* ***she wanted to help*** (finite clause) *I came* ***hoping to help*** (non-finite clause)
clear /l/	Describing the front consonant sound at the beginning of the word *leak*. Compare **dark /l/**. ([ɬ])	The first sound in *lull* (/lʌl/)
cleft	A type of sentence into which, for emphasis, a second verb phrase is inserted.	***It was to the restaurant she took her mother***
clipping	A process of word formation involving the abbreviation of a longer word.	***perambulator → pram***
close vowel	A vowel produced with the tongue in the highest position.	/i/ and /u/
cluster	A series of consonants.	/kr/ and /sps/ in *crisps*
coalescence	The fusing of sounds.	*would you* pronounced as /wʊdʒu/
coda	a) Consonants following the nucleus of a syllable.	/p/ in *top*
	b) The final piece of a text which sums up or presents the writer / speaker's view etc.	***So, in the end, it came out alright***
coherence	Logical or functional connectedness. Compare **cohesion**.	***Where's she gone?*** ***She needed to get to the shop***

cohesion	The use of grammatical or lexical connectors to maintain connectedness in language. Compare **coherence**. Items which contribute to or structure cohesion are called cohesive devices often mistakenly referred to as **discourse markers**.	*Where's **Mary**?* ***She** went to the shops*
coinage	See **neologism**.	
collective noun	A noun which refers to a group of things or people. This expression is sometimes used also for **assemblage nouns**. Collective nouns are often confused with **partitives** which have an opposite function.	***The army** is helping* ***The jury** are considering the verdict* ***A flock** of sheep*
colligation	The tendency of some words to enter into characteristic grammatical relationships.	*I hid behind the door* not **I concealed behind the door*
collocation	The tendency of words to co-occur.	*He **ran** a **risk*** *She **took** a **risk*** **She made a risk*
combining form	A form resembling an affix but which adds to rather than altering the meaning or changing word class.	***geo**political*
commissive	Referring to an obligation placed by the speaker on the speaker.	*I **will** pay you back, I promise*
comment clause	A type of **disjunct**.	*The answer, **I must say**, is not clear*
common noun	A type of noun contrasted with a **proper noun** to refer to objects or concepts.	***chair, happiness, people*** etc.
comparative	The form which is used to show a greater or lesser degree of a quality. There are two sorts: **inflected** and **periphrastic**. Comparatives may be made with adjectives or adverbs but most adverbs take the periphrastic forms.	*A **bigger** house* (inflected comparative) *A **more beautiful** cat* (periphrastic comparative)
complement	A word or phrase which tells us something about the **subject** or **object** of a clause. Complements are often linked with a **copular verb.** See **Object complement** and **Subject complement**. Complements also refer to any item which completes the meaning of another.	*They elected him **chairman*** (referring to the object, *him*) *She is **happy*** (referring to the subject, *she*) *John is **the manager*** (referring to the subject, *John*) *He called me **stupid*** (referring to the object, *me*) *That is **mine*** (referring to the subject, *that*) *The house is **over the hill*** (referring to the subject, *the house*) *She is keen **on opera***
complex preposition	A **preposition** consisting of more than one word.	***because of*** ***in spite of***
complex sentence	A sentence consisting of at least one **main** and one **subordinate clause**.	***She came although she was tired***
compound sentence	A sentence consisting of two coordinated clauses.	***I came but you were out***

compound-complex sentence	A sentence consisting of both subordinated and coordinated clauses.	***I came to see you but you were out so I left this note***
compositionality	See **non-compositionality**.	
concord	A grammatical relationship whereby one form requires a change in another. In English, this usually applies to verbs and their subjects. In other languages, it may apply to, e.g., **gender** marking on adjectives or **case** marking on nouns. In the latter cases it is often called agreement. Concord may be ungrammatical in English because of notion (viewing a singular entity as plural or vice versa) or proximity (a plural or singular form being close to the verb).	*It break**s** easily* *The army **is** helping* *The jury **are** divided* *None of his friends **are** here*
concrete noun	Nouns which refer to physical entities. They may be **mass** or **count nouns**. Many do not consider the distinction between concrete and abstract nouns is valid.	*book, wind, mountain, paper* etc.
conditional	A clause whose truth is contingent on the truth of another clause.	*Give me the money and **I'll buy it for you*** *Come if **you can spare the time*** ***Should you get lost**, call me*
conditional sentence	A sentence which consists of two clauses at least, one of which expresses the condition (the protasis) and contains the conditional conjunction or other marker of condition and one which expresses the consequence of the fulfilment of the condition (the apodosis).	***If you come to the party*** (protasis), ***you'll be able to meet his sister*** (apodosis)
conjunct	An adverbial which performs a connective function.	*It's raining and cold. **However**, I'll take the dogs out*
conjunction	A word to join two ideas (clauses, verbs, nouns etc.).	*She went home **because** she felt ill* (subordinating) *We ate bread **and** butter* (coordinating) *They **not only** cleaned **but** polished the car* (correlating)
consonant	A sound made by wholly or partially closing the vocal tract.	/p/, /b/, /f/, /t/, /h/ etc.
constituent	A unit which forms part of a larger language unit.	*The pub **over the hill, by the river**, **where we met***
content word	A word which has meaning when standing alone (compare **function word**). These are sometimes called lexical words. Content words are members of open classes: nouns, verbs, adjectives, adverbs.	***house, bring, pretty, usually, French*** etc.
continuant	A sound made by semi-closing the vocal tract.	/f/ in *fox*
continuous	An **aspect** of a verb tense to describe something on-going or happening in the background. There is a technical difference between continuous and **progressive** aspects.	*I **was sleeping** while she was at work* *She **thinks** I love her*

contour	The sequence of pitch and other factors in an utterance.	Depicted as a wavy line or in other ways
contrastive stress	A special stress to mark an item as emphatic. Also known as **special stress**.	*She went **with** her mother*
contronym	A word which has two opposite meanings. Also called an autoantonym or contranym.	*cleave* (cut) vs. *cleave* (stick together)
conversational maxims	The assumed rules for maintaining coherent and cooperative communication.	maintain relevance, do not over inform, etc.
converseness	The relation between antonyms in which the existence of one logically implies the existence of the other.	***brother / sister***
conversion	Word formation consisting only of a change in word class.	*clean* (adj.) ***clean*** (verb)
coordination	The linking of two potentially independent clauses. The conjunction is a coordinator.	***I rang but there was no answer***
copular verb	A verb which joins together two nouns, a noun and an adjective, a noun and its **complement** or a noun and a prepositional phrase. These are sometimes called linking verbs.	*She **became** a teacher* *They **grew** tall* *She **was** in the garden*
correlative conjunction	Conjunctions consisting of two connected words.	***Either** we'll take the car **or** he'll give us a lift*
count noun	A noun which can have a plural and take a plural verb. These are distinguished from **mass nouns**.	*The **cats** are in the **house***
dark /l/ ([ɬ])	Describing the back consonant sound at the end of *full*. Compare **clear /l/**.	The last sound in *lull* (/lʌl/)
dangling participle	The often disparaged use of a participle making it unclear what the referent is. This is also called a misrelated participle.	*While **getting** on the bus my wallet fell out of my pocket*
dative	The **case** denoting usually the indirect object or some forms of prepositional relationships.	*He sent **me** a card*
dative shifting	The act of moving the indirect object in a clause and linking it with a preposition.	*She read the children a story* shifting to *She read a story **to the children***
declarative	Expressing a statement.	***The rain started*** ***The rain didn't stop***
defective	Describing words which do not follow all the rules of their class.	*must* is a verb which has no past form. *awake* is an adjective which cannot be used attributively.
defining	Of relative pronoun clauses, those which define rather than simply add information. These are sometimes called restrictive clauses. They are contrasted with non-defining clauses.	*The house **which is over the road** has been sold* (defining) vs. *The house, **which is over the road**, has been sold* (non-defining)
deixis (n.) **deictic (adj.)**	Items which allow the language user to refer to not me, not here and not now.	***You** went **there the previous day***

delexicalised verb	A verb which takes its meaning from the noun with which it collocates.	***make*** *the beds* ***pay*** *a compliment* ***take*** *a shower*
demonstrative	A class of determiner telling us what noun we are talking about. The same words can also be demonstrative **pronouns**.	***This*** *house* ***That*** *garden* ***Those*** *cars* ***These*** *people*
demonym	An adjective which refers to the people of a country.	***Dutch*** refers to people from The Netherlands
denotation	A word's general meaning rather than any meaning the speaker or hearer imputes.	*A coin is a piece of metal money*
dental	A consonant sound produced with the tongue in contact with the teeth.	The last sound in *teeth* (/tiːθ/).
deontic modality	Modality concerned with expressing duty or obligation (or their lack).	*You* ***must*** *be more respectful to your grandfather* *You* ***don't have*** *to be rude*
dependent clause	A subordinate clause which depends for its full meaning on another, main, clause.	*She had enough money* ***although she wasn't rich***
derivation	The formation of a word from another by a number of processes including conversion, affixation and suffixation.	*housing* is derived from the word *house*
determiner	A word which comes before a noun to say what we know about it.	**article**s: *I want to buy* ***a*** *house in* ***the*** *town* **demonstrative**s: *I want to buy* ***that*** *house* **interrogative**s: ***Which*** *house do you want to buy?* **possessive**s: *I want to buy* ***his*** *house* **quantifier**s: *I want to buy* ***two*** *houses*
devoiced	Describing a sound which is produced with less voicing than is usual.	A final /d/ may be devoiced to /t/ in *He had it* (/hi.hæt.ɪt/)
diacritic	See **accent**.	
dialect	A social or regional variety of a language identifiable by both accent and lexical or grammatical forms.	Southern British English
diminutive	An affix meaning *small*.	*leaf****let***
diphthong	A vowel in which there is a clear change in quality during the syllable.	Vowels in *road, shine* etc. (/rəʊd/, /ʃaɪn/)
directive	Language used to get someone else to do something.	***Open the window***
direct object	The entity on which the verb acts. Compare **indirect object**.	*I bought* ***the house***
direct speech	The actual words spoken.	*He said, "****Hello, Mary****."*
discontinuity	The splitting of an item by others.	***Put*** *your coat* ***on***
discourse	A continuous stretch of spoken or written language longer than a sentence.	Any longer text.

discourse marker	Properly, this refers to the language which speakers use to manage interactions, conversations and other spoken events such as lectures and formal discussions. It is now very loosely used to refer to any item which contributes to coherence and cohesion.	*Feel free to interrupt with any questions.* *Let me respond by saying ...* *Do you have a view?* *Firstly, ...*
disjunct	An adverbial which expresses the speaker / writer's view of the truth of a proposition (attitudinal disjuncts) or how it should be understood (style disjuncts). Also called sentence adverbials or stance adverbials.	***On the face of it**, it's too expensive* ***Frankly**, I don't care*
ditransitive	Describing a verb which can take both a direct and an indirect object.	*He **passed** me the book*
dual	A number in many languages which indicates two of something. The form is vestigial in Modern English.	***Both** boys are here*
durative	An aspectual form in many languages which emphasises the length of an event or state. In English the sense is usually achieved with a progressive form and an adverbial.	*She is **still complaining***
dynamic	a) a use of the verb, distinguished from **stative**.	*John is **being** silly* *She is **thinking*** *Kirstin is **swimming*** *Mary is **paying** attention*
	b) a type of passive clause. This is distinguished from a **stative** passive.	*The garden **gets invaded** by cats* *The garden **was cleared***
	c) a use of an adjective to express the fact that something is under the control of a person. It is contrasted with a stative adjective referring to an unalterable characteristic.	*Be more patient* **Don't be tall*
dynamic modality	Modality concerned to express ability or willingness.	*I'**ll** get that!* *I **can't** see the game from here*
elision	The omission of sounds in connected speech.	*Are you comfortable?* as: /ə.juːˈkʌmf.təb.l̩/
ellipsis	The omission of a word or words.	*Can you come?* *Yes, I can.*
embedding	Inserting one clause or phrase within another. The phenomenon is akin to **recursiveness**.	*The woman **with the red hair** is coming over*
empty verb	See **delexicalised verb**.	
epistemic modality	Modality concerned with expressing a view of the truth of a proposition.	*That **must** be the six o'clock train* *She **can't** have been at the meeting*
end focus	The tendency in English to place the important or new information towards the end of an utterance.	*Yesterday he went to **London*** vs. *He went to London **yesterday***

end weight	The tendency in English to place heavier (i.e., longer and more complex) items towards the end of the utterance.	*He worked in London **during the time he was trying to save up to open his own business*** vs. *During the time he was trying to save up to open his own business, he worked in London*
endophoric	Referring to elements within the text which have occurred or occur later (**anaphoric** and **cataphoric** reference, respectively).	*When John bought **it**, **he** was surprised at the expense of the part*
eponym	A word derived from a person's name. See also **toponym**.	***Wellington** boots* ***boycotting** the company*
exclamation	A phrase or clause expressing anger, despair, surprise etc. This is also sometimes called an **interjection**.	***What???!!!*** ***How silly of me!***
existential	Applied to the words *it* and *there* to express that they emphasise the existence of something.	***There** is a car outside*
exophoric	Referring to items outside the text.	*It's like **that game** you played when we were kids*
exponent	The language used to realise a communicative function. Also called realisation.	*Offer:* *Structure: Would you like a / some ...* *Lexis: cup of tea, cake, more etc.*
extrapositioning	Moving an item to the beginning or the end to mark its significance or conform to end weight or end focus.	*It's a shame he couldn't come* vs. *That he couldn't come is a shame*
field	See **semantic field**.	*business, personal communication, discussion essay, procedural instructions etc.*
field	The topic area in which a text is set and its goals, short and long term which determine in part the language which is used.	
filler	Any spoken hesitation device.	*He's **er, well, you know**, difficult*
finite	A form of a verb (or a clause) which is marked for tense, number or person. It can stand alone as the only verb or verb phrase in a clause. Finite forms may also be marked by a zero inflexion. Compare **non-finite**.	*John **plays** tennis* *Mary **lost** the game* *They **have been** to America* *They walk*
fixedness	The tendency for some idiomatic language to be unalterable. It is a variable phenomenon.	*I ran **to and fro** all day*
form	The appearance of a language item without consideration of its meaning, social use or communicative value.	The past of *catch* is *caught*, pronounced as /kɔːt/
fortis	Of sounds produced with relatively greater force. Also un**voice**d. Compare **lenis**.	/f/ and /p/ vs. /v/ and /b/ etc.
fricative	A sound produced by friction between two organs of pronunciation. See also **approximant** in which no friction is audible.	/z/ in *zoo*

front	Describing sounds made at the front of the mouth. Compare **back**.	/i/ and /t/
function	a) The communicative value of a language item, utterance or expression.	The imperative clause *Have some more* functions as an invitation not an order
	b) The grammatical role played by a language element.	***That he was allowed home*** *surprised me* in which we have a clause functioning as the subject of the verb
function words	Words which have no meaning when standing alone but make the grammar work. The main classes are prepositions, conjunctions, pronouns and determiners. These are sometimes called functors.	***at*** ***with*** ***it*** ***this***
gender	A way of classifying nouns by certain characteristics such as masculine, feminine, neuter, animate, inanimate, edible, inedible etc. which affects how the grammar of the language (especially inflexions) works.	*le soleil* (*sun*, French, masculine gender) *la lune* (*moon*, French, feminine gender) *die Sonne* (*sun*, German, feminine gender) *der Mond* (*moon*, German, masculine gender)
genitive	The possessive **case**. The genitive does not only apply to possession; it can also apply to origin or description.	*The policy* ***of*** *the government* ***My*** *book* *The man****'s*** *request*
genre	An identifiable communicative function of a text which it shares with others of the same sort.	Recount, Exposition, Narrative etc.
gerund	A non-finite verb form which functions as a noun formed from a verb with the suffix *-ing*. The form is the same as that of a present participle. It is sometimes referred to as a verbal noun but technically distinguishable: unlike verbal nouns, gerunds may be modified by adverbs but verbal nouns are more noun-like in being modifiable by adjectives and determiners.	*I gave up* ***smoking*** This *-ing* form may not normally be used with a determiner.
glide	A transitional sound as a vowel (usually) moves from one quality to another, often forming a diphthong. Also a change in pitch level.	/ɪə/ starts with the short vowel /ɪ/ and glides at the end to the /ə/ sound *duty* pronounced as /ˈdjuː.ɪi/, gliding from /j/ to /uː/
glottal **glottal stop** **glottis**	A sound made at the back of the throat. A sound made by closing and opening the back of the throat (glottis). Represented as /ʔ/. The part of the throat involved in the production of these sounds. See the diagram under **vocal tract**.	The /h/ sound in *house* is a glottal consonant Pronouncing *I got it* as /ˈaɪ.ˈgɒʔ.ɪʔ/

glyph	A readable character in a writing system.	The character *g* may be written as G or g (these are alloglyphs of g)
goal	The entity affected by the action encoded in a verb. Also called the patient or the recipient.	*John made **the dinner*** ***The dinner** was eaten with relish*
gradation	See **ablaut**.	
grapheme	Either: The smallest units of the writing system that represent a sound or: The smallest identifiable units of a writing system.	Either: *sh* is the grapheme representing the sound /ʃ/ or: *s* and *h* are two of the graphemes of the Latin alphabet used in English
habit **habitual**	An **aspect** in English which refers to an event or state which exists or existed (semi-)permanently.	*She **used to** be quite helpful* *We **tend to** eat quite early* *She **is driving** to work these days* *She **teaches** in this school* *They **would** take offence easily*
hard palate	See **palate**.	
head	The main and obligatory element in a phrase which determines its grammatical function.	***in** the rain* *the brilliant new **book***
headedness	Referring to which element of a combination determines the meaning in a language. English is right headed because the second, right-hand element determines the meaning. Other languages are left headed.	A *wind mill* is a kind of *mill* not a kind of *wind*
heaviness	Referring to the length or complexity of a phrase or clause. Conventionally heavy elements are placed in English towards the end of a sentence.	*He lost it **while he was travelling on the bus from Spain to Russia with his friends***
heterographs	Words which have the same pronunciations but different spelling.	***road / rode***
heteronyms	a) words which have the same spelling but a different pronunciation and different meanings b) words which refer to the same thing but are used in different dialect or speech communities	***lead*** (go before) and ***lead*** (metal) ***export*** (verb) and ***export*** (noun) ***elevator*** (US) and ***lift*** (UK)
historical present	The use of the present tense to add immediacy to an event set in the past.	*So, **I'm waiting** for the bus yesterday, when ...*
homographs	Words with the same spelling but different pronunciations and/or meanings.	***bear*** (animal) vs. ***bear*** (carry) ***wind*** (moving air) vs. ***wind*** (turn around something)
homonyms	Words with the same spelling and pronunciation but different meanings.	***rock*** (stone) vs. ***rock*** (sway from side to side)
homophones	Words with different spellings but the same pronunciation and different meanings.	***road*** vs. ***rowed***
hortative	Encouraging others.	***Shall we get this done now?***

hypernym	The overarching term which includes the hyponyms.	***vehicle*** includes *car, bus, truck, motorcycle* etc.
hyponyms	Any of the related terms included under a hypernym or superordinate.	***car, bus, truck, motorcycle*** are the co-hyponyms of *vehicle*
hypotaxis	The use of conjunctions to link ideas. Compare **parataxis**.	*I ate breakfast **before** going out.*
ideogram **ideograph** **ideographic (adj.)**	A symbol used to represent a complete idea.	下 = *down* (Chinese)
idiom	A phrase or clause used as a single concept which usually cannot be understood by understanding the words in it.	*It's **turned up its toes*** (died / become useless) *It's **neither here nor there*** (unimportant)
illocutionary force	The intended or perceived communicative value of an utterance regardless of its form. See also **Speech act**. See also **Propositional content**.	*Is this your coat?* (meaning or perceived meaning: *Please move it so that I can sit down*)
imperative	The form of the verb used to tell someone what to do or make offers.	***Go** home* ***Don't tell** her* ***Have** some more cake*
impersonal	Having no specified agent.	***It was snowing***
impersonal pronouns	Pronouns which do not refer to specific people. Also called indefinite pronouns.	***Anyone** can see it's true*
incompatibility	A feature of two or more language items which are mutually exclusive.	***The paper is thin*** vs. ***The paper is thick***
independent clause	See **main clause**.	
indexical	One of the functions of intonation, speaking or writing which is typical of a person or group of people.	Sports commentary language Paper sellers' intonation Government reports
indicative	Expressing objective statements.	***I want some more***
indirect object	When a verb has two objects, the indirect object usually refers to a person who receives or benefits. In English the indirect object usually precedes the direct object. Compare **direct object**.	*She bought **me** lunch* *I read **the child** a story*
indirect question	A question expressed in indirect speech or a polite embedded question with a similar structure.	***She wanted to know where the gate was*** ***Can you tell me where the gate is?***
indirect speech	Speech which is reported, not quoted directly. See **direct speech**.	***He told me to come*** ***She said she felt ill***
infinitive	A **non-finite** verb form often preceded by *to*.	*I came to **help*** *We should **go***

inflexion (also inflection) **inflected (adj.)**	Changing the form of a word to show grammatical function or other features such as **tense, person, case** and **aspect**. In English, this is often achieved by changes to the endings of words but can affect the central vowels. Non-technically, inflexion may be applied to changes in **tone, intonation** and **pitch** in speech.	*He play**s*** (with the *-s* inflexion to show third person) *She play**ed*** (with the *-ed* inflexion to show past tense) *They c**a**me* (an inflexion on the central vowel ('o' to 'a') [**ablaut**]) *The larger problem* (inflecting the adjective to show comparative form) *The house**s** were too expensive* (with the *-s* inflexion to show a plural)
***-ing* form**	A common way to refer to the form of the verb which ends *-ing* and can function grammatically in various ways often lying between verbal, adjectival and nominal functions.	*I enjoy **eating** out* *We were **eating** at the time* *I object to you **smoking** while I'm **eating*** *It's a **drilling** machine*
initialism	A word made of the initial letters of a phrase which are pronounced separately. See **acronym**.	***DVD***
interjection	A word class signifying emotional state. Also **exclamation**.	***Wow!*** ***Really!***
interrogative pronoun	A *wh*-word which functions as a **pro-form** for the object, clause or person in questions.	***Who** did you see?* ***What** did he do?* ***Where** did she go?*
intensifier	A language item which affects the force of another.	*He is **very** happy* *She is **slightly** depressed*
interaction	A language event involving two or more people which has no definable goal and exists to maintain social relationships. See also transaction.	greetings, informal chats etc.
interrogative	A question form.	***Do you know her?*** ***Don't you like it?*** ***Which do you want?*** ***That's him, isn't it?*** ***That's him?!***
intransitive	Describing a verb which cannot have a **direct object**.	*They **arrived*** *She **talked*** *He **fell*** We cannot have: **They arrived the hotel* **She talked the people* **He fell the river*
intrusion **intrusive (adj.)**	Describing the insertion of a phoneme in connected speech. There are three in English: /j/, /w/ and /r/.	In *law and order*, an intrusive /r/ may be produced (/lɔːr.ənd.ˈɔː.də/)
inversion	Reversing the usual order of subject and verb (or using the *do* operator in simple tenses).	*Never **have I seen** such a mess* *Scarcely **did I sit** down when the phone rang.*

iterative	An aspect which refers to the repetition of an event. In English, this is usually signalled by the progressive form.	*Someone **has been stealing** vegetables from my garden.*
labiodental	Sounds formed with the lips and teeth.	/f/ in *fox*
larynx	The part of the throat which contains the **vocal folds** and is important in the quality of sound production. See the diagram below under **vocal tract**.	
lenis	Referring to a less strong articulation of a consonant. Compare **fortis**.	/d/ and /b/ vs. /t/ and /p/ etc.
lexeme	The technical term, often used loosely for 'word' and referring to a single unit of meaning. A lexeme is also defined as all the derived words under a dictionary head word (or lemma).	***the Houses of Parliament*** ***London*** ***re-establish*** ***don't*** ***go, going, gone***
lexical field	See **semantic field**.	
lexical set	A group of words of the same class defined by topic or by syntactical characteristics.	***spade, hoe, rake, watering can*** etc. ***frequently, seldom, often, rarely*** etc.
lexical verb	Also called a content or main verb. A verb that is not an **auxiliary** and has meaning when standing alone.	***Go****!* *She **wept***
lexical word	A word which carries significance rather than performing a grammatical function. Also **content word**. Compare **function word**.	*She **went** to the **post office***
limiter	An adverbial which functions to limit the range of the verb in some way.	*I **merely** asked*
linking verb	See **copular verb**.	
lip rounding	Describing the extent to which the lips are rounded in vowel production. The phenomenon exists on a cline from fully rounded, through neutral to fully stretched. Combined with notions of **vowel height**, **tongue position** and **vowel length**, vowels can be closely described.	The sounds in *foot* (/fʊt/) and *fit* (/fɪt/) rounded and non-rounded respectively.
locative	A **case** referring to the position of something.	*It's in the fridge i*n German becomes *Es ist im Kühlschrank*
main clause	The clause which is independent and may stand alone.	***I walked the dogs** although it was snowing*
main verb	A verb which carries lexical meaning and may be used on its own without another verb. Also called a lexical verb. Compare **auxiliary verb**.	*I can't **see** the stage*
manner of articulation	The way in which a sound is produced.	voiced, unvoiced, with friction, plosive etc.

markedness	Any deviation from the simple and prototypical form to note or emphasise.	*houses* is marked as the plural of *house* *How often do you come?* is unmarked whereas *How rarely do you come?* is a marked question
mass noun	A noun which can have no plural and takes a singular verb. Compare **count noun**.	*The **milk** is in the fridge* *All you need is **love*** ***Money** is important in life* ***Reading** takes up a lot of my time*
meronym **meronymy**	A constituent part of a larger entity which can be used to refer to the whole (see **synecdoche**).	***wheels*** as a meronym of *car* ***handlebars, saddle, gears*** are also meronyms of *bicycle* even when not used to represent the whole.
metonym **metonymy**	A word used to refer to an entity with which it is closely associated.	***Number Ten*** as a metonym for the British government
metaphor	Figurative language use where a term is used usually associated with a different idea.	***She exploded***
metonymy	The device of using a term closely associated with something actually to mean the thing.	***Downing Street** has issued a statement*
modal auxiliary verb	A verb which tells us how the speaker feels about the main verb in terms of possibility, obligation, ability etc.	*I **should** talk to her* (deontic) *It **may** rain again* (epistemic) *I **can't** see* (dynamic) *That **must** be wrong* (alethic)
mode	The kind of text which is being constructed.	*oral, written, emailed, text message* etc.
modification **modifier**	Adding information to an element of a sentence. A modifier is any word or phrase which qualifies or limits another.	*Dogs enjoy games* has three unmodified elements but ***My mongrel** dogs **really** enjoy games **of fetch*** Has the same three elements modified
monophthong	A vowel which does not change during its pronunciation. Also **pure vowel**.	The /ɪ/ in *hit* (/hɪt/)
mood	Attitudinal issues with verb phrases (wish, possibility, doubt, statement of fact etc.)	*She **is** in London* (declarative) *If only she **were** here* (subjunctive)
morpheme	The smallest meaningful unit of language. There are two sorts. Bound morphemes always occur with others but free morphemes can stand alone or form part of a word.	***protesting*** (one free (*protest*) and one bound (*ing*) morpheme) ***bookkeeper*** (two free (*book* and *keep*) and one bound (*er*) morpheme)
move	A term from discourse analysis to describe a unit which is often smaller than a complete utterance but has a communicative function.	*That's wrong, pass me the large one* contains two moves: a) *That's wrong* (information) b) *pass me the large one* (imperative)

multi-word verb	A verb consisting of more than one word. There are three sorts: phrasal, prepositional and phrasal-prepositional.	*I **give up*** (a phrasal verb) *She **complained about** the service* (a prepositional verb) *She **caught up with** the class* (a phrasal-prepositional verb)
mutation	The change in an internal aspect of a word which signals grammatical function. Also known as **ablaut**, vowel mutation, internal modification, stem modification or mutation, internal inflexion.	*s**i**ng - s**a**ng* *f**oo**t - f**ee**t*
nasal	Describing sounds made by closing off the airflow and allowing the air to enter and flow out through the nasal cavity.	The sounds /n/, /m/ and /ŋ/
negative **negation**	A sentence or verb form which refers to something not being or happening.	***It didn't rain*** ***I refuse to come*** ***That's impossible*** ***She never comes on time***
negator	A word which make an utterance negative.	***not, hardly, never, seldom, neither*** etc.
neologism	The coining of a new word. Also coinage.	***chairperson***
node	The term in question when studying a word's collocational characteristics in a corpus.	*... when we were there we **would** usually go to ...*
nominalisation	Making an element of the language perform the function of a noun.	*I want **what you offered John*** *I'll take the **blue***
nominative	The subject **case**.	***She** came home*
non-assertive forms	Pronouns, adverbials and determiners which are conventionally used in negative sentences, questions and expressions of doubt or uncertainty. Compare **assertive**.	*I don't want **anything** else* *I haven't **yet** finished* *I'm not sure there are **any** left* *Did **anyone** call?*
nonce word	A lexeme invented for the occasion.	*Pass me the **picker-upper***
non-compositionality	Describing the variable quality of idiomatic language, much of which cannot be understood by understanding the elements that make it up. Also referred to as opacity.	*He's **the black sheep of the family***
non-defining	See **defining**.	
non-finite	A form of the verb not marked for tense, person or number. Compare **finite**.	*She wants **to help*** *I watched her **enjoying** the show* *Let me **go***
non-restrictive	See **defining**.	
notation	Phonemic (broad) or phonetic (narrow) transcription of language sounds.	*He came home* as **/hi.keɪm.həʊm/**
notion **notional (adj.)**	A conceptual category smaller than a communicative function.	weight, temperature, duration etc.

noun	A word for a person, place, thing, feeling or characteristic. Nouns can be subjects or objects of verbs and prepositions.	*He went to the **station*** ***London** is my home* ***Envy** is an unpleasant **emotion*** ***Peter** broke his **glasses***
noun phrase	A group of words acting as a noun with a noun as the **head**.	***The old man** sailed **the fishing boat***
nucleus	The centre of a syllable preceded (optionally) by the **onset** and followed (optionally) by the **coda**.	The word *start* (/stɑːt/) contains the nucleus vowel (/ɑː/) preceded by the onset (/st/) and followed by the coda (/t/).
number	The grammatical category which contrasts singular, dual and plural.	***They** arrived late at **my** house and **they** were **both** hungry*
object	The entity the verb acts on.	*She read **a book*** (**direct object**) *She told **me** a story* (**indirect object**) *I got **the house** painted*
object case	See **accusative**.	
object complement	The complement of a verb which acts on the object rather than the subject. See **Subject complement** and **Complement**.	*They made her **Head Girl***
onomatopoeia	Descriptive of words which are imitative of the meanings they convey. The phenomenon is variably disputed.	*squish* *woof* *moo*
onset	The first (optional) item of a syllable coming before the **nucleus**.	The word *start* (/stɑːt/) contains the nucleus vowel (/ɑː/) preceded by the onset (/st/) and followed by the coda (/t/)
opacity	See **non-compositionality**.	
operator	The first auxiliary verb in a verb phrase.	***Do** you want it?* *What **have** you seen?*
optative	Wishing and hoping.	***If only it would get warmer***
orthography	Referring to the conventional spelling and writing system of a language.	BrE doubles the 'l' on some verbs to form participles
palate **palatal (adj.)**	The roof of the mouth divided into the hard palate towards the front and the soft palate (velum) at the rear. Sounds made here.	The /ʃ/ sound in ship is palatal
paradigmatic	Referring to the vertical relationship between items in a clause. Compare **syntagmatic**.	In *He bought a house*, the verb may be replaced with many other transitive verbs: *sold, decorated, furnished* etc.
parallelism	The use of paired words in constructions.	*They walked **arm in arm***

parataxis	Strictly the non-use of conjunctions. Loosely the use in speaking of very simple and repeated conjunctions. Compare **hypotaxis**.	*I ate bacon, eggs, cheese, toast and butter* *I went to London and I visited my brother and then I came home and then I realised I had forgotten my keys and then I called him and he said ...*
paronym	A cognate word in another language.	The words paper, papel, papír and papier are cognates in English, Spanish, Hungarian and French respectively
parsing	Analysing a sentence by identifying its constituent parts and their grammatical functions.	Tree diagrams
part of speech	See **word class**.	
participles	A **non-finite** form of the verb. There are two. Participles often act as adjectives.	*She was **beaten*** (past participle) *He is **working** today* (present participle) *She is **delighted*** *A **falling** rock hit the car*
partitive	An expression which refers to part of a larger amount. Partitive expressions are often confused with **collective nouns** which have an opposite function.	***A pile of** books* ***A can of** beer* ***A pane of** glass*
passive voice	A clause in which the subject undergoes the action. Direct passives are formed by raising the direct object and indirect passives by raising the indirect object. Compare **active voice**.	Direct passives: ***They were arrested*** ***The house got damaged by the storm*** Indirect passive: ***He was given a book***
pathetic fallacy	Endowing an inanimate object with an animate trait.	***The car is being difficult***
patient	In a **passive voice** clause, the receiver of the action of the **agent**. See also **goal**.	***John** was arrested by the police* *It was **his car** that was damaged by the bus*
perfect	An **aspect** of the verb describing its relationship to another time.	*He **has arrived*** (setting the past in the present) *He **had arrived*** (setting the past in the past) *He **will have arrived*** (setting the past in the future)
performative	A verb form which encompasses its effect.	*I **name** this ship ...* *I **promise***
periphrastic **periphrasis (n.)**	The use of a separate word instead of an inflexion especially in the case of forming comparative and superlative forms of adjectives. Periphrasis also refers to any occasion when we have two or more words performing the work of one.	*This is even **more** old* vs. *This is even older* and *I took a shower* is a periphrastic form of *I showered*

person	A grammatical category which indicates who something is about. There are three in English: first person singular and plural (*I, we, me, our* etc.) second person singular and plural (*you, your, yours*) third person singular and plural (*it, they, their, he, she, her, its, his* etc.)	***I** came home* *She talked to **me*** ***We** were happy* *They helped **us*** ***You** didn't come* *They needed **you*** ***She** hated the film* *The film delighted **him*** ***They** broke the fence* *She gave **them** the bill*
personal pronoun	A pronoun for a person or persons. The form of personal pronouns varies by case and number although the system is **defective** in English.	*Give it to **me*** *Peter did it **himself*** ***He** came home* ***They** went to London* *That's not **mine**, it's **his***
phatic	Descriptive of meaning-free language used to establish or maintain rapport and relationships.	***Hello, there***
phoneme	The smallest contrastive (i.e., meaningful) component of a language's sound system.	/p/ and /b/ in *pat* and *bat*
phonetics	The study of speech sounds.	
phonology	The study of the speech sounds of a particular language or languages.	
phonotactics	The study of possible syllable structures in a language.	/vr/ is not possible at the beginning of a word in English but is in Greek.
phrasal verb	See **multi-word verb**.	
phrase	A group of words with one grammatical function in a sentence.	*He went **to the shops*** (prepositional phrase) ***The three boys** left* (noun phrase) *They **have opened** the box* (verb phrase) *She was **tired but happy*** (adjective phrase) *They worked **extremely hard*** (adverb phrase)
pitch	The height or frequency of a sound.	
place of articulation	The place where a sound is produced.	**labial, dental, velar** etc.
plosive	A sound produced by stopping and suddenly releasing the breath. Also stops.	/p/, /g/
polyseme	A word which has more than one connected but distinct meaning. This is often difficult to distinguish from a **homonym**.	*The glue has **set*** ***Set** the clock for 6*
portmanteau word	See **blend**.	

positive adjective or adverb	The form of an adjective or adverb which is unmarked for degree. This is also called the **base** form.	*hot* is the positive form from which *hotter* and *hottest* (comparative and superlative forms) are derived *recently* is the positive form from which *more recently* and *most recently* are derived
possessive case	See **genitive**.	
possessive determiner	A type of **determiner** which refers to origin, possession or description.	***His** letter upset me* *That's **my** car over there* *The government has **its** problems*
post-modification	An item following the **head** of a phrase and adding information to it.	*The woman **in the red shirt***
postposition	An item performing the same function as a preposition but which follows rather than precedes its complement or object.	*He came two hours **ago*** *The expense **aside**, we must have it*
post-vocalic **pre-vocalic**	A sound produced in this way is audible when following a vowel. Contrasted with pre-vocalic in which the sound is only audible before a vowel.	Pronouncing *car* as /ˈkɑːr/ Pronouncing the /r/ at the end of father in *father is here* (/ˈfɑːð.ɻ.z.hɪər/)
pragmatics	The study of how meaning is achieved *via* language.	
pre-determiners and post-determiners	A limited set of determiners which can be placed before another determiner or may follow a determiner.	*My **three** friends drank **all** my beer*
predicate	The clause following the subject which provides the information.	*I **went to London***
predicative	This describes an adjective which is linked to the noun by a **copular verb**. See **attributive**.	*The house **is old*** *She **grew angry***
prefix	A **morpheme** attached to the beginning of a word which, usually, changes its meaning.	***dis**pleasure* ***un**helpful* ***semi**-detached*
preposition	A word which links the verb to a **noun** or **adverbial**.	*He walked **across** the park* *She arrived **at** six*
prepositional complement or object	A word or phrase (usually nominal) which generally follows the preposition (but can precede a postposition) and denotes the reference for the preposition or postposition.	*Go to **the cinema*** contains the prepositional object or complement, ***the cinema*** ***The money** aside* contains the postpositional object or complement, ***the money***
prepositional passive	A passive construction in which the prepositional object or complement becomes the subject.	The active clause *We talked about the problem* can become a prepositional passive as ***The problem was talked about***
prepositional phrase	A group of words which includes the **preposition** as its **head** and its **complement** (or object).	***over the bridge*** ***under the river***

presupposition	A truth taken for granted in what someone says. See also implicature and entailment in the guide to pragmatics.	*The garden shed was demolished* in which the fact that you know what shed and that it was previously extant is assumed.
pre-vocalic	See **post-vocalic**.	
primary auxiliary verb	An auxiliary verb which forms a **tense**, **voice** or **aspect** with a main verb.	*It **was** destroyed* *I **got** my car cleaned* *I **have** been to London*
productivity	The ability of a language item or rule to continue to generate new examples.	Forming and adjective by adding *-able* to a verb is productive, using *-ible* is unproductive. Any newly coined noun may be made plural with the addition of *-s* or *-es*.
pro-drop	Descriptive of a language, such as Modern Greek or Italian in which the subject pronoun is routinely omitted.	*Sono* (*I am* in Italian, a pro-drop language) *Ich bin* (*I am* in German, a non-pro-drop language)
pro-form	A language item that stands for another which may be a word, phrase, clause or longer text.	*He told me to eat better and I will do **so*** *I won't be able to come but Mary **may***
progressive	The **aspect** of the verb which shows that something is ongoing.	*I **am writing** this sentence*
prominence	The amount an item stands out in a stream of speech.	*That's **his** car*
pronoun	A word which stands for a **noun** or other **nominalised** expression.	*Give **me it*** *We talked among **ourselves***
proper noun	A noun for a person, place or job. See **common noun**.	*The **President*** ***Mr. Smith*** ***The Alps***
propositional content	The meaning conveyed by an utterance rather than the functional effect of the utterance (its **illocutionary force**).	If I say: *There's an apple tree in my garden* The propositional force is that a) *I have a garden* b) *the garden contains an apple tree* (The illocutionary force might be an offer to allow you to harvest the crop.)
prosody **prosodic (adj.)**	Concerned with movements in pitch and tone.	
prospective	An **aspect** which refers to future time. In English, this is often signalled by the progressive form or *going to* and with adverbials.	*I**'m seeing** her later* *I think it**'s going to be** cold **tomorrow night***
pseudo-cleft	A type of cleft sentence using a wh-word.	***What I wanted was more time***
pure vowel	A vowel which does not change during its pronunciation. Also **monophthong**.	The /ɪ/ in *hit* (/hɪt/).

qualifier	Any term which adds information to a noun phrase.	*The man **from Berlin***
quantifier	A type of **determiner** which refers to quantity.	*Give me **a few** minutes* *We don't have **a lot of** money* *Would you like **some** cake?*
questions **question tags**	An interrogative. A phrase attached to the end of a positive or negative sentence to make it a question.	***Is she here yet?*** *You are coming, **aren't you**?* *You aren't going to eat that, **are you**?* *I don't believe she's coming, **is she**?*
realisation	See **exponent**.	
Received Pronunciation	A high-prestige regionally unidentifiable British accent.	So-called BBC English (once)
recipient	See **goal**.	
reciprocal pronoun	Pronouns which express mutuality.	*They spoke to **each other***
reciprocal verbs	A distinction sometimes made between verbs concerning the participants in an action. Reciprocal uses imply both subjects were engaged.	*Mary was talking to us* (non-reciprocal use) *Mary and we **were talking*** (reciprocal use)
recursiveness	The ability, confined to human language, to embed an infinite (in theory) number of phrases and clauses within each other.	*The people who were in the house which is on the corner of the street where his mother, who was very old, lived were always helpful if she needed anything that ...*
redundancy	A measure of the amount of unnecessary information encoded in the language.	***These people are** not welcome* in which the plural is signalled by the form of the demonstrative, the form of the noun and the form of the copular verb (66% redundancy)
reduplication	The repetition of an item (or a closely related form).	*Don't **shilly shally*** *The car went **clunkety clunk***
referent	The item to which a pro-form refers. See **antecedent**.	*The **chair** was expensive but I bought it*
reflexive pronoun	A pronoun which refers to (i.e., is co-referential with) the subject of the verb.	*She is talking to **herself***
reflexive verb	Verb use in which the subject and the object are the same.	*She was washing* *The dog was scratching* in which we assume the objects to be *herself* and *itself* respectively.
register	A variety socially defined by occupation, interest group or field of enquiry.	legal register medical register football register
relative adverb	An adverb which modifies the verb phrase in a complex sentence to say, e.g., where or when something occurred.	*This is the house **where** he lived* *That was the moment **when** I understood*

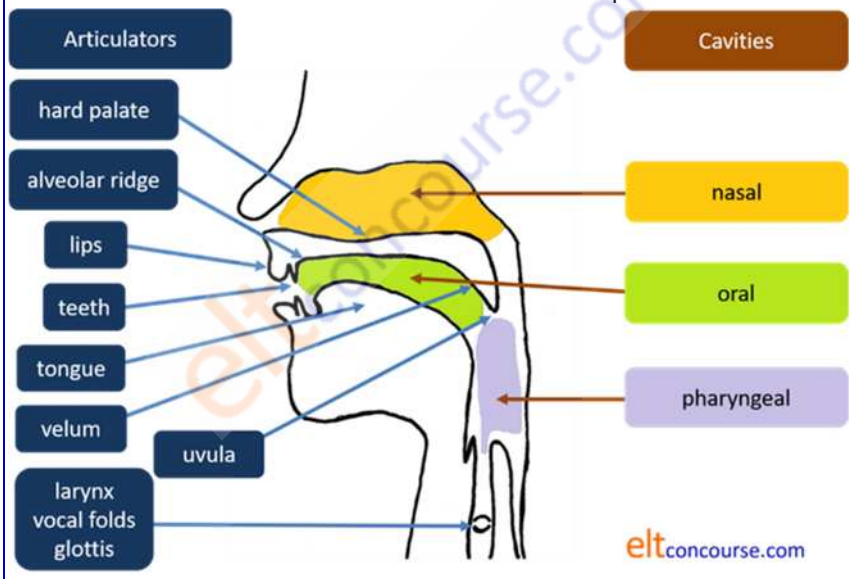
relative pronoun	One of the following which refer to the subject or object of a sentence or to possession: *who, whom, which, whose, that*. The rules for the use of relative pronouns are quite complicated.	*He is the man **who** told me the story* (referring to the subject) *He bought the car **that** he saw on the road* (referring to the object)
relative tense	A tense which can only be fully understood in relation to another time marker.	*She **has arrived**, so now we can start* (relating the past to the present by embedding it in the present)
reported speech	See **indirect speech**.	
restrictive	See **defining**.	
retroflex	An /r/ sound made by curling the tip of the tongue backwards. Transcribed phonetically as [ɻ].	The Indian English /r/ sound.
rheme	The additional information which follows the **theme** of an utterance or sentence followed by the rheme.	*The manager **made some new rules***
rhotic	Describing an accent in English in which the /r/ sound is usually audible. The opposite is non-rhotic.	Standard American English pronouncing the /r/ non-pre-vocalically.
root	See **base form**.	
rounding	See **lip rounding**.	
schwa	The commonest vowel in English as it occurs in, e.g., *the*. It is transcribed as /ə/.	The vowel at the beginning of *about* (/əˈbaʊt/)
segmental	See **suprasegmental**.	
semantic component	A part of a word's meaning.	The word *bachelor* includes *male* and *unmarried.*
semantic field	An area of meaning containing a group of semantically related items.	***gardening**: hoe, fork, spade, planter, mower* etc.
semantic space	The prototypical features of a lexeme which determine the limits of its use.	The semantic space of the word *machine* includes any mechanical device with moving parts such as *engine, pump, electric drill, hair dryer* etc. but excludes *telephone, router* and *television* which have no moving parts and are electronic in nature.
semi-modal auxiliary verb	A verb which can act both as modal auxiliary verb and as a **lexical verb**.	*I **dared not** / **didn't dare** ask again*
semi-vowel	A phoneme which may act as either a vowel or a consonant depending on the environment.	'w' in *way* (consonantal /w/) *vs*. in *how* (vocalic /aʊ/)
sentence adverbial	An adverbial which modifies the whole of a sentence rather than only the verb phrase Also called a disjunct or stance adverbial.	***Unfortunately**, I missed my train*

sentence stress	The syllable(s) or word(s) in a sentence where the heaviest stress falls. This is often, unless a special meaning is intended, on the information towards the end of the utterance.	*I went **home*** *I went home **very late*** *I went home **by bus***
sequencer	An adverbial which signals the ordering of events.	***firstly, next, then*** etc.
shell noun	A noun which serves to encapsulate a range of propositions in order to make cohesive referencing more accurate..	*The **problem** is ... and ... as well as ... which also involves ... .* ***This** needs to be addressed in three ways*
sibilant	A consonant fricative making a hissing sound.	/s/ in *hiss*
simile (n.) **similative (adj.)**	The device of making comparisons, often with the use of *as ... as* or *like*. The sense of one item is carried over to the sense of the other so in this way they are synonyms.	*He's **like a fish out of water***
soft palate	See **palate**.	
special stress	See **contrastive stress**.	
speech act	An utterance defined by the intention of the speaker and the response of the hearer.	*It's cold* (meaning or understood as *Please close the window*)
stance adverbial	See **disjunct** or **sentence adverbial**.	
starred form	See **asterisked form**.	
stative	a) a use of the verb, distinguished from **dynamic**.	*I **think** that's a good idea* *He **has been** the manager for years* *She **looks** unhappy* *The door **was** broken*
	b) a type of passive clause. This is distinguished from a **dynamic** passive.	*The garden **gets invaded** by cats* vs. *The garden **was cleared***
	c) a use of an adjective to express the fact that something is not under the control of a person. It is contrasted with a dynamic adjective referring to a characteristic under the subject's control.	*Be more patient* (dynamic) vs. **Don't be tall* (stative)
stem	The part of a word to which affixes are added. See also **base form**.	*un**self**ishness*
stop	A consonant sound made by closing the vocal tract. Also plosive.	/t/ in *batted*
stress **stress shifting**	The degree of force with which something is said. Stressed syllables will usually be louder, higher pitched and longer. The opposite is unstressed. Stress may be main (primary) or secondary. Stress shifting frequently occurs on verb-noun pairs.	*He came to **you**?!* *He travelled to London by train* is stressed as follows: /hi.ˈtræv.ḷd.tə.ˈlʌn.dən.baɪ.ˌtreɪn/ The words *export* (verb) and *export* (noun) are pronounced as /ɪk.ˈspɔːt/ and /ˈɪk.spɔːt/
stress timing	Allowing stressed syllables to be longer than unstressed syllables.	English, Farsi, Dutch are all at the stress-timed end of the cline.

structure words	See **function words**.	
style	The level of formality on a cline from very informal to very formal with most language somewhere in between (neutral).	***Pass the salt*** (informal) ***I wonder if I could trouble you for the salt*** (formal) ***Please pass the salt*** (neutral)
style disjunct	See **disjunct**.	
suasion	Encouraging others to do something or wishing for something. The concept includes the hortative (encouraging) and optative (wishing).	***I wish it would rain*** ***I'd prefer you not to do that***
subject	The doer, animate or otherwise, of the verb.	***She*** *came at six* ***The wind*** *howled* ***My car*** *has broken down*
subject case	See **nominative**.	
subject complement	The complement of a verb which refers to the subject rather than the object. See **Object complement** and **Complement**.	*John is* ***angry***
subordinate clause	A dependent clause which depends for its full meaning on another, main, clause and cannot stand alone.	*She had enough money* ***although she wasn't rich***
subjunctive	A mood which expresses doubt or tentativeness.	*It would be good* ***were*** *he to work harder*
subordinator	A type of conjunction which introduces a **dependent** or **subordinate clause**.	*She came* ***because*** *I invited her* ***If*** *you ask me, of course I'll help*
substantive	A noun or any language item that functions as a noun.	*The* ***poor*** ***What you ask for*** *is impossible* *I enjoy* ***reading*** ***It*** *is open* *The* ***door****'s open*
substitution	The replacement of an item with another.	*If you like the shirts, buy* ***one***
suffix	A **morpheme** added to the end of a word which usually affects its **word class** but can alter its meaning.	*resent****ment*** (a noun from a verb) *slow****ly*** (an adverb from an adjective *national****ise*** (a verb from an adjective)
superlative	The form of an adjective or adverb which means the most or least. See **comparative**.	*The* ***tallest*** *boy in the class* *The* ***most expensively*** *dressed man* *The* ***least important*** *point*
superordinate	See **hypernym**.	
suppletion (n.) **suppletive (adj.)**	Describing the phenomenon of a form which is differently derived and cannot be inferred to be a connected form.	The past tense of *go* is ***went*** which is derived from the verb *wend* and not from the same root as the verb *go*. The plural of *cow* is ***cattle*** (with different derivations)
suprasegmental	Concerned with analysing speech above the level of individual sound. The opposite is segmental (analysing speech phoneme by phoneme or syllable by syllable). Also known as plurisegmental.	

syllabic consonant	A consonant without a vowel sound at all which constitutes a syllable.	*Nation* has the second syllable as a syllabic /n/ and is transcribed as /ˈneɪʃ.n̩/
syllabic writing	A writing system in which each symbol represents a syllable rather than a sound.	Japanese Katakana script
syllable	A unit of rhythm in speech. It contains a nucleus (usually a vowel) and optional onset and coda elements.	The word *nation* has two syllables and is transcribed as /ˈneɪʃ.n̩/ (with the second syllable a syllabic consonant).
syllable timing	Forcing all syllables to take the same amount of time to utter.	French, Italian, Spanish and Mandarin are all at the syllable-timed end of the cline.
syllepsis	Referring to a situation where there is a relationship between one word and a number of others but agreement cannot be complete. See also zeugma (which is a sense sometimes synonymously used).	*I am not sure if Mary or the children **know / knows***
syndetic	Referring to the inclusion of a coordinator. See also **asyndetic**.	*She went to the boss **and** complained*
synecdoche	The use of part of something to mean the whole or the whole of something to mean a part (see **meronymy**).	*Take a **head** count* *The **army** is here*
synthetic causative	A word which has been made a causative verb with the addition of a suffix.	*dead → dead**en*** *acid → acid**ify***
synonym	A word which means approximately the same as another.	*It's a big house* *It's a **large building***
syntagmatic	Referring to the horizontal (syntactical) relationship between items in a clause. Compare **paradigmatic**.	In *He bought a house*, the verb may only be followed by a noun phrase to act as the object.
syntax	The study of word combinations and sentence structures.	
tag	See **question tag**.	
telicity **(a)telic (adjs.)**	A use of a form which implies an end to the event or state (telic) or does not (atelic).	*The party **went on till midnight*** (telic) *The party **went on past midnight*** (atelic)
tenor	The relationship between the speaker and the hearer or the writer and reader of a text which determines in part the language that is used.	*Tenant to landlord, boss to subordinate, peer to peer etc.*
tense	The form of the verb marked for time or aspect.	*He **walked*** (simple past) *She **has been walking*** (present perfect progressive)
text	A stretch of discourse of indeterminate length which has an identifiable communicative purpose.	A poem A warning notice A novel

that-clause	A subordinate clause which begins with *that*. *That*-clauses may function as direct objects or subjects of verbs or as complements of adjectives. When *that* is omitted, the clause is referred to as a zero-that-clause (Ø that-clause).	*She expects **that we'll get some rain*** *I'm delighted **that you could come*** ***That he was sent home** surprised me* *I hope **you can come***
theme	The starting of point of an utterance or sentence followed by the **rheme**.	***The manager** made some new rules*
tone	The pitch of a syllable which is distinctive in some way. Some languages, e.g., Mandarin and Thai, may alter meaning depending on the tone of the production of a lexeme. These are tonal languages.	
tone unit	A sequence of tones in an utterance which identifies a meaning unit.	
tonic syllable	The syllable on which a change of pitch commences.	*That's a **BAD** idea*
topic sentence	Usually the first sentence of a paragraph which sets the subject and from which all else is related until a new paragraph is begun.	***Now we turn to the nesting habits of flamingos.***
topicalising	Placing the topic of the utterance in front.	***That manager**, he is very strict*
tongue height	See **vowel height**.	
tongue position	In the production of vowels, three horizontal tongue positions are recognised: front, central and back. Combined with notions of **vowel height**, **lip rounding** and **vowel length**, vowels can be closely described.	Front vowels: /e/ and /iː/ Central vowels: /ə/ and /ɜː/ Back vowels: /ɒ/ and /ɑː/
toponym	A word derived from the name of a place. See also **eponym**.	***denim** trousers* ***bourbon** whisky*
transcription	Any method of rendering spoken language in writing. Also called a notational system.	
transitive	Describing a verb which can take one or more objects. Compare **intransitive**.	*She **smoked** cigars* *He **threw** me the book*
trill	A rapid tapping consonant.	The Spanish trilled /r/ sound transcribed as [r] in, e.g., *perro*.
triphthong	A disputed category referring to a vowel which contains three separate sounds.	/eɪə/ as in *player* or *mayor*, starts with /eɪ/ and glides to /ə/
troponym **troponymy**	A word which more narrowly defines another concept.	The word ***stroll*** is a troponym of walk because its meaning contains the idea of walking slowly in a relaxed manner
turn	The single contribution of a speaker in an interaction.	***So, how are you feeling now?***
uncountable	See **mass noun**.	
unproductive	See **productivity**.	
unvoiced	See **voiced**.	
use **vs.** **usage**	Use refers to the communicative value of an utterance, usage to its form and **denotational** meaning.	*I have a headache* Answer A: *Take an aspirin* (language use) Answer B: *Paper is flammable* (language usage only)

uvula	The teardrop-shaped fleshy part at the back of the throat. See the diagram below under **vocal tract**.	
variety	An identifiable form of the language spoken in a geographical area or unique to certain registers and social classes.	American English legal English
velum **velar**	The rear, soft section of the palate where some sounds are made (called velar sounds).	The sounds /g/ and /ŋ/ are velar consonants
verb	A word class referring to an event, action or state.	*Peter **arrived*** *Jill **was** unhappy* *It **continued raining***
verb phrase	A group of words acting as a verb.	*She **has taken** the car home*
verbal noun	It is sometimes referred to as a gerund but technically distinguishable: unlike gerunds, verbal nouns, may not be modified by adverbs but are more noun-like in being modifiable by adjectives and determiners. The form is the same as that of a present participle.	*Your **complaining** was not justifiable*
vocal folds	Also known as vocal cords. Two folded membranes in the **larynx** which vibrate to produce **voiced** or **lenis** sound.	
vocal tract	The whole of the area where speech sounds are produced. 	
vocative	The form of the noun used when addressing. English does not mark the vocative case.	***John**, you are wanted on the phone.*
voice	a) A form of the verb or clause showing the relationship between the **subject** and the **object** (**active** voice) or the **agent** and the **patient** (**passive** voice).	***John*** (subject) ***opened the letter*** (object) ***The letter*** (patient) ***had been written in haste by the manager*** (agent)
	b) The addition of vibration of the vocal folds to the production of a consonant sound (and all vowels). The opposite is voiceless or unvoiced. See also **devoicing**.	The distinction between *game* (/geɪm/) and *came* (/keɪm/). The first sound of each is respectively voiced and unvoiced.

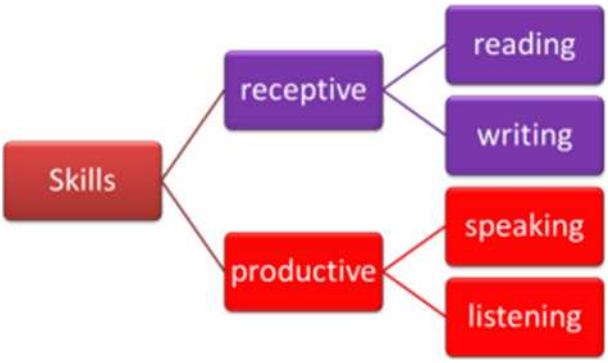
vowel	A sound made without restriction of the vocal tract or any friction. Vowels may form the nucleus of a syllable. Vowels are classified in four ways: height, tongue position, lip rounding and length. See **cardinal vowels** for a diagram.	/i/, /e/, /eɪ/ etc.
vowel height (tongue height)	This refers to the position of the tongue vertically in the mouth when making a vowel sound: high, mid or low. Combined with notions of **tongue position**, **lip rounding** and **vowel length**, vowels can be closely described.	/iː/ and /uː/ are high vowels /e/ and /ɔː/ are mid vowels /e/ and /ɔː/ are low vowels
vowel length	Some vowels are represented with a length-mark colon (':') following them. Length is relative and vowels can be made longer or shorter by any speaker of English. Combined with notions of **vowel height**, **lip rounding** and **tongue position**, vowels can be closely described.	The sound /ə/ is formed in the same way as /ɜː/ but the latter is a long(er) vowel
vowel mutation	See **ablaut**.	
weak form	The unstressed vowels in connected speech which are usually rendered more briefly and with a different quality.	The transcription of *The man has been to see me* may be: /ðə.mæn.həz.bɪn.tə.ˈsiː/ with four weak forms: /ə/, /ə/, /ɪ/ and /ə/.
***wh*- word** ***wh*-question**	The words *what, who(m), when, where, why, how* and *which* that perform a variety of grammatical functions.	***Where** is your car?* (**adverbial** function) ***Who** told you?* (**pronoun** function) ***When** did she go?* (**adverbial** function) *That's the man **who** told me the story* (**relative pronoun** function)
word class	What used to be called parts of speech to classify words by their grammatical function. There are two main categories: a) closed-system words to which we can rarely if ever make additions. See **function words**. b) open-class items to which we can add new members. See **content words**.	Function or structural words: prepositions pronouns conjunctions determiners Content or lexical words: nouns verbs adjectives adverbs
word family	The group of words seen under the same dictionary head word or lemma. See **lexeme**.	***happy, happiness, happily***
word formation	The process by which new words are formed from existing resources including affixation and conversion.	*clean* (adj.) ***clean*** (verb) ***nation, national, international***
word order	The ordering of elements in a language such as subjects, verbs and objects and nouns and adjectives etc. See also **canonical word order**.	English is Subject-Verb-Object and Adjective-noun

word stress	The place in a word where the heaviest stress falls. This is sometimes referred to as accent.	Compare, e.g. *exp**ort*** (verb) with ***ex**port* (noun).
yes-no question	A question usually formed by inversion or the do operator which allows a single word *yes-no* answer.	***Do you like fish?*** ***Was he at the party?***
zero	The absence of a specific marking in the morphology for an item. The is not the same as absence; it the absence of marking.	*She enjoys Ø music* (zero article) *You went Ø home* (zero inflexion on the verb) *She went to London and Ø saw her mother* (zero anaphoric marking to the subject of *saw*)
zero-*that*-clause	See ***that*-clause**.	
zeugma	A figure of speech which exploits **polysemy** for effect. See also **syllepsis**.	*They grew vegetables and bored* *He took his hat and his leave*

Language Skills Analysis for Delta

This is not a skills book.
This section covers, **in outline only**, the areas which you need to understand for the Module One examination and when working on Language Skills assignments for Module Two. No effort to be exhaustive has been made here. For more, you need to consult guides on the site to the areas you intend to teach for Module Two and, to prepare yourself for Module One, you need to follow the course on eltconcourse.com or do your own research (or both). For Module Three, you will also need to follow the guides to assessing the four skills individually.
At the end, there is a table of links which will take you to the relevant indexes to guides on the ELT Concourse site.

A separate index of all the guides and topics in the site can be found by looking through the A-Z Index on the site.
Skills may be visualised this way:



This guide takes the two main categories in turn and summarises the key concepts.
In the site, you will find longer guides to the skills in the teacher-training section.


Receptive skills – reading and listening

Text types

Here's a list of possible **text types** that anyone might read or listen to in a day or so.
(By the way, note here that we use the word **text** for any piece of language whether it is written or spoken.)

Reading	Listening
this page	a television news programme
a recipe	an announcement on a train
someone's newspaper headlines on the bus	someone talking at a meeting
a bill in a café	a radio music programme
a novel	a shop assistant explaining a product
the TV schedule	the person(s) you live with
a label on a tin	other people's conversation
a work e-mail	a television quiz game show

Probably, not all of the text types you read or listened to are in this list. It is very difficult to predict what people will hear and read and why. That is one reason that teaching the area is quite difficult.

Text purposes

All writers and speakers write and speak for a reason. The purpose of the text will often determine:

1. How the text is organised: this is called the **staging**
2. What **language forms** are in the text: this includes, for example, types of conjunction, tenses, verb types, prepositional phrases, modal verbs and so on
3. The **layout** of the text: this includes whether it comes with pictures, graphics or different sizes and types of print (written texts), with film clips, gestures, graphics or special effects (spoken texts) and so on

If we know the purpose of a text. it will often make understanding it very much easier because we will know where to look for information and when to listen carefully.

This is called **generic knowledge**. Here are three examples with the characteristics explained.

- The first text is a newspaper article:
  - It has a banner headline to catch the eye
  - There is a large graphic to intrigue the reader
  - The text is divided into columns
  - Paragraphs are short and spread out to make reading easy
- The second text is a technical article of some kind:
  - The title comes in two parts
  - The authors' names are at the top
  - There is a subtitle which is probably 'Abstract' or 'Summary'
  - There's a graphic
  - The text is dense and continuous
- The third text is a recipe:
  - There's a picture of the finished meal
  - There's a list of ingredients
  - The procedure is numbered in stages
- Important information
  - Text 1: the first paragraph will set the scene: when, where, who? The final paragraph will sum up the situation. Everything in between can be ignored.
  - Text 2: the abstract at the beginning will tell you if you need to read it. At the end there will probably be a summary of the main points. Detail will be in the text.
  - Text 3: the list of ingredients will tell you if you have what's needed. All the text is important because it is a set of instructions.

If we know a little about the topic of the text, it will also make understanding easier. This is known as using **knowledge of the world** to help us understand.

Reasons for reading or listening

Here's a list of possible reasons for listening or reading certain text types.

Reading		**Listening**	
this guide	to learn something	a television news programme	to find out about an event
a recipe	to cook a meal	an announcement on a train	to get off at the right station
someone's newspaper headlines on the bus	to see what's in the news	someone talking at a meeting	to understand and respond
a bill in a café	to check the price	a radio music programme	for pleasure
a novel	to follow the story for pleasure	a shop assistant explaining a product	to find out what something does
the TV schedule	to choose what to watch at 8 o'clock	the person(s) you live with	to socialise
a label on a tin	to see what's in something	other people's conversation	to find out what is being talked about
a work e-mail	to understand and respond	a television quiz game show	for fun to answer questions if you can

Knowing **why** we are reading or listening to a text helps us to decide **how** to read or listen. To explain:

1. Listening:
   - When we are dealing with some listening texts, for example, a set of instructions or a waiter explaining what's in a dish, it's important that we understand nearly everything. If miss something important we may make a serious mistake or get the wrong meal.
     Some listening settings allow us to interrupt and ask for clarification or repetition, e.g., the work instructions or the waiter's explanation. Some settings, such as lectures, don't allow that, so it's important to be even more careful.
     This is called **intensive listening**.
   - Typically, in a TV news programme, people will watch and listen quite casually until a key word or picture alerts them to an item of interest. Then they switch listening mode and pay more attention. Travel announcements are often dealt with this way. If we recognise that the announcement does not concern our journey, we just switch off until the next one comes along. This kind of listening is called **monitor listening**.
   - A TV soap opera or an anecdote might require some attention but as long as we get the gist of what's going on, it isn't usually necessary (or possible) to catch every word and every nuance. Typically, an anecdote is told face-to-face or over the phone so in this case we also need occasionally to show interest and comprehension. We do that through what's called **back channelling** (grunts, exclamations such as *oh, really?, wow, gosh* etc., nods, smiles etc.).
     We are **gist listening**. This is also known as **extensive listening** because we do not need to understand everything we hear.
   - Finally, some texts require our full attention, even to the point of making notes to help us recall important information. Here, we need particularly to pay attention to the speaker's signals. For example, something beginning *Here's the key point: ...* is likely to be important but something beginning *By the way, ...* can probably be safely ignored.
     This is a difficult skill because it combines monitoring, listening for gist and intensive listening.
2. Reading:
   - When we are dealing with some written texts, for example, a recipe or a set of instructions, it's important that we understand nearly everything. If the book says *twist anti-clockwise* or *do not allow*

it to boil, it's important that we get it right. Fortunately, when we read, we can usually take the time to re-read as often as we like and use a dictionary when we don't understand.

Typically, study texts (such as this one) or texts with very important information (instructions at work, information about finance and tax and so on) also require this approach. We may even have to take notes!

This is **intensive reading**.

- Typically, on a news website, people will run their eyes across the links looking for a story that interests them and then access the text for a more detailed look at the information.

  Even when we are quite interested in a story, we still often won't read every word, preferring to skip to the important (for us) bits of the story.

  Similarly, other texts, such a bus timetable require us just to look for what we need. We can't usually just read from top to bottom, left to right because we don't want the information from most of the text. We only want to know when the next bus goes to where we want to be. If you are looking for a name in a telephone directory, you don't start at page one and read till you find it.

  This is called **scanning or scan reading**.

- Depending on how much we are engaged, reading a novel requires a different approach, too. We will usually read with some care and even back-track to re-read sections but we can ignore parts of the text and simply follow the story. If we are getting a bit bored, we may even start to glance through the text to find out what happened in the story.

  Ignoring whole parts and just getting the gist is called **skimming or skim reading**. This is also called **extensive reading** because it is not necessary to understand every word.

It's clear, then, that we use different skills depending on:

a. **the sorts of text we are accessing**
b. **our reasons for accessing it**

The summary of all this:

Top-down and Bottom-up processing

These are two key ideas but good readers and **good listeners use them both at the same time**. They are not difficult to understand.

Top-down processing concerns:

- using your knowledge of the world in general to understand what you read or hear. For example, if you know that penguins live in the Antarctic, you know that a text about them will not mention North Africa but you will be alert to words like *snow, ice, Weddell Sea* and so on.
- using your knowledge of typical text layout and staging to locate specific information. You did this at the beginning of the guide.
- using your knowledge of the topic to help you understand. For example, if you are an expert gardener, you will know how to do a lot of things with plants and can recognise words like *dibber, wheelbarrow, shears, espalier* etc. so can focus on the new material in a text (spoken or written).

Bottom-up processing concerns using your formal linguistic knowledge of:

- the pronunciation of English to distinguish, e.g., between *pin* and *bin*.
- lexis and how it is pronounced to understand meaning in a written or spoken text.
- intonation to understand a speaker's emotional state and intention.
- the grammar of the language to distinguish, e.g., between *He arrived* and *He has arrived*
- conjunctions, discourse markers and sequencers to identify connections and relationships between ideas.

Teaching implications

1. **Text types:**
   We need to expose our learners to a range of text types and explicitly focus them on things like staging and layout. If our learners can recognise the text type and know where information will come, it will help them considerably.
2. **Skills:**
   We need to separate out the skills and focus on them in isolation before asking learners to use them together.
3. **Purposes:**
   Learners need a reason for listening or reading so that they know which skills to use and how to 'attack' a text. You can't understand easily if you don't know what you are looking or listening for.


Productive skills – speaking and writing

Types or writing and speaking

Here's a list of possible types.

Writing	Speaking
a note to a friend / relation	to a close family member
a text message	to a stranger to ask for directions
a formal email	to arrange an appointment (doctor, lawyer etc.)
an informal email	to place an order in a café or restaurant
a memo at work	to ask for information in a shop
a set of instructions	to make your point at a meeting at work
an academic essay	to ask a question at the end of a lecture
a notice or advertisement	to explain your feelings to a friend

Probably, not all of the types are in this list. It is very difficult to predict what people will have to write and say. That is one reason that teaching the area is quite difficult.

Purposes for speaking and writing

All writers and speakers write and speak for a reason. There are two essential types of purpose:

1. **To <u>transact</u>**:
   This refers to getting things done in the language rather than just oiling the social wheels.
2. **To <u>interact</u>**:
   This refers to making and maintaining social relationships rather than actually getting something you need or getting something done.

The types listed above can be roughly segregated into the types of speaking / writing they involve. Like this:

Writing	Type	Speaking	Type
a note to a friend / relation	transaction (but may also have elements of interaction such as *I hope you are OK*)	to a close family member	either: it depends on your purpose (most will have elements of both)
a text message	transaction usually (you want to get something done or arranged)	to a stranger to ask for directions	transaction
a formal email	transaction	to arrange an appointment (doctor, lawyer etc.)	transaction
an informal email	either: it depends on your purpose (most will have elements of both)	to place an order in a café or restaurant	transaction
a memo at work	transaction	to ask for information in a shop	transaction
a set of instructions	transaction	to make your point at a meeting at work	transaction and elements of interaction to keep people on your side, show respect etc.
an academic essay	transaction (but with elements of interaction if you are trying to demonstrate your knowledge)	to ask a question at the end of a lecture	transaction
a notice or advertisement	transaction	to explain your feelings to a friend	interaction (with elements of transaction if you need help or advice)

Knowing **why** we are speaking or writing a text helps us to decide **how** to speak and **how** to write.

Some important points:

1. **<u>Transactions</u>**
   If we want to get something done, we need to focus on an outcome and make sure we emphasise it without making the water muddy with too much unnecessary information.
   - Writing:
     - If we want to ask a question about a computer printer in an email, we do not need to know how the receiver of the email is feeling and we don't need to say how we feel. All we want are data.
     - If we want to write a text telling someone how to get to our address, we must make it clear in our writing, probably step by step, and separate it from any interactional content in the letter, email or note.
   - Speaking:

- If we want to buy something in a shop, apart from saying *please* and *thank you*, we probably do not want to start a social relationship with the shop assistant.
- If we want to make a point at a meeting or in a seminar, we need clearly to signpost it with something like *In my opinion ..., I think that ..., It seems to me that ...* etc. We do not need to spend too much time being nice to people.

2. **Interactions**
   - Writing:
     - When we are interacting with friends or relations in writing, we do not need to be complete or very clear and accurate. We will probably share a good deal of information with them so saying that Mary is your sister's name when writing to a friend is not necessary. You just need to write *Mary* or *my sister* and your friend will know who you mean.
     - In fact, purely interactional writing, except in emails and texts (occasionally) is quite unusual. When we want to interact, it's usually by speaking to people.
   - Speaking:
     - A lot of speaking is interaction, even when we are also transacting.
       For example, in a shop we use a lot, we may have a conversation with the shopkeeper about the weather, her family, her health etc. before we get to asking for what we want.
       Equally, even in quite formal situations, we often combine a little interaction before we get to the point.
       For example:
       Good morning, ladies and gentlemen and thanks for coming
       is actually just social interaction and not important to the topic and the transaction to follow.

We use different kinds of language depending on what we are doing.

Differences between speaking and writing

We saw above how speaking and writing are similar in the way we decide what sort of language to use when we are interacting and when we are transacting.

Now we need to look at speaking and writing and see how they are different. We'll take writing first:

Writing is ...	... because
decontextualised	Often, when we write something we don't know where it will be read or who will read it or even when. We have no context to help us so we need to be very clear and give all the information.
planned	We can think carefully about what we want to write and we can write it again and again until we are happy with the product.
permanent	We know that writing is permanent and people can read and re-read as well as keep what we have written. That often makes us careful.
static	What we write is fixed and we can't respond to the reader by changing what we say or adding examples and so on.
conservative	When we are writing, we often try to use correct grammar and find the right words for what we mean.
formal	A lot of writing is transactional and quite formal because we usually talk to people we know well rather than writing to them.

Speaking is ...	... because ...
contextualised	When we speak to someone we do so in a context, not alone. We have our surroundings to refer to and we know the time and place of our conversation. If, for example, some says, *Over there!*, it is clear what they mean with no further explanation needed.
unplanned	Unless we are presenting a formal talk or making a speech (something few learners need to do), we do not plan what to say in advance. We must think on our feet.

	Speakers in all languages use hesitation (*err, um* etc.) and fillers such as *well, like*, and *sort of* to give them time to think.
transient	Unless we are making a recording (leaving a telephone message, for example), what we say is immediately gone with only our memories left. Speaking moves quickly and few people can remember everything that is said.
dynamic	When we are speaking, we have to respond to our listeners and adapt what we say if they look puzzled, interested or bored, for example. Speaking is a much more active, two-way process than writing because feedback is usually immediate.
innovative	When we are speaking, we do not have time to select exactly the right word or piece of grammar that we need. Native speakers rarely use all the right words and correct grammar when they speak (in any language). Speakers make things up as they go along, saying, e.g., *the thing for trimming the lawn* or *the whatsit for cleaning windows* etc.
informal	Almost all speaking is more informal than writing so we use colloquial expressions, contractions and even slang when we speak. Some speaking (such as presenting at a meeting or giving a speech) can be formal but even here, using contractions and some colloquial or vague language is very common.

Style and register

Both speakers and writers need some understanding of these two ideas.

style refers to levels of formality and can affect

grammar: informally, grammar can be less accurate, leaving out words and speaking or writing in part sentences such

wish you were here
listen up
Coming?

etc.

In formal writing and speaking we are much more careful to speak and write in whole properly-formed sentences.

lexis: in informal speech and writing we can use vague words like *thing, stuff* etc. and colloquial and slang language such as *messed up* (*disturbed*), *rubbish* (*nonsense*) and so on.

pronunciation: informally, we shorten words, drop the /h/ sound at the beginning or change the /ŋ/ to /n/ at the end of words. In formal style, we are careful to pronounce more carefully. For example, if we say *I was sitting on the train*, we will pronounce the end of the verb differently: (/sɪtɪŋ/ (formal) vs. /sɪtɪn/).

register refers to language appropriate for our topic or field (e.g., legal language, scientific language, talking about football etc.). An old-fashioned definition of register equates it unhelpfully with style. Register can affect

grammar: technical literature often avoids the use of the first person, contractions and active voice sentences

lexis: using technical terms such as *catalyst, socio-economic class, goalie, mens rea* etc.

Teaching implications

Speaking and writing are difficult skills because speaking is so immediate and puts time pressure on our learners and writing requires careful use of text staging, grammar and lexis.

We need to break down the skills into subskills and practise each one before asking people to put everything together. These subskills are slightly different but parallel because both skills are productive.

Here's a summary:

Writing	Speaking
drafting and proofreading: allow learners time to draft and re-draft and work together to polish a text	**preparation for speaking**:

	allow learners some preparation and make sure they are speaking about something they are familiar with (**register**)
audience: learners need to know who they are writing to and why so they can select appropriate formality and organise their writing	**context**: learners need to know who they are speaking to and why but also where and when so they can take advantage of the context and surroundings
accuracy: writers need to use accurate language so will need help in getting the lexis, spelling and grammar right from the outset	**fluency**: speakers are under time pressure so they don't focus on accuracy too carefully but do use a lot of language chunks and fixed expressions such as *What I mean is ..., In other words ...* etc.
style and register: writers need to be very careful to get the right tone and level of formality and this will depend on the text type and the audience	**dynamism**: speakers need to **initiate** as well as **respond** to what they hear so practice in maintaining conversations by introducing new ideas and asking for responses is important

Skills – reading and resources

If you are preparing for Module One or Module Three independently or are taking a distance / online course for Module Two you may not have access to a very wide range of resources. However, you should try to access at least two or three of the following texts to inform your skills analysis.

There are a number of fundamental books on skills listed below but this is also an area where research on the web and access to journals is most useful. In particular, using a narrow search query on Google Scholar will often identify very finely targeted articles and papers.

Journals such as the English Language Teaching Journal, Modern English Teacher and so on are particularly helpful in this area.

	*Listening skills*
Anderson, A. & Lynch, T, 1988, Listening, Oxford: Oxford University Press	
Brown, G, 1990, Listening to Spoken English, Harlow: Longman	
Buck, G, 2001, Assessing Listening, Cambridge: Cambridge University Press	
Field, J, 1998, Skills and strategies: towards a new methodology for listening, ELT Journal Volume 52/2 April 1998 Oxford: Oxford University Press	
Field, J, 2009, Listening in the Language Classroom, Cambridge: Cambridge University Press	
Lynch, T, 2009, Teaching Second Language Listening, Oxford: Oxford University Press	
Rost, M, 1990, Listening in Language Learning, Harlow: Longman	
Rost, M, 2002, Teaching and Researching Listening, Pearson	
Underwood, M, 1989, Teaching Listening, Harlow: Longman	
Ur, P, 1984, Teaching Listening Comprehension, Cambridge: Cambridge University Press	
White, G, 1998, Listening, Oxford: Oxford University Press	
Wilson, J. J. & Wilson, J. J, 2008, How to Teach Listening (1st Ed.), Harlow: Pearson Longman	

Reading skills

Alderson, J. C, 2000, Assessing Reading, Cambridge: Cambridge University Press

Bamford, J. & Day, R.R.(eds.), 2004, Extensive Reading Activities for Teaching Language, Cambridge: Cambridge University Press

Grellet, F, 1981, Developing Reading Skills, Cambridge: Cambridge University Press

Hudson, T, 2007, Teaching Second Language Reading, Oxford: Oxford University Press

Nuttall, C., 1996, Teaching reading skills in a foreign language, Oxford: Heinemann English Language Teaching

Sanderson, P, 1999, Using Newspapers in the Classroom, Cambridge: Cambridge University Press

Urquhart, A. H. & Weir, C. J, 1998, Reading in a Second Language: Process, Product, and Practice, Harlow: Longman

Wallace, C, 1992, Reading, Oxford: Oxford University Press

Speaking skills

Brown, G. & Yule, G, 1983, Teaching the Spoken Language, Cambridge: Cambridge University Press

Bilbrough, N, 2007, Dialogue Activities: Exploring Spoken Interaction in the Language Class, Cambridge: Cambridge University Press

Bygate, M, 1987, Speaking, Oxford: Oxford University Press

Hughes, R, 2002, Teaching and Researching Speaking, Harlow: Longman

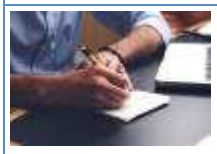
Luoma, S, 2004, Assessing Speaking, Cambridge: Cambridge University Press

Maley, A. & Duff, A, 1982, Drama Techniques in Language Learning, Cambridge: Cambridge University Press

Porter Ladousse, G, 1987, Role Play, Oxford: Oxford University Press

Rogerson, P. & Gilbert, J. S, 1990, Speaking clearly: pronunciation and listening comprehension for learners of English Student's Book, Cambridge: Cambridge University Press

Tsui, A. B. M, 1994, English Conversation, Oxford: Oxford University Press



Writing skills

Cushing Weigle, S, 2002, Assessing Writing, Cambridge: Cambridge University Press

Harmer, J, 2004, How to Teach Writing, Harlow: Longman

Hedge, T, 2005, Writing, Oxford: Oxford University Press

Hughes, R, 2005, Exploring Grammar in Writing Upper Intermediate and Advanced, Cambridge: Cambridge University Press

Hyland, K, 2003, Second Language Writing, Cambridge: Cambridge University Press

Hyland, K, 2002, Teaching and Researching Writing, Harlow: Longman

Kroll, B. (ed.), 1990, Second Language Writing: Research Insights for the Classroom, Cambridge: Cambridge University Press

Raimes, A, 1983, Techniques in Teaching Writing, Oxford: Oxford University Press

Shemesh, R. & Waller, S, 2000, Teaching English Spelling: A Practical Guide, Cambridge: Cambridge University Press
Spiro, J, 2004, Creative Poetry Writing, Oxford: Oxford University Press
Tribble C, 1997, Writing, Oxford: Oxford University Press
White, R. & Arndt, V, 1991, Process Writing, Harlow: Longman

Module One

This Module is assessed externally via a two-part examination. Each part is 90 minutes long and the parts are separated by a 30-minute breather.
The Module covers:

- the language learner and the language learning context
- preparation for teaching English language learners
- evaluating, selecting and using resources and materials
- managing and supporting learning
- evaluation of lesson preparation and teaching
- observation/evaluation of other teachers' lessons
- professionalism and opportunities for professional development

Nearly all the materials and guides on the site will be useful in preparing you for the demands of the Delta examination. In particular, those that deal with language analysis rather than methodology will be of the most help for Module One. What follows is a breakdown of the two papers with some advice about how to prepare. More detail is available on eltconcourse.com.

Paper 1

Marking

Paper one carries half the 200 marks available to you. The apportioning is not equal, however:

Task 1: 6 marks	Task 2: 12 marks	Task 3: 12 marks	Task 4: 20 marks	Task 5: 50 marks

That means that Task 5 is worth half the total marks awarded, for example, and Task 1 only 6% of the total.
Given that you are allowed only 90 minutes for each paper, it makes sense to allocate the time you spend in the same manner. There's really no point in spending half your time getting full marks for Tasks 1 and 2 because that will only get you 18% of the marks. Worse, leaving yourself no time to do Task 5 will almost certainly mean you can't pass.
Examples and practice tests for Paper 1 are available on the site and can be accessed from the list of links at the end.

Task 1

- This is a labelling task. You will be given six definitions of ELT-related items for which you must provide the correct term.
- You get 1 mark per correct answer.
- This question carries only 6% of the possible marks so spend no more than 5 minutes on it. Less if you can. Don't take up time cudgelling your brain for an answer. If you don't know, move on.
- For example:
  A verb, such as *ask*, which can have two objects is called … (answer: **ditransitive**)
  A the *-ment* ending which changes *resent* to *resentment* is called … (answer: **derivational bound morpheme**)

Task 2

- This is a short written-response test. You must provide a definition **and an example** of the four terms you are given.
- This question carries 12% of the possible marks so spend no more than 10 minutes on it. Less if you can.
- You get 2 marks for each correct definition and 1 more for each correct example.
- Do not provide more than one example – that's a waste of time because you will get no credit for the second one.
- For example:
  Define **gerund** (answer: a verb form which functions as a noun, e.g., *She gave up **smoking***)

Define **display question** (answer: a question to which the teacher knows the correct answer and is intended to get the learner to demonstrate his/her knowledge as a check on learning, for example, *What's the past tense form of come?*)

Preparing for tasks 1 and 2

There are several things you can do, short of learning a dictionary of applied linguistics:

1) Go through one of the in-service guides every day but, instead of doing all the tasks and tests, pause at every technical term and ask yourself two questions:
   a) Can I provide a succinct definition of this term?
   b) Can I provide a different example from the one given here?
2) Pick up a book on an area you have studied so far and open it at the index page. Then ask yourself the same two questions before you go to the relevant part of the book to check.
   Don't use only one sort of book – choose a different focus every day such as pronunciation, reading skills, speaking, grammar, discourse, lexis etc.

If you do that conscientiously, it will prepare you well for the first two tasks in Paper 1.

Task 3

- This task requires longer written answers.
- You will be given a section of published ELT materials and directed to some of the language features learners would need to be able to command successfully to complete the task.
- You must give examples of what you mean.
- Your task is to provide three or more things they need to know with examples of what you mean. The rubric will tell you how many points to make so read it.
- This question also carries 12% of the possible marks so spend no more than 10 minutes on it. Less if you can.
- You get two marks for each area you identify (maximum 6 marks) and two more for each sensible example (maximum 6 marks).
- It is pointless, therefore, to provide more than two examples for each area.

Task 4

- This task also requires a longer written response.
- You will be given either a transcription of a learner's spoken language or a piece of authentic writing from a learner. Your task is to analyse the language noting strengths as well as weaknesses. You need to find four strengths and / or weaknesses. Draw on the guide to error on the site but note the need to find strength as well. It is **not** necessary to prioritise the areas you identify, so don't bother.
- This question carries 20% of the possible marks so spend no more than 20 minutes on it. Less if you can.
- You get 3 marks for each strength / weakness (maximum 12 marks) and 2 marks for each example (maximum 8 marks). **Exemplify every statement you make.**

Task 5

- This task also requires a longer written response.
- You will be given an authentic text (such as an article from a magazine or a brochure etc.) and asked to identify typical features of the genre. You are also asked to explain the form, meaning, use and phonological features of three different language items.
- Areas of the text will be highlighted for identification purposes.
- This question carries 50% of the possible marks so spend 45 minutes on it.
- You gain one mark for each correct point you make so don't repeat yourself. You will not get marks for saying the same thing a different way.

Preparing for tasks 3, 4 and 5

There are several things you can do. If you can, work with a colleague who is also taking the Delta examination. You can bounce ideas off each other.

Task 3

Browse a selection of course materials which contain tasks for learners to complete. Choose a range of material types, skills focuses and a range of levels. Then ask yourself two questions:

a) If I were setting this question, what three obvious abilities learners need to have to complete the tasks would I supply?
b) Now can I think of three or four more abilities the learners will need to have?

Task 4

Look again at texts written by your learners and those of your colleagues. Check the requirements of Task 4 and apply them to the texts you have found. Remember to find strengths as well as weaknesses.

Task 5

Get a selection of texts of different sorts and do three things:

1) Identify the genre. The common ones in the guide to genre are:
   RECOUNT, NARRATIVE, PROCEDURE, INFORMATION REPORT, EXPLANATION, EXPOSITION, DISCUSSION
2) Then look at the text again and identify how you classified the text.
   a) Firstly, think about:
      - layout: what does the text look like?
      - intended audience: what are the writer's views about what the reader needs to know?
      - relationship between reader and writer: equal, client to supplier, supplier to client, giver and receiver of information?
      - writer's intention: What does the writer want to achieve? What are the writer's long- and short-term goals for the text?
   b) Then look at the language itself:
      - What sorts of circumstances and adverbials are used?
        Ordering and sequencing adverbials (*firstly, then, afterwards* etc.) will be used in procedures and narratives, for example.
        Other texts, such as information reports will use lots of adverbials and circumstances to say where, when and why things occur and so on (*on 14th April, before the war, in Glasgow, during the meeting, according to police reports* etc.).
      - Check the modals to see what sorts are there.
        If the text contains lots of *should, must* and *ought* expressions, it's probably an exposition.
        If the text contains lots of hedging with things such as *It may be argued that, It appears that* etc., then it may be a discussion.
        Explanations and information reports will contain little modality because they are concerned with factual matters.
        Recounts and narratives may contain speculation modals such as *she might have thought, he could have assumed* etc. and so on.
      - Look at the tense use.
        Recounts and narratives are conventionally in the past with perfective verbs uses (saying what happened, who did what, thought what etc.).
        Procedural texts contain present tenses and imperatives.
        Expositions and discussions may contain conditional speculation about the future or the expression of consequences with future forms (*if we go on this way ...* etc.) and so on.
      - Now look at the verbs and what processes they encode.
        Relational processes will appear often in information reports, expositions and discussions.
        Narratives and recounts will contain behavioural, material and projecting verbs.
        See the guide to verbal processes for more (link below).
   c) Now look at the lexis.
      - Are there obvious chains running through the text to tell you what it's about and help it cohere?
      - Can you immediately identify the register from the lexis?
      - What does the writer's choice of lexis and style tell you?

The essential guides on the site for this question can be found via the discourse index linked at the end. Following the guides in that section will prepare you for this paper.

Paper 2

All the tasks in Paper 2 require longer written responses.

Marking

Paper two carries half the 200 marks available to you. The apportioning is not equal, however:

Task 1: 18 marks	Task 2: 42 marks	Task 3: 40 marks

That means that Task 1 is worth less than half the marks awarded to either Task 2 or 3.

Given that you are allowed only 90 minutes for each paper, it makes sense to allocate the time you spend in the same manner. More detail of the following is available on the site.

Task 1:

- In this task, you will be presented with a test or an extract from one and be asked to comment on it in terms of its effectiveness for the stated use.
  Note 'for the stated use' in that line. You are not being asked to evaluate it generally but in terms of what it is intended to do. A perfectly acceptable test of, say, the ability to write an email to a friend will be useless if it is spoken accuracy that you want to test. Obviously, the first place to go to prepare yourself for this question is the guide to testing, assessment and evaluation on the site which you can access from the list of links at the end of this guide.
- You are expected to make a total of 6 points including both positive and negative ones.
- This question carries 18% of the possible marks so spend no more than 15 minutes on it. Less if you can.
- You get 2 marks for each positive / negative comment and 1 mark for each application to the learner(s).

Preparing for Task 1

There are, obviously, very many possible test types but they fall into several categories in terms of their effectiveness and purposes. So:

1. Figure out from the description of the test's purpose what kind of test it is. For example:

an end-of-course test to see how much of the syllabus has been acquired	achievement
a test to discover learners' strengths and weaknesses	diagnostic
a test of a learner's ability in the language such as a public examination	proficiency
a test in the middle of a lesson to see where to go next	achievement
part of an IELTS examination	achievement
a test given to learners to plan a syllabus for them	diagnostic
a test given at the beginning of a course to put learners in groups	placement
an interview for First Certificate	proficiency

2. Go to the guide to the guide to testing, assessment and evaluation to refresh your memory of testing if you haven't done that recently. There are also guides in the in-service section on assessing the four skills discretely.
3. On the site, there are three mini-tests you can take to test your knowledge of this area. They are linked at the end of this document.
4. Now find a selection of tests (teacher's books have plenty but you could also look at any that you have designed) and apply the principles of testing to them.
5. For example:
   a. If the test is intended to be an achievement test (measuring progress) does it test what is in the syllabus (content validity)?
   b. If the test is intended to test writing skills does it do so by testing them directly or indirectly. If it is indirect testing, is it reliable and valid?
   c. Does the test rely on the subjective opinion of the marker (low reliability) or is it mechanically marked (high reliability)?

If the test has high reliability (multiple choice, fixed answers etc.) does it have validity: is it testing what we think it's testing?

Task 2

- In this task, you are given an extract from a course book.
  Your mission is:
  - to work out what the purpose of the activities and stages in the material are and how they combine
  - to figure out what the author(s) believe. In other words, what the assumptions about language and learning are that underlie the design of the material
- This question carries 42% of the possible marks so spend 35 minutes on it. But less if you can.
- You get:
  - 2 marks for each purpose you identify (up to a maximum of 12 marks, so stop at 6 ideas) and
  - 2 marks each for stating the way the exercises combine (up to a maximum of 12 marks, so stop at 6 ideas)
  - 1 mark for each assumption you identify (up to 6 marks)
  - 1 mark for each explanation of the assumption (up to 6 marks)
  - 1 mark for each relevant exercise you refer to (up to 6 marks)
- Note that **only the first 6 assumptions** you identify will be marked so stop at 6.

Preparing for task 2

You can prepare yourself by browsing various course materials and asking some simple questions:

- What is the purpose of the task, activity or procedure?
- What theories have influenced its design?
- What assumptions underlie those theories?

When you have answers to those three questions, read the introduction to the Teacher's Book. This is where the materials writer(s) will usually set out the underlying assumptions about learning and language that influenced the construction of the materials.

For this task, you need to revise and (re-)visit the guides on the site which are all linked from the methodology index on the site. You can access it from the list of links at the end of this guide.

1. syllabus design – to understand what sort of syllabus the material might be part of (lexical, structural, functional, task-based, mixed etc.)
2. the history and development of ELT – to remind yourself of things like grammar-translation, direct method, audio-lingualism, behaviourism and structural linguistics and see if these theories and approaches are influencing the design of the materials and whether the tasks and presentation depend on inductive or deductive learning. Is there, e.g., an element of discovery learning indicating inductive approaches?
3. communicative language teaching – to see if (as is probable) there is an underlying assumption that language is a means of communication first and foremost and learners need to have the opportunity to personalise language for real communication
4. Krashen and the Natural Approach – to see if any of his 5 hypotheses are being considered
5. task-based learning – to see if there are elements of this approach in the materials

Here's an example of what is meant:

Material element	Purpose	Influence	Assumption
The opening sequence introduces the language with a scene in a bank	To activate learners' schemata and knowledge of setting	Situational Language Teaching and Communicative Language Teaching	Language in its social context aids learning and focuses on communicative value
There's a pronunciation drilling: learners repeat after the recording	To automatize pronunciation	Audio-lingualism Behaviourism	People form good language habits by repetition and reinforcement
At the end, there's a writing task for learners to describe their hometown	To provide consolidation	Communicative Language Teaching	Personalisation aids memorisation
Learners work together to produce a holiday plan to present to the class	Focus on a task to practise discussing and presenting	Task-based approaches Cognitivism	Learners learn by doing, negotiating and working things out
There's a 'Key grammar' box at the end	To focus learners on important structural elements	Structural, form-based approach	Learning happens deductively, using rules to deduce correct usage
There's a 'Key phrases to learn' section on the page	To focus learners on lexis and phrases	Lexical Approach to learning language in usable chunks	Language is not lexicalised grammar but grammaticalised lexis
The learners read a model text and analyse its structure and staging	To provide a model and raise awareness of textual features	Genre approach (Stage 1: model analysis)	Learners can construct their own texts by explicit analysis and model following
Learners focus on conjuncts in a text and categorise them by function	To focus learners on features of sentence linking and discourse	Structural, form-based approach	Exposure to language above sentence level is needed to acquire discourse skills

Task 3

- In this task, you get an extract or two from something such as a methodology or resource book, a lesson plan, a discussion of a lesson or tutor feedback.
- Your task is to answer a series of questions about it based on your knowledge of approaches, methods, theories, resources and roles.
- Exactly what knowledge you bring to the task will depend on its type but you should not neglect to include reference to your own experience and that of your colleagues when it is appropriate.
- This question carries 40% of the possible marks so spend 35 minutes on it. But less if you can.
- You get 2 marks for each correct point made (up to a maximum of 30 marks) plus
- You get a mark out of 5 for the depth of your response and that mark is then doubled to bring it up to a maximum of 10 marks.

  Depth of response is a rather subjective concept but the Cambridge scheme is as follows:
  - 5 marks (doubled to 10):

    A fully developed, well-balanced response to the task.

    Points are consistently supported by rationale based on relevant reference to experience; and/or examples; and/or range of contexts; and/or sources; and/or theories.

    Rationale is convincing and insightful in justifying points made.
  - 4 marks (doubled to 8):

    A well-developed, well-balanced response to the task.

Points are mostly supported by rationale based on relevant reference to experience; and/or examples; and/or range of contexts; and/or sources; and/or theories.
Rationale is mostly convincing and insightful in justifying points made.

- 3 marks (doubled to 6):
  A generally well-developed response to the task.
  Points are generally supported by rationale based on relevant reference to experience; and/or examples; and/or range of contexts; and/or sources; and/or theories. Some points may be less well supported; a few irrelevancies may be present.
  Rationale is satisfactory in justifying points made.
- 2 marks (doubled to 4):
  A limited response to the task.
  Points are sometimes supported by rationale based on relevant reference to experience; and/or examples; and/or range of contexts; and/or sources; and/or theories. Some points may be unsupported; a number of irrelevancies may be present; the response may contain more description than analysis.
  Rationale is evident, but inconsistent in justifying points made.
- 1 mark (doubled to 2):
  A minimal response to the task.
  Points are minimally supported by rationale based on relevant reference to experience; and/or examples; and/or range of contexts; and/or sources; and/or theories. Most points are unsupported; a number of irrelevancies may be present; the response contains a lot of description and very little analysis.
  Rationale is minimal
- 0 marks (doubled to 0):
  No development of the response.

To score well you must identify what is relevant. You need to refer to:

- Your experience or examples
- A range of contexts
- Your knowledge of theory and practice

and you have convincingly to justify your comments and opinions.

Preparing for Task 3

All the guides listed under preparing for task 2 above will be helpful here but you may also like to include the following which you can access from the list of links at the end:

1. the teaching guides (on lexis, word formation, genre, multi-word verbs etc.)
2. the skills teaching guides to reading, listening, speaking and writing

Module One: examination advice and the site resources

As a teacher, you are probably quite good at advising your students about examination techniques. Don't forget to tell yourself the same things.

1. **Keep an eye on the marking scheme. There is little to be gained by spending 20% of the allowed time gathering 6% of the marks.**
2. **Fix the mark scheme in your mind – see above for each paper** and ignore the advice on the question paper (which has suggested time allocations).
3. **Ration your time** according to the marks available per minute.
   Each paper is marked out of 100 so the marks represent the percentage of 90 minutes you should be spending on the task. So, for every 10 marks available, you should allocate 9 minutes. Here's a rough guide:

6-mark question	12-mark question	18-mark question	20-mark question	40-mark question	50-mark question
5 minutes	11 minutes	16 minutes	18 minutes	36 minutes	45 minutes

   In other words, 1 minute per mark less 10%.

4. **Don't write more than you must. There is a maximum which the marker is allowed to award for each item (and it is strictly adhered to). You will get no credit for writing more than you have been asked to write, no matter how good it is.**
   - **In Paper 1:**
     - Task 1 asks for 4 terms to match the definitions. Supply them and no more. You will get no credit at all for giving examples.
     - Task 2 asks for a definition and an example. You will get 2 marks for each correct definition up to a maximum of 8 marks and 1 mark for each example up to a maximum of 4 marks.
       If you provide 2 examples for one item, one is wasted. You cannot provide 2 examples for one item and none for another in the hope that they will be balanced. They won't. You have wasted one example and lost a mark.
     - Task 3 is similar: 2 marks for each feature and 2 marks for each example. Extra examples are a waste of your time.
     - Task 4 asks for 4 strengths and weaknesses (i.e., you should have at least one in each category). You get three marks for each one and 2 more for one example of each. Identifying more than 4 is a waste of time. Providing more than one example of each is a waste of time.
       You get no marks for justifying your choice, so don't.
       You get no marks for prioritising the areas, so don't.
     - Task 5 allows one mark for each correct point you make but you will get no marks for repeating yourself. Make sure you respond to all the demands of the task and tick them off as you go along.
   - **In Paper 2:**
     - Task 1: You get 2 marks for each positive or negative comment up to a maximum of 12 marks (so include both sorts). You will get no credit at all for a seventh comment which will simply be ignored as will everything else over the 6 you have been asked for.
       You also get 1 mark for applying your comment to the learner for each idea so make sure you do that.
     - Task 2:
       You will get 2 marks for recognising the purposes of the exercises up to a maximum of 12 so you need to identify 6 purposes (not more).
       You will get 2 marks for saying how the exercises combine up to a maximum of 12 marks so you need to say 6 things (not more).
       You get one mark for each of the writer's assumptions you identify. You are asked for 6 so give 6. Only the first 6 you state will be marked so make the first 6 your best 6.
       You get 1 mark for explaining the assumption (so refer to learning theory).
       You get one mark for referring to an exercise which illustrates the assumption.
     - Task 3:
       In response to the questions, you get 2 marks for each correct point you make up to a maximum of 15 points (i.e. 30 marks).
       The more detail and background theory with correct terminology use etc. you can give, the better. There are 10 marks available for the depth of your response.
5. **Read the rubric and make sure you have responded to all parts of the task.**
   Later questions in both papers (the ones that carry the most marks) usually consist of more than one sub-task. Make sure you attend to all of them and tick them off as you go along.
6. **Keep it simple.**
   If you have forgotten a piece of terminology to describe something, don't leave the area out altogether. You will get credit for identifying something even if you don't use the techno-term for it.
7. **Be sure of what you say.**
   Do not use terminology you aren't sure about. It is better to supply a non-technical description with an example of what you mean than describe something wrongly.
8. **Be prepared.**

Do thorough revision and you will feel confident and assured.

9. Make sure you do the mock examinations on eltconcourse.com conscientiously.

Preparing for the Module One examination

There is a free course on the site (which comes with a suggested study plan which you can access from the list of links at the end of this guide.

Module Two

The content and assessment of Module Two

Module Two is the most complicated of the Delta Modules.

Module Two is assessed via:

- 2 Language Systems Assignments
- 2 Language Skills Assignments
- a two-part Professional Development Assignment

One of the Language Assignments is externally assessed by a Cambridge-appointed assessor.

Module Two covers:

- the language learner and the language learning context
- preparation for teaching English language learners
- evaluating, selecting and using resources and materials
- managing and supporting learning
- evaluation of lesson preparation and teaching
- observation/evaluation of other teachers' lessons
- professionalism and opportunities for professional development

The Systems and Skills assignments

You do four of these during a course and one, usually the last one, is externally assessed.

Two are on language systems and that means the focus must be on one of:

- grammar: i.e., a language structure or set of structures
- lexis: relationships, meaning, etc.
- phonology: phonemes, intonation, stress etc.
- discourse: conjunction, cohesion, coherence etc.

The two assignments you submit must not be in the same area.

Two are on skills and that means a focus on one of:

- reading
- writing
- speaking
- listening

One of the skills assignments must be on a receptive skill (reading or listening) and one on a productive skill (writing or speaking).

There are some slightly grey areas:

1. Discourse, in terms of writing in particular, can shade into a skills assignment if the focus on systems is not maintained.
2. All the skills should be considered systematically but be careful not to allow, e.g., a writing assignment to focus on systems such as conjunction and coherence or allow a speaking assignment to focus too much on lexis and pronunciation. It is the skill that is the target.

Each assignment has two parts:

1. The Background essay in which you
    a. introduce the reasons for your choice of focus
    b. analyse the language or skill
    c. discuss and prioritise learning and teaching issues
    d. suggest practical classroom solutions to the issues you have identified
2. Planning, Teaching and post-lesson Reflection and Evaluation

The focus

You need to select a focus which is narrow enough to allow you to demonstrate enough depth of analysis at this level but which is broad enough to demonstrate that you can focus on the bigger picture. The essay will consider the broader view, the lesson will focus much more narrowly.

This is what is meant:

Title	Comment
The use of 'who' in relative clauses	Too narrow. A better title would be something like *Helping learners at level x understand and use relative clauses.*
Complex sentences in English	Too broad. This covers fronting, relative clauses, subordination, coordination and much else. You need to narrow down the focus to a type of sentence and a level of learner.
Words for describing people	Too narrow. This is a lesson aim.
Adjectives in English	Better but it still needs to say what the focus is.
Vocabulary	Far too broad. In 2500 words, you will not be able to say anything useful apart from some generalities.

Your tutors should be able to advise you on whether your proposed title is appropriate so don't start writing until you have had some advice if you are in any doubt at all.

Preparing for Delta Module Two

Most of this section is based on the guide on the site to preparing for this Module of the Delta assessment programme. There is more information and advice to be had there.

Module Two is the only part of Delta for which you have to take a course with a recognised and accredited centre. Many of these courses are expensive and all are demanding and stressful. Anything you can do, therefore, to ease the way before you take a course will pay dividends later.

However you are taking a course for Delta Module Two, by distance learning, intensively over 8 weeks, semi-intensively or spread over months and months, you will find that you do not have time to learn all you need to know from scratch. Anything, therefore, that you can do before the course begins will allow you to focus during the course on things you need to know and learn to do rather than things you should already know. It will also mean you can spend more time on research, writing, lesson preparation and your own development as a teacher.

Over the course of a programme for Module Two, you will be required to:

1. Research and write four Language Systems / Skills assignments. Each of these has a Background Essay of 2500 words, a Lesson Plan usually about the same length (often longer) and a Post-lesson Evaluation of 500 words.
2. That's a total of at least 22,000 words.
3. Complete the Professional Development Assignment involving planning and teaching an unassessed, diagnostic lesson, completing the remaining three stages of a Research and Action programme and researching and writing an essay for, as well as planning, an Experimental Practice lesson.
4. That a total of roughly 3,800 words.

So, for this Module, you are going to write something like 26,000 words in clear, well-researched and accurate English. For a comparison, the average novel contains around 90,000 words, this handbook contains around 65,000 and most master's degree dissertations around 10,000 to 15,000 words. In other words, you are expected to produce one third of a novel or two MA dissertations on a course.

You will be busy.

Observe others and be observed

The absolute minimum set by Cambridge is that you must observe other teachers for 10 hours.
On some courses, these observations will happen during the course, on others, you will be expected to arrange them for yourself. Some courses, too, have access to video recordings of teaching and they can be used for these hours.
You will save yourself a good deal of time and energy if you can do some observations of others before the course starts and keep a record of what you have done.
In particular, you should try to observe people teaching at levels with which you are less familiar and using approaches which are not the ones you use. One of the purposes of the Delta course is to get you to re-examine your own beliefs about teaching in the light of your experience and reading. Observing others is a good stimulus for thought.
For more on ways to observe, see the guide to observing others on the site, linked from the Delta index.
Now is also a good time, especially if you aren't regularly (or ever) observed teaching to get yourself accustomed to the feeling of having other people in your classroom watching what goes on.
For some people, who teach in organisations where ongoing support and observation are not major priorities, being observed comes as something of a shock to the system.
Now is a good time to make sure that doesn't happen to you.

Prepare for development

Delta courses are not aimed at beginners who need to learn the basic nuts and bolts of teaching. You wouldn't be on a course if you didn't know those. The central concern of all courses for Delta Module Two is to aid you in refining, reflecting on and developing your skills in the classroom and in planning and preparing to teach.
On the site, you will find a short self-evaluation task which will help you to identify your strengths and weaknesses. If you score less than 4 for statements 5. and 6. on that task, this is certainly an area you should consider carefully now.
A major section of the site is devoted to helping people to reflect on and evaluate their own teaching and suggesting some techniques and ideas for your own development. Use the main menu to go to the Teacher development section.

Get to know your word-processing program

Cambridge and most centres require documents you submit to be in a certain format, containing standardised data. In particular, you need to know how to:

- Insert a running footer into a document with page numbers
  - Most centres require your name, your candidate number and the title to be in a footer, along with the page numbers
- Use styles to make headings and subheading consistent across a document
  - Having a standard font size and style for main headings and subsidiary headings helps the reader (and the writer) to see how the information is structured
- Make a contents list automatically from standardised headings and subheadings
  - This will save you time and be more accurate
- Format images to control excessive file sizes
  - Usually, the best way is to format the image outside the document using a standard graphics handler **before** you insert it
- Insert images into appendices and the main text
  - And do not forget that text in images contributes to the overall word count
- Make a cover page
  - So that the document looks the part
- Use indents or other style and font changes for citations to make it clear where they start and stop
  - So you can't be accused of unintentional plagiarism
- Format bullet points, numbered points and tables

    - So they stand out, have a standard form and aren't random lists
- Make sections alternate between portrait and landscape layouts in a single document
    - So you can set out a lesson plan sensibly with landscape layout for tables and procedural grids and portrait for the rest
- Save files in a format your centre will accept for submission
    - Normally, tutors will want to insert comments into your documents and a PDF document will make this more difficult
    - Many centres require a standard format, such as Microsoft Word, because tutors cannot be expected to have access to a range of packages

If you don't know how to do any of the things in that list, learn before you start and save a lot of time and heartache.

Learn to transcribe

Oddly, some say perversely, the ability to transcribe spoken English in phonemic script is not on the Delta syllabus. However, if you are unable adequately to transcribe what you hear and what you intend to teach and research, you will be at a severe disadvantage and unable to analyse spoken language successfully or, probably, to teach it well.
You cannot get away with inventing some kind of amateur phonetic transcription which makes sense to you.
/ɪf.ju.kɑːnt.riːd.ðɪs.ju.niːd..səm.ˈpræk.tɪs//
If you cannot already transcribe reasonably accurately or read the example above, then you will not have time to learn to do so on a Delta course. There are simply too many other calls on your time. Do not hope for the best.
To learn how to transcribe, go to eltconcourse.com and follow the link to the training menu. There you will find a link to a course in transcription. It will give you the skills you need and suggest ways to get more practice.

Start to think about aims and objectives

An area that causes even experienced teachers considerable difficulty on Delta courses is matching aims to procedures and devising and expressing overall objectives for lessons.
The time to think about these things is now, not during a course.
You need now to acquire the habit of thinking at the planning stages not just about what will happen in the lesson and what materials you will need but about what the purposes of the lesson are.
Here are some places to start:

- What language or skill is the main aim of this lesson?
- What secondary aims does the lesson have?
- What do I hope the learners will be able to do by the end that they can't do now?
- For each stage of the lesson:
    - what is the purpose of the stage?
    - which part of the main aim does the stage target?
    - which secondary aim is served by this procedure?
- How will I check the aims and objectives have been achieved?

There is a general guide to planning on the site and a detailed one to how to write a Delta lesson plan.

Timing

This is an allied issue.
At first, and sometimes throughout Delta courses, many people find it challenging to estimate accurately how long things will take and what they can sensibly try to do in the time available. This is especially the case for people who do not usually teach in self-contained sessions between 40 and 60 minutes (as the Delta course requires).
In the weeks before you start a course, note down how long you think stages of a lesson will take and then, after the lesson, write down how long the stages actually took. If there is a disparity, you have a timing issue and that is not trivial. Ask yourself why the timings are different. For example, did you:

- Forget to include the time for setting up and getting feedback from an activity?
- Get sidetracked unnecessarily?

- Get sidetracked usefully?
- Allow things to drift?
- Usefully respond to learners' needs and the language they were producing?

Published materials

This is important, especially if, like many teachers, you limit yourself day to day to the materials and course books with which you are familiar.
Delta courses require you carefully to match the objectives of your teaching to materials which are fit for the purpose. This requires a good deal of knowledge of what is available and what will serve your purposes. If you are spending time on a Delta course hunting around for materials, then you are using up time that could be spent on something more productive such as planning and researching the area you are going to teach.
Now is the time to broaden your horizons and do the research so you can build up a small database of published materials to use in your assessed lessons.
Look at a range of course and supplementary materials, especially those which claim to be using a methodology with which you are less familiar such as a task-based approach.
Read the introductions to the teacher's books (if any) and see what the authors think they are doing.
Try some of the materials out now (when it doesn't matter too much if it all goes hideously wrong).

Check your language knowledge

Now is also a good time to do some serious self-evaluation of what you know, half know or don't know at all. Take some time before the course to visit the site and brush up or extend your knowledge of areas of grammar, lexis and phonology. The acid test of familiarity is to ask yourself if you would be happy explaining the area **right now** on a pre-service training course such as CELTA. If the answer is no, do some research.

How to write a Delta Background Essay

This guide will not guarantee you a Distinction grade. The grade you get will depend on content more than form but if you follow this guide, you will almost certainly get a Pass grade.

Style

This is an academic essay, so you need to maintain a certain formality.

- Avoid non-standard abbreviations, contractions and so on.
- Do not use slang or overly colloquial language.
- Use the first person only when you are referring directly to your own experience. If you want to state your opinion, hedge it with something like,
  It can, however, be argued from my experience that ...

Hedge what you say in academic terms.

- Use modality carefully and include hedging adverbials to achieve a more reasoned and reasonable tone. This means avoiding writing, for example:
  It is obvious that we must ...
  and writing something like:
  It is clearly arguable that we should ...
  For more, see the guide on hedging and modality in the EAP section of the site.
- Use a range of reporting verbs when you cite or paraphrase authority. Avoid always writing, e.g.:
  Jones (1990:230) states, "..."
  or
  Jones (1990:230) says that ...
  and consider something more accurate and meaningful such as:
  Jones (1990:230) cautions us that "..."
  or
  Jones (1990:230) observes / notes / makes the point that ...

For more on a range of appropriate reporting verbs, see the EAP section of the site.

- Use subheadings which actually relate to the following text.
- Use bullet points sparingly and not as a substitute for connected prose. Lists and tables are helpful but you must discuss their content.

For much more on style in writing for Delta, see the guide on the site linked at the end.

Structure

There are four parts to address

Part1: Identification of and justification for the choice of area

The introduction needs to set out exactly what the title of the essay means.

For example,

> *In this essay, the focus is on the future forms in English most needed by learners at A1 and A2 (Common European Framework) levels. It covers the analysis of going to, the will future and the use of the present progressive tense.*

Then you need to justify it with something like

> *This area has been selected for three reasons:*
> *Bloggs (1999: 26) points out that these forms "are essential to any accurate use of future time forms"*

(you have shown reference to research and reading).

> *In my experience with learners at these levels, there is persistent confusion regarding ….*

(you are drawing on your experience)

> *Learners need these forms in order to be able to …*

(you are showing you understand the value to learners in general for the area of focus)

You can go on to discuss specific learners you have encountered but this is not the place to discuss the class you will teach – that belongs in the Commentary on the lesson plan.

Part 2: Analysis (for a systems focus)

This means what it says so it takes the form of an information report on each area of focus and each section follows this structure:

Identifying the topic

e.g., subheading: **going to**

General statement

e.g., *This structure is very common and has two fundamental functions in the language.*

Description

Form (describe with exemplification)

Pronunciation (with exemplification and transcription)

Meaning and Use / Function (with exemplification)

Part 2: Analysis (for a skills focus)

Here you follow the same three-part structure, but the focus is on analysing the subskills (not, please, ways of teaching it). So you have

The skill (what it is)

Purpose (why it is used)

Function (how it works)

Part 3: Issues for learning and Teaching

This is also an information report and follows a similar structure for each issue you identify.

(It can, therefore, be combined with the analysis like this: Analysis of form / subskill followed by the issue for learning or teaching set out as below. This works well for some topics but needs careful handling to keep on track. Subheadings are vital here to guide the reader.)

Identify the issue

E.g., with a subheading (e.g., **Learners' first languages differ from English**). For some information about how learners' first languages differ and may be classified, go to the guide to types of languages, linked at the end.

For a skills-focused essay, you may need to discuss how text structures and writing conventions vary across cultures and/or how issues of politeness and deference may affect how people speak.

General statement

Make a general statement about it referring to your analysis in Part 2. E.g.:

> *Learners may be tempted to draw on their first languages to understand the various concepts but languages differ in many ways.*

or, for a skills-focused essay:

> *In English, the structure of a formal presentation is normally ... but in other languages and cultures the stages may be ... and learners need explicit training in the conventions or they can confuse and disorient their listeners.*

Description

Now add the detail, for example

> *Learners from Romance language backgrounds will expect to find specific and recognisable tense forms to refer to the future, while those from other language backgrounds such as ...*

or, for a skills-focused essay:

> *Learners whose first languages structure texts differently may produce texts whose information staging is unfamiliar to English-language speakers and difficult to access. In reading, they may be unaware of where to look for information in texts because of a lack of familiarity with conventions.*

Now exemplify what you mean.

Now say why it's a problem for learning or teaching or both with an example of the sorts of error which can occur and how they might affect communication.

Part 4: Teaching suggestions and solutions

This is not another information report. It is a discussion because it asks you to discuss both advantages and disadvantages of ideas based on your own experience or teacherly intuitions so it has a different structure and staging.

This section **must** be linked back to the content you have already written, especially the content of Part 3.

This is also the place, in a skills-focused essay, to consider such things as process and product approaches.

Statement of position

something like *To address the issue of …* (refer **explicitly** to the issue identified – do not require the reader to figure out what issue you are talking about)

Preview of argument

For example, *In my experience guided discovery procedures work well because ...*

Description

Here you describe what the technique / procedure / materials are, using an appendix for detail. Supply enough detail here to make the procedure clear, however. For example, *These can involve …* (set out the staging clearly)

Evaluation

This is a kind of coda, saying how and why you think what you are suggesting is useful and pointing out any drawbacks. It can come in two parts:

Arguments for with evidence: here you say what it helps with and why – draw on your experience to evaluate

Arguments against: here you state the shortcomings (if any) of the procedure / materials etc.

And so on for the rest of the ideas. You should have at least four and they should be of different types – presentation ideas, practice ideas, focus on form, focus on function etc.

Conclusion

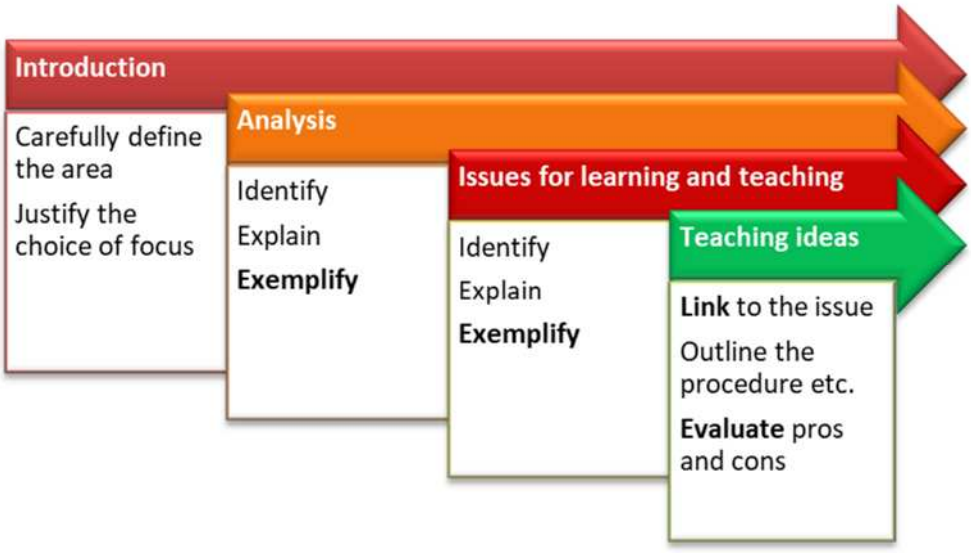
If you need a conclusion, keep it short and to the point. Do not repeat what you have said – sum it up.

Proofreading

Your essay should be free from slips and errors. The syntax should be clear and the reader should be guided through the essay with subheadings. Make sure the subheadings reflect the content of what follows.

Visualising the essay structure

Here's a diagrammatic way of seeing the structure of a good Delta essay with sections overlapping. You could print a copy to have in front of you as you write.



Organising the core of the essay

The two key sections are the Analysis and the Identification of learning and teaching issues. There are two ways to go about organising this section. You choose, but don't mix them up. Decide how you will do it and stick to the pattern or the reader will get confused and irritated.

Route 1: keeping the parts separate:

Introduction	•***Say what are you doing*** •***Limit the scope*** •***Say why it's important*** •***Draw on experience and reading***
Analyse the area	•***Systems: meaning, form, phonology*** •***Skills: text types, subskills, barriers*** •***Exemplify everything you say*** •***Do good research – this is a Level 7 qualification***
Identify learning and teaching issues	•***Maintain cohesion with the analysis*** •***Identify the problem keeping level in mind*** •***Give examples of errors / skills failures*** •***Identify teaching problems too***
Suggestions for teaching	•***Maintain cohesion with the identification of issues*** •***Describe in enough detail (appendices are for extra data)*** •***Evaluate pluses and minuses***
Conclusion (if you need one)	•***Sum up – don't repeat yourself*** •***Identify key areas – prioritise*** •***Refer to specific parts of the text***

Route 2: combining analysis with issues:

Introduction	•*Say what are you doing* •*Limit the scope* •*Say why it's important* •*Draw on experience and reading*
Analyse the area and Identify issues as you go along	•*Systems: meaning, form, phonology* •*Skills: text types, subskills, barriers* •*Exemplify everything you say* •*Do good research – this is a Level 7 qualification* •*At each stage, identify and exemplify issues learners (and teachers) have with the area in question* •*Keep the level in mind* •*Don't identify issues you haven't analysed*
Suggestions for teaching	•*Maintain cohesion with the identification of issues* •*Describe in enough detail (appendices are for extra data)* •*Evaluate pluses and minuses*
Conclusion (if you need one)	•*Sum up – don't repeat yourself* •*Identify key areas – prioritise* •*Refer to specific parts of the text*

Each route has advantages.

Route 1 (keeping things separate)

This is simpler but requires you to be very firm about coherence and make sure that the identification of issues only deals with things you have analysed. Do not suddenly bring in something new here.

You need to make **explicit** reference from the identification back to your analysis.

Make sure you identify at least one issue in each area of analysis (meaning, form, phonology).

Route 2 (combining analysis and identification of issues)

This almost ensures that you will be coherent because each area of analysis is followed by the discussion of difficulty.

You may lose the thread if you find that there is an analysis area for which you cannot identify a problem. You may even be tempted to invent a problem that doesn't really exist.

You still need to refer back from the teaching suggestions to both analysis and identification of issues.

Avoid

Do **not** be tempted to combine Analysis with Identification of issues **and** Teaching suggestions. That way, madness lies. The essay will become incoherent and difficult to follow because too much is intertwined.

What the criteria mean

There is no detailed gloss available from Cambridge English concerning the criteria for the assessment of the Background Essay so **ELT Concourse** has produced one. Here it is:

1. **Quality of writing: Successful candidates demonstrate that they can effectively present an essay which:**
    a) is written in language which is clear, accurate, easy to follow and is cohesive and clearly ordered
        i. Proofread carefully for slips, typographical errors and syntax errors. Get someone else to proofread it if you can. Avoid comma splices
        ii. Make sure that you are using conjunction and other discourse markers clearly. E.g., if you have a sentence beginning with *So* or *Therefore* are you certain that what you say next really does follow?
        iii. Use subheadings at all stages so that you can guide the reader. Make sure, however, that the headings you use match the text which follows
        iv. Make sure that you refer backwards and forwards in the essay.
        The issues you identify for learners should be with those aspects of the topic which you have analysed
        The solutions you suggest in the last part should address the issues you have described

b) uses appropriate terminology accurately
    i. Do not throw in terminology for its own sake
    ii. Terminology which is understood at an initial-training level need not be defined
    iii. Define all other terms. Do not, for example, use a term like *periphrastic* without making it clear (by definition or example) that you know what it means
c) refers to and references key sources
    Read widely and don't rely on grammars written for learners alone. You need to demonstrate a better depth of understanding
d) follows the conventions of a standard referencing system for in-text referencing and the bibliography
    See the guide to writing a background essay and know how to reference accurately
e) respects the word limit (2,000-2,500 words) and states the number of words used.
    i. If your essay close to the lower limit, it may well mean that you have not discussed things at the required depth or have not exemplified fully. Look back at what you have written and ask two questions:
        - Is what I have written clear and complete?
        - Does this statement need more exemplification?
    ii. Do not exceed the limit – there is no leeway and you cannot get a grade better than pass for an essay over the word limit. In serious cases, it may even fail.

2. Clarity of topic: Successful candidates demonstrate that they can effectively make clear the topic of the essay by:
    a) identifying for analysis a specific area of the grammar, lexis, phonology or discourse system of English, or a skills area (listening, speaking, reading or writing)
        i. Make sure that the reader can know what your subject is only by reading the title. There are no prizes for obscure, catchy or cute titles
        ii. State clearly in the introduction what your topic actually is and keep it in mind. See the guide for more
    b) defining the scope of the area they will analyse with reference to e.g. learners, teaching approach, method, learning context, learner needs or text type
    This is a critical area.
        i. 2a above refers to the area (listening, reading, tense system, lexical system, collocation etc.)
        ii. 2b refers to the scope – i.e., what part of the larger picture are you painting?
        iii. Make sure your scope is sufficiently narrow for you to analyse it in enough depth but sufficiently broad for you to show a range of ideas and knowledge. Do not be afraid to revisit your title and scope if you find you are too narrowly focused and don't have enough to say or too broadly focused and are reduced to superficiality
    c) explaining with reference to classroom experience, reading and research why they have chosen this area
    Do this in three parts:
        i. Refer to your reading (quote if you can)
        ii. Refer to your experience (with an example or two)
        iii. Refer to the value of the topic for learners generally or in a specific setting
    d) making all parts of the essay relevant to the topic and coherent
        i. Keep an eye on your title. If it refers to a level, are you analysing and discussing problems for students at that level?
        ii. Are you following a coherent structure such as that set out in the guide?
    e) following through in later parts of the essay on key issues identified in earlier parts.
        i. If you have analysed a particular area of your focus, make sure you refer to the problems learners and teachers have
        ii. If you have identified a problem, have you identified and described a solution?

3. Analysis and issues: Successful candidates can effectively demonstrate an understanding of the specific area by:
    a) analysing the specific area with accuracy, identifying key points
        i. Be accurate. Check that what you say is actually true

ii. Prioritise. Are you identifying key points for learners in the chosen setting / at the chosen level / for the chosen purposes?

b) showing awareness of a range of learning and teaching problems occurring in a range of learning contexts.
   i. Consider your own setting and then
   ii. think outside your own setting to show that you are aware of other possibilities
   iii. Know how **a range** of languages work both in terms of systems and skills. Do not only focus on the 1st languages of your own students.

4. Suggestions for teaching: Successful candidates demonstrate that they can effectively draw on experience and research to:
   a) outline and show familiarity with relevant key procedures, techniques, resources and/or materials
      i. You need to outline procedures etc. in enough detail for the reader to understand what you mean without reference to the appendices
      ii. Beware of using expressions such as *I would …* because these suggest that you have never done any of this and are not familiar with the area
   b) evaluate how the selected procedures, techniques, resources and or materials might be used effectively in classroom practice
      Evaluation means:
      i. Saying how it helps and why
      ii. Noting any drawbacks
   c) demonstrate how the procedures, techniques, resources and/or materials address points raised under 'Analysis and issues'.
      i. See the points under 1 a) iv, 2d and 2e above
      ii. Do not suggest solutions for problems you have not identified earlier
      iii. Make sure you suggest solutions for the key problems you have identified

The mechanics

Referencing

You will need to make sure that the in-text referencing and the bibliography follow a standard convention.
Briefly:

For in-text references

Books and articles

At every point in the text where there is a reference, include the author's surname and the year of publication with page numbers if you are quoting specific words – for example:

In his survey of the social habits of Delta tutors, Bloggs (1998) refuted that ...

or

In his survey of the social habits of Delta tutors, Bloggs (1998: 19) states that, "I can assert without fear of successful contradiction that …"

Make sure that it is 100% clear where your writing stops and a quotation begins, either by using inverted commas or indenting the citation etc.

Websites

You may not know the author's name or date (but give them as above if you do) so this is acceptable:

It has been suggested (Wikipedia (2013)) that …

For the bibliography

For ease of access, you may like to divide your bibliography into Books and Articles, Teaching Materials and Electronic resources.

Books

List references in alphabetical order by the surname of the first author. If the author is unknown you should use "Anon". For up to three authors include all names; if there are more than three, give the first author's surname and initials followed by *et al*.
Provide, in this order and format:

Author surname/s and initial/s + ed. or eds. (if editor/s), Year of publication, *Title in italics*, Edition (if not the first edition) as ordinal number + ed., Place of publication: Publisher

For example:

Jones, D, ed., 1995, My Teaching and Other Fiascos, 5th ed., London: Concourse publications

Articles

Include also: full journal title, volume number (issue number) and page numbers, for example,

Bloggs, T, 1997, Developing fluency through ferret keeping, English Language Teaching Journal, 41, 3 pp. 18-83

Electronic resources

E-journals – include full URL and date of access, for example:

Bloggs TA, Brown G.C., 2012, *Spoken English in Weston super Mare*, in The Wandering Linguist [online], p. 105. Available from: www.wanderling.com/1111 [Accessed 23/08/2017]

Websites

Supply author/s or corporate body, date of publication / last update or copyright date, available from: URL [Accessed date], for example:

eltconcourse.com, How to write a Delta Background Essay, available from: www.eltconcourse.com/this page [accessed 02/11/2017]

or:

Bloggs, T, (no date), Ideas for a Creating a Happy Classroom, available from eltconcourse.com/training/happiness.pdf [Accessed 03/07/2017]

Avoiding accusations of plagiarism

Plagiarism is a form of fraud. It can be defined as presenting someone else's work, thoughts or words as if they were yours. Downloading and using unacknowledged material from the internet is included, of course.

a. You are expected to do wide reading and research on the Delta course so never be afraid to show that you have accessed a range of other people's work – nobody is expecting you to originate all the ideas and information in your work.
b. Read your assignments and check whether everything that is not **entirely** in your own words or from your own resources has been acknowledged.
c. Make sure that you include in your bibliography anything you refer to in the text and exclude any reading to which you do not make explicit reference. This includes materials that you put in appendices and use in lessons and plans, by the way.
d. Don't be tempted to think that if you have changed a few words from a source you have read that you don't need to acknowledge it – you do.
e. If in any doubt – reference it.

Latin abbreviations

Using the following is conventional but unimpressive if used wrongly.

i.e. means *that is*, being the English abbreviation of the Latin *id est.* It should not be confused with *e.g*.

e.g. means *for example*, and is the abbreviation of the Latin *exempli gratia.*

cf. means *compare with* or *consult*, being short for *conferre.* In Latin, it was an invitation to the reader to consult an alternative source to compare with what is being said. In English, it usually simply means *compare*.

et al. means *and others* and comes from the Latin *et alia oret alii*. Use it after the first author when there are more than three authors.

viz. is the usual abbreviation for *videlicet* which means *namely* or *that is to say*. It should not be confused with i.e.

q.v. stands for *quod vide*, which means *which see* and refers to a term that should be looked up elsewhere in a document. It is often used for cross referencing.

ibid. stands for *ibidem*, *in the same place* and is used in citations to refer to the immediately preceding citation.

op. cit. stands for *opere citato*, *in the work cited*. It is used to refer to any previously cited work, not just the last one.

Pace means something like *With all due respect to* and is used by authors to show respect for the holder of a view with which they disagree (often disrespectfully).

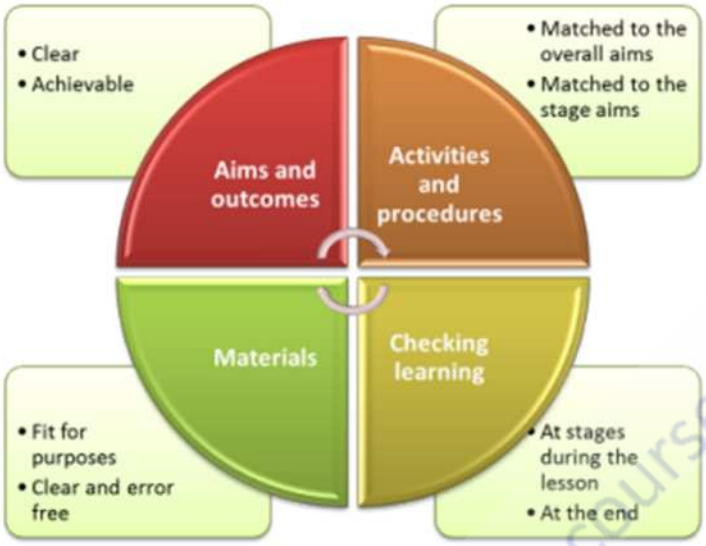
Passim means very approximately *throughout* or *frequently* and refers to an idea or concept that occurs in many places in a cited work so a page reference is inappropriate.

If you do all this, you will have a properly structured Delta Background Essay which will pass (providing what you say is accurate and believable).
There is a guide to writing your first Delta Background Essay, on the site, linked in the list at the end.
There you will find an example of an approach to a systems-focused assignment with suggestions for the sorts of things you should include.
There is also a guide to how to get a Distinction grade for an essay.

Planning a Delta lesson

> *A poor teacher can teach successfully with a good plan but a good teacher cannot teach successfully with a poor plan. (Anon)*

What's in the plan?



We'll take each element of the plan separately and match the content of the plan to the Delta assessment criteria.
Also included in this guide are typical criticisms made by Delta assessors. Be careful to ensure that they can't be levelled at you and your planning.
A lesson can pass or fail on the strength of its plan so this is not a box-ticking exercise.

The learners

All plans start with a consideration of the learners, their needs, their learning styles and their interests so it's unsurprising that this is the first criterion for a Delta assessment.
The first assessment criterion, 5a) includes

> (i) a brief general overview of the group of learners and the course
> (ii) information about individual learners relevant to the lesson

Here you need to explain the context of the lesson. It may be that your observer-assessor knows most of this but it is unlikely that an external assessor will. The key question to ask is

> *What do I need to tell the observer to make the context clear?*

Do that but do no more.

What assessors sometimes say:

> *The information on the class is incomplete in terms of ... (followed a by a range of areas including context, needs and the setting).*
> *The candidate has provided too much that is not relevant so it is difficult to identify key issues.*
> *There is information on the individuals in the class but too little / nothing that is relevant to the aims and design of **this lesson**.*

It is here that you demonstrate your familiarity with the group and the fact that there are some commonalities to bear in mind when planning for them. If you are sharing a class, do not rely on other people's perceptions (but draw on them). It is **your** view and **your** response to the group that is most important.

To meet 5a) (i)

Set out the following (in a grid or table if you like):

Item	Example
the length of the course and its aim	*this course runs over six weeks and started on ...* *its general aim is to help these B1-level learners use English in their workplaces*
intensity and timetable	*the group meets for 3 hours, twice every week in the evening*
teachers	*there are two teachers who share the timetable equally, one focusing on productive skills, the other on receptive skills. I am the first of these.* *structural and lexical issues are dealt with in the context of skills work* *I have taught the group for ...*
group	*most members of the group are well-educated professionals (in a variety of fields) in their 20s and 30s* *the group is reasonably homogenous in terms of level although some have weak writing skills* *attendance is compulsory but somewhat variable*

That's enough. There is no need, unless the group is very unusual, to say more here. There may be an unusual item worth adding to the list. For example, if the group is particularly heterogeneous, has split aims and so on. Before you write something about this, ask yourself if it's relevant to your lesson. If it isn't, leave it out.

It's important to state your familiarity with the group. The less you have, the less will be expected of you in certain areas. (That is **not**, however, an excuse for not doing research into needs, preferences and abilities.)

To meet 5a) (ii)

Here your focus is on the individuals **in relation to the lesson you are planning**.

The data are probably best set out in a grid, but you may need to vary the columns to suit your group.

Use the following headings but add to them if there is something specific, such as a special need to keep in mind or if the group is heterogenous:

- Individual: learner's name
- Age and gender: if they are relevant
- L1: always include this but add nationality if necessary
- Other languages spoken: if this is relevant
- Occupation: if this is relevant
- Interests: if this is relevant
- General ability
- Ability etc. relevant to this lesson: always include this
- Attendance and motivation / Reasons for learning
- Learning styles: be careful. Learning style theories are controversial, debateable and probably wrong
- Other comments: if you need them

Do not be tempted to include everything you know about the class and the learners in this section. If you do that, you have demonstrated the fact that you are unable to select what is relevant and important for your lesson and your teaching.

Aims and objectives

The criterion, 5b) states:

> *sets out clear and appropriate overall aims and learning outcomes for the lesson in relation to language systems and/or language skills and learner needs*

Much guff is used to distinguish between aims and objectives.

However, it is important to distinguish between the outcomes for the learners and the aims for the teacher.

For example, your aim may be *to teach the first conditional for bargaining* but that is what you are going to do not what the learners will achieve. There are three good reasons for setting out your aims in terms of learning outcomes:

1. It will be easier for you to select the most appropriate materials and procedures when you have stated very clearly what you want the learners to acquire

2. If you define objectives precisely, you are in a better position to judge whether they have been achieved
3. If you transmit to the learners what your intentions are vis-à-vis learning outcomes, they can use their own experience to try to achieve them

What assessors sometimes say:

> *The aims are expressed in terms of procedure (e.g., "The learners will exchange information about their own preferences.") rather than focusing on learning outcomes.*
>
> *The candidate has focused on teaching aims to the exclusion of learning outcomes.*

If you have done the basic guide to planning (link above), you'll know that there is a critical difference between an aim and a procedure. To remind you, which of the following is a learning outcome and which a procedure?

1. Students will exchange ideas about sports and pastimes
2. The class will practise making question forms with conditional sentences
3. At the end of the lesson, the learners will be more aware of the importance of collocation
4. The learners will be able to understand, use appropriately and pronounce the following 10 lexemes ...
5. The students will mingle to find someone who has selected the same three adjectives to describe their families
6. Students will have gained a better understanding of the nature of verbs followed by gerunds and infinitives and be able to use them confidently

Numbers 1, 2 and 5 only tell us what the learners will do, not what they will learn to do.

3, 4 and 6 are proper learning outcomes.

Once you have settled on the outcomes you want to achieve, you can focus on how you want to achieve them. For example:

> *At the end of the lesson, the learners will be more aware of the importance of collocation **by encountering 10 common noun-verb combinations in context in order to understand them and using them in a text of their own making**.*

The part ***in bold text*** tells the reader exactly how the aim will be realised. That's the way to write aims.

Lastly, make sure your aims are achievable in the time you have at your disposal.

Analysis

Criterion 5b) states:

> *provides relevant analysis of target language in terms of form, meaning/use and phonology in the case of language systems, and in terms of linguistic, discoursal and communicative features in the case of language skills*

In your Background Essay, you will have analysed the language system or language skill that is the target of your lesson. Here, you need to draw on that to analyse **only the element(s) which form the target(s) for this lesson**. Do not just lift a section from the essay and parachute it in here. Make sure that you analyse fully – consider form, meaning, use, pronunciation and function for a systems-focused lesson (and for the systems elements of a skills-focused lesson) and analyse all the relevant subskills for a skills-focused lesson.

This is also not the place to discuss problems learners have. That comes later.

What assessors sometimes say:

> *The candidate has simply lifted the analysis from the Background Essay and has not properly analysed the targets of **this** lesson.*
>
> *The candidate has not analysed in sufficient depth and has not focused on ... (followed by, e.g., phonology, meaning, use, form etc.).*

Timetable fit and linkage

Criterion 5d) states:

> *outlines any relevant link(s) between this lesson and relevant aspects of preceding and subsequent lessons, and if relevant the course as a whole*

Note only that you must say how the lesson fits with what has come before **and** what follows. Be clear about how it is relevant to the way this lesson has been designed. Do not just state what came before and what follows in the hope that the reader can make the connections.

Don't be tempted to describe the whole course here – state things relevant to this lesson and its targets only.

What assessors sometimes say:

> *The candidate has said what came before this lesson but not what follows it (or vice versa).*

The candidate has stated what came before this lesson but not how it impinges on what is to be done now.

The candidate has not made the relevance of what is to follow clear in terms of this lesson's content and aims.

Assumptions

Criterion 5e) states:

assumptions made about the learners' knowledge, abilities and interests relevant to the aims and learning outcomes of the lesson

There are two things to consider:

1. assumptions about learners' prior knowledge.
   For example,
   all the learners have demonstrated in the past that are able to form the tense accurately but there are still issues of appropriate use to work on
2. assumptions that have a specific bearing on learners' ability to engage with the language systems/skills, the topic, the materials and the methods/techniques of the lesson.
   For example
   the class as a whole (with one exception) has expressed some interest in learning about the educational system in the USA so should be engaged by the topic.
   The final stage of the lesson will be an opportunity for them to put a number of speaking skills into practice which will show the learners what progress they have made in this regard.

Make sure you refer to both.

What assessors sometimes say:

The candidate has listed assumptions about the learners' existing knowledge / skills development but has said nothing about the materials and design of the lesson and what assumptions underlie its construction.

The assumptions are not clearly set out and distinguished from timetable fit and anticipated problems.

Problems and solutions

The next two criteria are linked so we'll take them together.

They are:

5f) anticipates and explains potential problems in relation to the lesson's aims and learning outcomes, the learners and the learning context, and the equipment, materials and resources to be used
and
5g) suggests appropriate solutions to the problems outlined in 5f

The sorts of problems you should consider are

1. Problems that learners may have with the content and focus of your lesson (i.e., the target and the topic)
2. Learners' potential problems with the skill(s)/subskill(s) they will have to deploy
3. Levels of interest in the topic
4. Level of challenge
5. What might go wrong (not only with technology)

This is not the place to say that the learners won't know the target language or can't deploy the target skill. Of course not.

Then you set out the solutions you have in mind. Some like to use a table for this with problems on the left and solutions on the right. That works well to make sure you have covered everything.

Be precise here and avoid saying, for example, "*I will provide more practice*", "*I will explain the meaning*" etc. The reader wants to know that you have planned in detail how you will deal with the problems.

What assessors sometimes say:

The candidate has listed language / skills problems which are, in fact the targets of the lesson itself. If these weren't problems for the learners, there would be little point in teaching the lesson.

The candidate has focused on an insufficient range of issues, excluding ... (followed by, e.g., affective factors, organisation and equipment issues etc.).

The candidate has included a problem which actually stems from the materials chosen and should have been addressed at the planning stage.

The solutions proposed are too vaguely described (e.g., "I will explain ...")

Procedures

The criterion for this section is

5h) describes suitably sequenced procedures and activities appropriate to achieving the stated overall aims and stage aims

Almost everyone does this in the form of a table, like this:

Stage	Aim	Procedure	Time	Interaction	Comment and teacher role
Stage 1	To activate the learners' knowledge of the topic	3-minute buzz groups to come up with 10 items related to hospitals – 5 verbs and 5 nouns	4 minutes	SS-SS (groups of 4)	Make sure that Maria, Helena and Juan are in different groups as they work in hospitals
Stage 7	To consolidate the language and provide a record To prepare for the speaking activity	Individually, learners write a short anecdote for later retelling concerning a health problem	12 minutes	T-S (individually)	Monitor and assist

This is a good place to ask yourself very important questions:

1. Does the aim of the stage match its procedure? (I.e., is the activity awareness-raising, skill getting or skill using?)
2. Do the stage aims all contribute to achieving the learning outcomes?
3. Is the staging logical?
4. Is there anything I am asking the learners to do which they have not been prepared for?
5. Is the timing realistic, bearing in mind that even a short instruction will take a minute or so?
6. Do I need to prepare a board plan?
7. Do I need to prepare concept- and instruction-checking questions?
8. Do I need to write out my instructions and remember them?
9. Which stages will allow me to check whether learning is happening or has happened?
10. Do I have a stage (near the end) in which both the learners and I can see what has been achieved?

There are two guides on the site that are helpful in selecting and designing tasks and activities when planning the procedures in a lesson.

1. The guide to activity types
   - awareness-raising activities
   - skills-getting activities
   - skills-using activities
2. The guide to task types
   - matching tasks
   - gap-fill tasks
   - role-play tasks
   - skeleton tasks
   - listing and prioritising tasks
   - discussion and debate tasks
   - transformation and transfer tasks
   - information and information-gap tasks

What assessors sometimes say:

The stage aims / interaction modes / procedures are missing.

The stage aims are expressed as procedures, not learning outcomes / aims.

The proposed timing is too precise / not precise enough.

Materials

This criterion is

> 5i) states materials and/or resources to be used, which are appropriate to the teaching and learning context, the learners, the lesson aims and learning outcomes, and the time available, and includes a copy/copies of suitably presented materials sourced where necessary

Here, you must:

1. List the materials and resources you will use
2. Supply a copy of everything just as it will be used in the lesson. **You must source your materials conventionally, even if you have produced them yourself.**
3. **Make sure that your materials are free from errors.** There are two teaching criteria which will impacted by poor materials:
   7c) give accurate and appropriate models of language form, meaning/use and pronunciation
   7d) give accurate and appropriate information about language form, meaning/use and pronunciation and/or language skills/subskills
   If your materials contain errors in language form, you will not meet these criteria.
   Nothing reduces an observer-assessor's confidence in you more than materials which have been hurriedly and carelessly prepared. If there are language errors in what you give or show to learners, you will be severely criticised.

Do not include materials for their own sake. You may have an activity or some material which you know is engaging and interesting but the materials and what you do with them must contribute to achieving the learning outcomes of **this** lesson.

What assessors sometimes say:

> *The materials given to the assessor were incomplete / in the wrong order / different from the ones used / unsourced / contained typographical errors etc.*
> *The materials are poorly chosen in relation to their targets / the level of the class / the learners' interests and ages etc.*

Timing

This criterion (5j) states that you must

> *assign realistic and appropriate timing for each stage and/or group of stages in the procedure*

We have covered this in the bit on procedure.

Check your timings carefully for each stage and make sure you have included the time it takes to set up and get feedback as well as the time it takes to do the activity.

What assessors sometimes say:

> *The timing of the xxxxx stage is clearly unrealistic, given the need to explain the task, conduct it and get the necessary feedback.*
> *The candidate has timed the lesson for 50 minutes but the maximums allowed for each stage add up to 74 minutes.*
> *Timing is unrealistically precise / too vague.*

Commentary

The final criterion is

> *5k) includes a commentary, of between 500 and 750 words, which provides a clear rationale for the lesson plan with reference to learner characteristics and needs and the candidate's reading and research in their background essay*

You need to address all parts of this criterion with a rationale for the lesson's design, materials and procedures.

There are two things to do:

1. Say why you are doing what you are doing the way you are doing it. Refer to the learners here, their needs and the context of the lesson. Look back at what you wrote under 5a to do this.
2. Say how your research and reading for the essay informed your planning. Quote from the essay if you like but don't just repeat yourself – explain.

What assessors sometimes say:

> *The commentary describes the lesson rather than providing a rationale for its design and the procedures.*

The candidate has given a justification for the lesson's design but has not referenced this to his reading and research or made connections between the commentary and the Background Essay.
The justification for the lesson is lifted verbatim from the essay and adds nothing specifically relevant to this class.

You can also get help understanding the criteria for teaching at www.cambridgeenglish.org/teaching-english/teaching-qualifications/delta/how-to-prepare-for-delta/.

Meeting the Delta teaching criteria

There are four Delta criteria areas for teaching

Meeting the criteria in the four teaching sections is, of course, vital. You will not pass unless you meet most of them. Much concerns planning, too, because it is not possible to separate good planning from good teaching, but a lot is to do with how you respond in the classroom to events as they arise.

Section 6

The criteria refer to your relationship with your learners. They are headed:

Creating and maintaining an atmosphere conducive to learning

This section of the criteria states:

Successful candidates demonstrate that they can effectively:

a) teach the class as a group and individuals within the group, with sensitivity to the learners' needs and backgrounds, level and context, providing equal opportunities for participation
b) purposefully engage and involve learners
c) vary their role in relation to the emerging learning and affective needs of learners during the lesson
d) listen and respond appropriately to learner contributions.

sensitivity

In your plan, you should have identified any personality and social factors that you need to consider with this group. Re-read what you wrote there well before the lesson and plan how you will do that.

Here are some ideas:

- Use your learners' names.
- Smile.
- Don't talk over your learners or put them down.
- Nominate by name so that all your students are involved. Do not rely on the strongest or most voluble for answers.
- Group students sensitively and re-group them so they get the chance to talk to other people. Plan how you will do this.
- Don't allow any learners to dominate feedback. Be firm with those you know will try.
- If you have a heterogeneous group with varied levels, make sure you differentiate tasks so that everyone benefits. You need to do this at the planning stage.
- Give students space to think and consider. Lively pace is important but not to the detriment of learning.

What assessors sometimes say:

The candidate did not nominate sufficiently and allowed some learners to dominate feedback.
The candidate seemed detached and unapproachable.

engagement

Partly, this, too, is a planning issue. Ask yourself some questions:

- Will the topic and the activities appeal to and engage your learners?
- Will your learners see a real benefit from learning the targets of the lesson?
- How will you make clear for your learners what progress they have made in this lesson?
- Is the level of challenge right? Too low and learners get bored; too high and they get frustrated and discouraged.
- Do not be afraid to amend your plan if things prove too easy, too hard or uninteresting.
- Do not be afraid to vary your plan if things prove to be more interesting or more useful than you expected.

What assessors sometimes say:

This was a poor choice of text for these learners which did not engage or motivate.

The tasks were completed during the lesson but were under challenging and did not stretch the learners.

The text and tasks were too challenging for these learners and this led to disengagement and frustration.

vary your role

When you look through the procedure grid for your lesson, take a moment to think about what you are doing and what your role is at every stage. Here are some questions to answer for each phase of the lesson:

- At this stage, what is my role?
  - Information giver
  - Checker
  - People manager
  - Supporter and encourager
  - Knower
  - Secretary
  - Something else?
- Should I be talking more or listening more?
- Who should I be talking / listening to?
- If something's not working properly, how should my role change?

What assessors sometimes say:

The candidate was more comfortable during teacher-centred phases and did not sufficiently vary her role to allow her to support individuals and groups.

The candidate dominated from the outset and did not allow learners to develop any autonomy or feel their contributions received adequate attention.

listen and respond

This criterion is not (mostly) concerned with how you handle error. That's part of it, but it is mainly to do with how you attend and react to what your learners say.

- Listen to the content of what your learners are saying and not just to the form. If something is interesting and needs a bit more time, take the time.
- Keep asking yourself if there's a way to incorporate what the learners say into the lesson.
- Listen hard and make sure you have understood what a learner actually says, not what you want to hear.

What assessors sometimes say:

The candidate was quick to recognise and correct errors but did not value or focus on the content of his learners' contributions.

Learners' contributions were ignored when they did not match what the candidate wanted to hear.

Section 7

The criteria refer to language: what you say, how you say it and whether it is correct and appropriate. They are headed:

Understanding, knowledge and explanation of language and language skills

The criteria state:

Successful candidates demonstrate that they can effectively:

a) use language which is accurate and appropriate for the teaching and learning context

b) adapt their own use of language to the level of the group and individuals in the group

c) give accurate and appropriate models of language form, meaning / use and pronunciation

d) give accurate and appropriate information about language form, meaning / use and pronunciation and / or language skills / subskills

e) notice and judiciously exploit learners' language output to further language and skills / subskills development.

your language

In your plan, you should have identified the language that is central to the lesson, whether it is a skills or a systems lesson. Make sure:

- You can pronounce (and spell!) everything that might come up accurately and clearly.
- You don't use a non-standard dialect for the environment in which you are teaching.

- You use natural language and accurate grammar, even when you simplify. **Avoid pidgin English**.

What assessors sometimes say:

The candidate too often used language above the level of the group, increasing ambiguity and demotivating his students.

The candidate used inappropriate and over-simplified language which patronised and gave inaccurate models of sentence stress, avoiding natural contractions.

pitch to the level

Even when you are nervous, as many are when they are observed, make sure that everything you say is understandable by everyone. In particular:

- Don't talk with your back to the learners.
- Don't talk to yourself or give a running commentary on the lesson.
- Don't use asides and mumbled comments.
- Especially at lower levels, plan **exactly** what you are going to say:
  - for key instructions
  - to explain unknown lexis
  - to check concepts
  - to explain structure
  - to explain sub-skills and how to use them

What assessors sometimes say:

The candidate too often commented on what she was doing, almost as an aside, rather than getting on with the lesson.

The candidate frequently gave instructions using language above the level of the class and was forced to re-phrase and repair when they didn't understand him.

give accurate models

This is partly a planning issue. Look at the content of the lesson and identify absolutely clear, unambiguous examples of the language or the skill. Do not rely on your ability to make things up as you go along.

In particular, at the planning stage, ask yourself:

- Can this example stand up to scrutiny or is it exceptional in some way?
- Does it really exemplify the target of the lesson?
- Can it be clearly understood by my learners? If not, how can I simplify it?
- Is this example relevant to my learners?
- Have I carefully proofread everything the learners will see?

What assessors sometimes say:

The candidate's examples of the target structure were not always accurate in terms of the issues he wanted to highlight.

Models were inaccurate.

Three of the items on the handout task contained errors which confused and misled some learners.

give accurate and appropriate information

You are required to analyse the language or skill you are going to teach in your lesson plan. There's a good reason for this: analysing in advance will give you the confidence that what you are telling people is accurate **and** what they need. You cannot teach all the forms and all the skill in one lesson so be selective and keep to what is relevant **for these learners now**.

- In the plan, do not repeat your analysis from the Background Essay. Analyse the targets for **this** lesson.
- Make sure that you are not telling learners something that's not correct.
- Focus on meaning, form and pronunciation (where appropriate) in a systems lesson.
- Focus **explicitly** on when and how to use the subskills in a skills lesson.
- Strike a balance:
  - Do not over inform. That will muddy the water.
  - Do not under inform. That won't challenge.

What assessors sometimes say:

The candidate did not sufficiently focus the information she gave so learners were searching for what was centrally relevant.

The candidate presented the target language accurately but via a series of mini-lectures, some of the content of which was unnecessary at this level.

The candidate did not provide enough information concerning the meaning, stress, word class or pronunciation of the target lexis.

The candidate did not explicitly focus the learners on the skills they were asked to deploy

notice and exploit

Partly this is to do with simply listening carefully to what your learners say (see criterion 6d) and watching what your learners are doing. There's a bit more to it than that, however.

- At the planning stage, think about:
  - If (some) learners have clearly not fully understood, do I have a Plan B with more examples and a different explanation?
  - If someone gets it wrong, how are they likely to make a mistake? Am I prepared to correct that?
  - What do they absolutely need to get right at each stage before we can move on?
  - How will I deal with problems of form?
  - How will I deal with pronunciation problems?
  - How will I deal with people who don't understand or employ the skill I want them to use?
- In the lesson:
  - Listen to your learners' pronunciation and act on what you hear.
  - Monitor carefully and intervene when the target of your lesson is in question.
  - Drill properly and listen to the output. Don't let drilling become a ritual.
  - Watch carefully to make sure the learners are using the target skill(s). Intervene if they aren't.
  - Take opportunities to extend your learners' abilities. Do not be satisfied with the half right.

What assessors sometimes say:

The candidate did not adequately follow up on what his learners were saying.

The candidate ignored some learner errors in the target language and did not listen carefully enough to what was being produced.

Errors in the target language were still noticeable by the end of the lesson.

Some learners were not applying the skills to the text and the candidate did not intervene to set them on the right track.

Section 8

The criteria under section 8 refer to the nuts and bolts of the lesson – **classroom procedures and techniques**.

To meet these criteria, you need to demonstrate that you can plan, exploit, deliver and check.

The criteria state:

Successful candidates demonstrate that they can effectively:

a) use procedures, techniques and activities to support and consolidate learning and to achieve language and/or skill aims

b) exploit materials and resources to support learning and achieve aims

c) deliver a coherent and suitably varied lesson

d) monitor and check students' learning and respond as appropriate.

plan

In your plan, you set out and named the stages of the lesson and the aims of each stage.

Look again at the procedures and their aims and ask yourself:

- Are the aims of all stages part of my overall aims for the lesson?
- Will the procedure / materials / tasks etc. actually help the learners move on from where they are to where they are going to be?
- What can go wrong with the procedure and how will I repair it?

You must decide whether an activity or task is for awareness raising, for teaching (skill getting) or for practice (skill using). See the links above under planning for where to go on eltconcourse.com

What assessors sometimes say:

The candidate's controlled-practice tasks did not sufficiently focus on the target skill.
The final freer practice stage did not require the learners to use the target items.
The second gap-fill exercise was not properly exploited in the feedback stage so some learners were still unsure whether they had it right.
The task for the practice stage did not require the learners to use the target subskill.

exploit

Exploiting your plan is more than following it.

At the planning stage:

- Judge if you have allowed enough time properly to exploit what you have in mind.
- If you are using technology, make sure you are well rehearsed and have a Plan B for when it doesn't work.
- You need to be an efficient manager of the space and the equipment so make sure you practise and avoid faffing around in the lesson itself.

In the lesson:

- While an activity is in progress, monitor it so that you know when it's reached its target and you can move on.
- Don't cut something short if the outcomes are required by the next stage.
- Don't extend things uselessly, even if the students are enjoying it or it has taken less time than you planned.
- Keep the planned outcome of each stage in mind and don't get tempted to do something extra just because it's fun.

What assessors sometimes say:

The candidate had underestimated the amount of time required for the feedback / clarification stage. Feedback was hurried and inadequate.
The controlled practice phase was cut too short so the learners were insufficiently prepared for the final two stages of the lesson.

deliver

This is partly a planning issue. Look at the stages of the lesson and make sure:

- There are clear **transitions** between stages so the lesson has a sense of purposeful development.
- That you have planned how to **signal these transitions** to the learners.
- That there is a **variety of interaction** in the lesson: student to student, students to students, teacher to students, teacher to whole class, teacher to group, group to group etc.
- That you have planned for **variation in pace**.
- That you have planned for **variation in activity types**. Try to avoid: explain → handout → task → feedback → next explanation → next task etc. for the whole of the lesson. It gets dull and predictable.
- That you have catered for the **learning preferences** of individual learners with times to read, to write, to speak, to think etc.
- That the **learners will have a record** to take away with them.

What assessors sometimes say:

The lesson lacked a sense of direction with stages insufficiently identified and their targets made clear.
Pace was overly quick, allowing little time for the learners to reflect and make notes of key ideas.
The lesson was coherent but the lack of variation in activity types made it monotonous and did not allow the learners to take away a record of what they had learned.

monitor, check and respond

At the planning stage, you need to make sure that there are times both during and at the end of the lesson to check what has been learned.

Make sure:

- You allow time to let these checking stages happen.
- You monitor carefully so you know what's been learned and what hasn't.
- You give the learners the opportunity to think about and identify what they have learned.
    - Can the learners say what they have learned about form?
    - Can the learners say what subskills they are deploying and why?

- That you maintain focus but allow yourself to depart from the plan if something important has clearly not been learnt as it needs to be.

What assessors sometimes say:

At key stages in the lesson the candidate was too concerned with setting up the next activity and failed to monitor and support his learners.
The candidate did not check that the targets of the lesson were actually being used.
The candidate moved around the class during the group-work stages but failed to intervene when she should have done and sometimes interrupted learners unnecessarily.

Section 9

The criteria under section 9 refer to the management of the lesson. None in this area is to do with planning – the criteria are to do with you as a manager of learning.

To meet these criteria, you do not need to show that the lesson runs like oiled clockwork but you do need to demonstrate that you can **implement** and **amend** a plan, **manage** the space and equipment, **set up** and **vary** groups and activities and **keep the focus** on your targets.

The criteria state:

Successful candidates demonstrate that they can effectively:

a) implement the lesson plan and where necessary adapt it to emerging learner needs
b) manage the classroom space, furniture, equipment, materials and resources
c) set up whole class and/or group and/or individual activities, as appropriate
d) ensure the learners remain focused on the lesson aims and the learning outcomes.

implementing the plan

One reason you have a plan at all is to keep you focused and make sure the lesson develops in an orderly and purposeful way. Consider:

- Checking learning and acting when you discover a problem. If you have detected a problem, be sure that the observer has, too, so make sure you **do** something.
- Being concerned with learning, not timing or implementing a plan.
- Avoiding red herrings and going off on irrelevant tangents.

What assessors sometimes say:

The candidate taught the plan, not the learners.
When it was clear that the learners were not skimming the text as intended, the candidate did not intervene to re-focus the learners and demonstrate the task.
Although feedback was taken from the controlled task, it was clear that the candidate needed to insert a more focused drilling and modelling phase because the learners had clearly not understood.
Candidate feedback to the learners was too often not relevant to the targets of the lesson but focused instead on peripheral matters.

managing the physical environment

Some of this is a preparation issue. Think carefully about the layout of the classroom and whether it suits the grouping and activities in the lesson. Change it, or be prepared to in the lesson, if it doesn't.

Ask yourself:

- How will I manage the space and equipment to achieve the aims of each stage in the most efficient way?
- Am I completely comfortable with using the equipment or do I need to rehearse and practise?

Have I prepared to change the layout and / or focus of the room when I need to and do I have a prepared set of instructions to do this without wasting half the lesson?

What assessors sometimes say:

The candidate's classroom management was fussy and often came with unclear, frequently rephrased and confusing instructions.
Boardwork was untidy and confusing and the candidate failed to exploit the interactive whiteboard to focus the learners on key issues.

The layout of the classroom, with learners sitting in a row, did not allow them to interact effectively in groups of four. Consequently, some learners disengaged from the task.

The candidate did not manage the class assertively and re-grouping learners was inefficient and overly time consuming.

instructions

Make sure:

- You have scripted or at least thought carefully about the form of your instructions.
- That you have a way to demonstrate how more complicated activities should be done.
- That you have scripted or at least thought carefully about your instruction-checking procedures.
- That you know who you will nominate to question or get to repeat instructions back to you and the class.

What assessors sometimes say:

The candidate did not wait until she had everyone's attention before instructing.

The candidate's instructions were wordy, unclear and too frequently rephrased and repeated.

The procedure for the final speaking task was explained (lengthily) but not demonstrated so the candidate was forced to stop the activity and re-focus the learners.

The candidate did not check that all learners knew what to do or why they were doing it.

focus

The first thing to do is to look again at your procedures, activities and materials and make sure they **all** focus on the learning outcomes. Cut and replace anything that doesn't, even if it's a favourite activity that you and your learners enjoy.

Think carefully about:

- Making sure learners know why they are doing something and where it will lead.
- How you transition from stage to stage so the focus clearly shifts to the next sub-target.
- Giving the learners the opportunity to think about and identify what they have learned.
- Maintaining focus but allowing yourself to depart from the plan if something important has clearly not been learnt as it needs to be.

What assessors sometimes say:

Focus was lost in the final phase because the learners had not been explicitly reminded of the strategies they were meant to be deploying.

The candidate failed to give the learners an opportunity to see the benefits of using the subskill for the final tasks.

The candidate needed to re-focus the learners on the target patterns before the practice activities.

Writing the Reflection and Evaluation

The ability to evaluate what happened in the classroom and why is critical. Use 250 to 300 words to evaluate and reserve at least 150 for your future action(s).

A failed lesson may be rescued by a good Reflection and Evaluation because it shows insight and honest reflection. A Pass lesson may be considered a Merit or better for the same reason.

The criteria for this section are:

Successful candidates demonstrate that they can effectively:

a) reflect on and evaluate their own planning, teaching and the learners' progress as evidenced in this lesson

b) identify key strengths and weaknesses in planning and execution

c) explain how they will/would consolidate/follow on from the learning achieved in the lesson

Don't be tempted to refer in general to your teaching abilities. This document is about **this** lesson.

Criterion 10a addresses three areas:

- **The plan**

  You must refer to how the plan worked out in practice. Think about:

  - Timing: Did you allow enough / too much time for everything? What effect on learning did any weaknesses here have?

- Challenge: Was this about right? What effect on learning did any weaknesses here have?
  For example:
  The most important weakness in this lesson has its roots in the plan. I had not allowed for sufficient practice and preparation time before the students were asked to re-tell the stories. As a result, they were not consistently using the target exponents although there was evidence that they had acquired many of them actively and all of them passively.
  The lesson's most obvious strength, that the learners were engaged and motivated throughout, also had its roots in my planning. I had chosen a topic of interest to them and a set of procedures which allowed them to engage with the materials. As a result, my two main learning objectives were achieved.
- Make explicit reference to any changes to the plan and say a) why you made the change and b) what effect it had. For example
  Pressure of time, and the need to get on to stage 8, which provided for important consolidation and gave the learners a record of the language, meant that the pronunciation practice was cut short. This impacted on the learners' ability to produce the target items successfully in Stage 9, however.

- **The lesson**
  You need to reflect on the lesson as a whole. Think about:
  - Purposefulness: Was the lesson coherent and did it show clear development?
  - Variety: Was there an adequate variety of interactions and activity types to keep the learners engaged?
- **The learners' progress**
  This is the key area. Ask yourself:
  - What could the learners do by the end of the lesson that they couldn't have done at the beginning?
  - Did they **all** achieve what you set out to help them to achieve?
  - Did the materials engage and motivate?
  - If I assert that, e.g., *my aims were achieved*, do I refer to any evidence from the lesson to back this up?

There are two areas to focus on to meet criterion 10b:

- **Priorities**:
  note the word '**key**' in the criterion and think about effects on learning. Don't list strengths and weaknesses, **prioritise** them by thinking about which ones had the most impact on the learning that took place (or didn't). Just because you thought that the error you made on the whiteboard was important, that doesn't mean it was. What effect (if any) did it have on learning? For example:
  The most important weaknesses in this lesson were .... because their effects on learning were ...
  The most important strengths in the lesson were ... because this allowed the learners to ...
- **Coverage**: make sure you include strengths and weaknesses in the planning as well as the execution.

Criterion 10c focuses on the future in relation to the lesson.

Even if you are never going to see the class again, you still need to focus on this area. Remember:

- This is **not about you**; it is about the learners and their progress.
- **Be precise**: do not talk in vague terms about, e.g., *going on to practise more reading subskills* or *extending the learners knowledge of the structures*. Say which ones, why (based on the outcomes of this lesson) and how. For example:
  Following on from the comment regarding Stage 7, I need to revisit the intonation patterns which were sub-aims in terms of learning outcomes in this lesson. I shall do this by setting up a parallel role play, this time recounting an anecdote about children (a topic close to most of my learners' hearts) and thoroughly practising the feedback routines (especially Really?!, Wow! and Go on., all of which were poorly produced in this lesson).

The Delta Professional Development Assignment

This is a brief guide. For much more, go to the Delta index on the site, linked at the end where more detail along with examples and advice is available.
There is also a link to a guide on the site to Doing Classroom Research which covers both surveys and experiments

The PDA comes in two parts: A and B.

The PDA: Part A: Reflection and Action

Part A concerns Reflection and Action but, before we can reflect and then act on our reflections, we need some data to chew.

Where does this information come from?

Here's a picture of some possible inputs:

Beliefs about teaching and learning

Most good centres have some way of focusing you on articulating and examining your underlying beliefs about teaching and learning. Take the exercise seriously because the outcomes will inform the whole of the Professional Development Assignment

Stage 1: The Diagnostic Lesson

Each centre will vary in what it requires of you at this stage but there are some commonalities:

- The lesson is unassessed so, however successful, or otherwise, no records will be sent to Cambridge and it will not be considered when awarding the grade overall for Module Two. Relax; the outcomes are for you.
- You will be given some sort of feedback probably both oral and written
- Most centres will require you to write a proper plan
- Many centres require you to write a Reflection and Evaluation document after the lesson

Before you set out on the diagnostic lesson, there are some things to ask yourself:

1. Is this a lesson in which I can take on a number of different roles? It's good if it is because your tutor can provide richer feedback.
2. Am I happy that I have correctly analysed the language and or subskill which is / are the targets of the lesson? It's helpful if you do because your tutor wants to focus on your teaching behaviour and style, not only the content of what you are teaching.
3. Have I thought about how I am going to give feedback to my learners on their production? Giving and getting feedback are very important parts of your teaching repertoire and you want to make sure you are doing this efficiently and helpfully.
4. Have I included stages where I can check learning?

Stage 2: Reflection and action

Don't base this part solely on the outcomes of the diagnostic lesson. Your tutor watched only a small slice of your teaching. You see it all. Look at the diagram at the beginning and the notes below it to see what other data sources you should consider.

Obviously, if the tutor has identified important areas to work on in the diagnostic lesson, you should prioritise these but don't limit yourself unnecessarily. Consider also:

- your preferred teaching style and beliefs about what is 'best practice'
- the culture of where you teach in terms of what the institution requires of teachers and learners
- how you adapt to certain teaching contexts and types of learners
- your knowledge (or lack of it) of methodology, techniques, lesson shapes and procedures and how confident you feel about implementing them
- any other training you have received

For this stage, you need to write between 800 and 1000 words.

That's not much so be concise and stay relevant. Using bullet points usually saves words but don't do that at the expense of providing some discussion. A simple list is not enough. Here's what you do:

- Summarise your key teaching strengths and areas to work on. Choose a maximum of five (preferably fewer but no fewer than three) or you won't have space and you won't stay focused.
  - Identify reasons for these strengths and areas to work on where possible
  - Explain what the effects of your strengths and weaknesses are on learners and learning
  - See if you can link what you do with your underlying beliefs and principles
- Say why development in these areas will be beneficial to you and your learners
- Produce an action plan for developing your teaching. Many people find a table the best way to set this out. Consider:
  - **Action**: what are you going to do? This could be something like "Think more carefully and plan good concept-checking questions" or "Experiment with different ways to give feedback to my students" or "Consider more carefully the types and sources of error before I jump in to correct".
  - **Objective**: say why you are taking this action. How will it help? Look at it from your learners' point of view.
  - **Evaluate**: say how you will find out whether the action was helpful or not. This might include: getting a colleague to observe, asking your students via a questionnaire, getting a focus group of students together to talk about what they thought, recording yourself, keeping a teaching diary and so on.
  - Make sure this column or section doesn't simply include more action but is clear about how you will measure success.

  Go to the site for an example Action Plan.
- Include a bibliography and appendices for any materials used (e.g., a task for an observer to complete, questionnaire to be completed by learners).

How to gather good data and analyse it

Go to the site for a list of different ways to gather data and analyse is successfully. The advice there applies to Stages 3 and 4 of Part A as well as this one.

Ideas explained there include:

- Recording your lesson(s)
- Being observed
- Canvasing students' views
- Keeping a diary
- Discussing with colleagues
- Observing others
- Making notes on lesson plans

Stage 3: More reflection and action

For this stage, you need to write between 650 and 750 words.

That's not much so bear the advice above in mind.

- Review your progress in the areas identified in Stage 2.
  - Say what changes you have made
  - Evaluate whether the actions in Stage 2 have been successful and whether / how your practice and / or underlying beliefs have changed. You may feel it is appropriate to refer to feedback from tutors on your LSAs here
  - Discuss the effects of your action points on student learning

- Choose two or three areas to work on. These can be extensions to the areas you chose to work on or new areas.
  - Say why you chose these areas, identifying the current problem or issue
  - Say why development in these areas will enhance your learners' learning experiences
- Select and / or design methods and / or documents for gathering data. These may be refinements of your earlier ones or new ones. You may also have decided to remove some ideas because they didn't work for some reason.
- Again, consider **Action, Objective** and **Evaluation**.
- Don't forget the bibliography and the materials.

Stage 4: More reflection and action

As before, you have only 650 – 750 words.

- Identify and comment on any changes in your underlying beliefs and practices which have taken place during the Professional Development Assignment. Note that this does not refer to the Delta course as a whole although what you say may be affected by what you have learned in other parts of the course and feedback from tutors on LSAs will be an important part of what you consider.
- Critically evaluate the approaches, techniques and materials that you have used during the course to develop your own teaching.
  - How effective have they been in achieving this development?
  - How might they be adapted to make them more useful?
  - How effective were your methods for the gauging success of innovations and changes to your practice?
- Say how you will continue to develop professionally in the future using some of the techniques etc. that you have worked on.

Observing teaching

During the course for Delta Module Two, you will need to observe 10 hours of other teachers at work. This can be of live or recorded lessons or a combination of both. There are good reasons for this requirement as you might imagine.

- The Cambridge English Delta Handbook, referring to the Professional Development Assignment, states:
  Where possible, the peer observations required for Module Two should be used to gather data for the action plan. Candidates may use data from their own observations of colleagues as well as their colleagues' observations of them.
  (Cambridge English Delta Handbook for Tutors and Candidates, p 57)
- Observing other teachers is an immensely useful source of professional development because you not only get to hear about a technique or approach but can actually see it in action.
- Observing other teachers can often alert you to things they do better than you or reassure you that you do things well.

There are numerous ideas on the site in the guide to observing, linked at the end, concerning ways to gather data from observations you make of others and their observations of you. Most of the ideas work three ways and can be used as an agenda for:

- your observations of others
- others' observations of you
- your observations of yourself via recordings of one kind or another

The main objective of the ideas on the site is to encourage you to be more than a fly-on-the-wall observer but to be active with an agenda to follow and a reason for observing, being observed or assessing your own teaching.

Have clear aims

Observation for developmental purposes should not be a passive process and both observer and observed should get something positive from the experience. For that to happen, you and others must know what you are looking for and be able to make some sort of record.

When you come to write the first Stage of Part A of the Professional Development assignment, you need to identify between 3 and 5 areas of your practice that you know need improvement. What these areas are is going to be different for everyone, of course, but they are the obvious targets for any observation programme.

On the site, you will find ideas for:

- Using charts of various kinds to measure what is happening terms of time, engagement, talking, energy levels, question forms, instructions interaction patterns and so on.
- Using forms to note positives and negatives, actions taken, error correction routines and so on. This is simply focused note taking.
- Using headings such as **Instructions, Dealing with error, Giving feedback, Pronunciation teaching, Teacher talk, Monitoring** etc.

The PDA, Part B: Experimental Practice

For this part of the Professional Development Assignment, you plan, prepare and teach a lesson based on materials, a technique or an approach which is/are

a. new to you and
b. interesting to you as part of your development

Words

The Experimental Practice is limited to 1,500 – 2,000 words.
Included in the word count are:

1. An essay-style commentary of 1,000 – 1,600 words (depending a little on the length of the post-lesson evaluation)
2. A post-lesson evaluation of 400 – 500 words
    a. Evaluation of the lesson: 250 – 300 words
    b. Future action: 150 – 200 words

Not included in the word count are:

- The lesson outline
- Accompanying materials
- Evaluation materials

All of the above are Cambridge's requirements and invariable from centre to centre. What follows is a general overview and may vary slightly from centre to centre. Check with your tutors.

The Commentary

There are 4 parts.

1. Introduction (200 – 300 words)
    a. State what approach / technique / procedure / lesson type you have chosen to focus on and briefly explain your reasons for choosing this area
    b. Describe your personal interest and how it fits in with your own professional development, beliefs and practice
    c. Link this to the work you have done in Part A of the assignment
2. Background to the area of new practice (600 – 900 words)
3. The word-count for this is limited so you will need to be selective and concise.
    a. Relate the theory to what happens in the classroom
    b. Explain the underlying theory and principles behind the area you have chosen and how they are implemented in practice.
    c. You may want/need to include some of the following but much will depend on your topic area
        - a historical context / origin: when it was first introduced
        - how it has developed
        - how it is viewed now
        - how it has been incorporated into published materials (where relevant)
        - definitions of key terms
4. Relevance to teaching contexts (150 – 200 words)
    a. Say what is the value of this approach / technique / lesson type to the characteristics of the learners you teach

b. Explain how you will use the approach in your experimental lesson. Say why you have planned the lesson in the way that you have. Include mention of any deviations or adaptations from the original approach

5. Experimental objectives (100 – 200 words)
    a. Identify your Experimental Objectives for the lesson.
        - Say what it is that you want to find out about the approach / technique you have chosen and what your objectives are for the learners. These objectives should be limited in scope and measurable. These objectives are not the same as lesson aims / outcomes
        - Explain how you will evaluate your objectives, that is, how you will judge to what extent you have achieved them. You should have more than one way of evaluating outcomes. You should do this by, for example:
            - observing the learners' behaviour and seeing if it has been affected by the lesson
            - giving the learners a questionnaire for them to evaluate the practice, or using another feedback activity such as a focus group to record their reactions
            - asking a colleague to observe the lesson and getting feedback. Provide a clear and concrete task for the observer

The post-lesson evaluation

It is not necessary for the lesson to be successful. The important thing is to evaluate perceptively and draw logical conclusions from the experiment.

There are 2 parts.

1. Evaluation of lesson (250 – 300 words)
    a. Evaluate the lesson in relation to your experimental objectives, referring to the data you gathered and including your own subjective observations.
    b. Comment on the success or otherwise of the experiment with reference to the planned aims and outcomes for both the learners and you
2. Future action (150 – 200 words)
3. Say how you may adapt / use this area in future lessons / work OR why you don't think the area is worth further extension or adaptation

The Lesson Outline

This forms an appendix to the Experimental Practice section and is not in the overall word count.

It should not be a full lesson plan but must include:

- aims and objectives from the learners' and teacher's points of view
- procedures
- any material used
- ways of finding out whether and to what extent these aims and objectives have been met, including copies of any completed evaluation documents (collated data, sample observation sheets, questionnaires etc.). A summary of the results should form part of the Reflection and Evaluation

You do not need to include an individual student profile, but give a brief profile of the group.

You do not need to include a separate Commentary (you have done that).

Appendices are extra

- Lesson outline
- Lesson materials
- Questionnaires and other material relating to the evaluation of the lesson

Do not include everything. All that is required is a summary table of the figures – the interpretation and discussion of results goes in the post-lesson evaluation. On the site, you will find a detailed guide concerning how to write up this part of the PDA. Consult that before you write.

Module Three

What are the choices?

Before you set out on the Delta Module Three, you need to consider how you will choose the topic.
Here are the options according to Cambridge's Handbook for Module Three ELT Specialism:

- Business English (BE)
- Teaching young learners/young adults (specified age group required within a 5-year range e.g. 8–13, 14–19) (YL)
- English for Specific Purposes (ESP)
- English for Academic Purposes (EAP)
- Teaching examination classes (EX)
- Teaching one-to-one (1to1)
- ESOL learners with literacy needs (ESOLLIT)
- CLIL/Embedded ESOL (teaching English through subject/work-based learning) (CLIL)
- Teaching monolingual classes (MON)
- Teaching multilingual classes (MUL)
- Teaching in an English-speaking environment (ESE)
- Teaching in a non-English-speaking environment (NESE)
- Teaching learners online/through distance/blended learning (DL)
- Teaching English to learners with special requirements, e.g. visual/hearing impairment, dyslexia, ASD (SR)
- Language development for teachers (LDT)

Language support (e.g. on mainstream teaching programmes, specialist skills support, such as supporting writing needs) (LS).

These are large areas in themselves so within your choice, you will need to narrow the scope to something manageable. For example, within Teaching Examination Classes, you should focus on a particular examination and designing a course to prepare people for it. Within English for Specific Purposes, of course, the range of possible specialisms is very wide. In addition, you may choose to focus on ELT Management for Module Three. For this, you will have to select from four areas:

1. Academic management
2. Human resource management (HRM)
3. Customer service
4. Marketing

Here, too, the advice is to narrow down the area to something like, e.g., *Introducing a new course management system* or *Enhancing in-house development programmes* etc.

How do I decide

That's a very wide choice so, to narrow it down, look at the things you are going to need to do for Module Three and ask yourself whether you have enough background knowledge and experience already to know what you need to research and read. Now is not a good time to be considering something wholly outside your teaching experience (unless you have a lot of time on your hands).
In outline, again from the handbook, you must do five things:

1. research a chosen specialism
2. understand and use appropriate methods of needs analysis/diagnostic assessment for a specific group of learners
3. understand and apply key principles underpinning syllabus design and course planning
4. consider learner assessment and course evaluation
5. synthesise all your learning into a project which can be coherently presented to a third party

Research a chosen specialism

For this part of the Module, you will be assessed on your grasp of the topic area. This includes:

- Review of the relevant literature in the topic area
  This means you must have access to a range of resources, of course. For certain topics, such as CLIL, there really isn't much available. For others, such as Business English, there's a wealth of data. Choose something practical to research.

For the management option, too, the requirements are the same. You will need to do a fair amount of reading around to research the area and get a good grasp of the theoretical concepts and the terminology.

- Understanding of key issues in the topic area
  Note the words 'key' and 'in the topic area'. Points here have to be relevant and prioritised by importance.
- Application of knowledge to practice and identification of key issues
  If you have little or no experience of teaching or management in your topic area, you will find this very difficult to do. You need to refer to classroom practice here or refer to the practical implications of the management issue you have identified.

Here the concerns of the two options for Module Three part company. We'll take the ELT specialism first and then focus on the Management option.

For the ELT specialism option

Understand and use appropriate methods of needs analysis/diagnostic assessment

For this part of the module you will be assessed on your understanding of testing and needs analysis and your ability to examine the results and justify priorities for the learner(s). There is a key guide on eltconcourse.com to testing, evaluation and assessment but you will need to apply this to your chosen topic.

1. You will need to understand how diagnostic testing works, how it can be made valid and reliable and what sorts of tests are appropriate to the learners.
2. Then you will have to analyse the results of the test(s) and needs analysis and discuss the outcomes and implications.

Understand and apply key principles underpinning syllabus design and course planning

Here, you must show that you understand the key principles of syllabus and course design. There's a guide to syllabus types on the site to get you started.
Then you will have to set out a justification for the learning aims that emerged from the testing and needs analysis.
Finally, you need to design the course.
Consider learner assessment and course evaluation
Again, you will need to draw on your knowledge of achievement testing (and making it reliable) and also on a range of other ways to evaluate how successful the course has been.

For the ELT Management option

Understand and use general ELT Management principles

For this part of the module you will be assessed on your understanding of general management theory and key concepts and how they relate to the specific language teaching operation which is the focus of your study. To do that, you need to:

1. Read and research in your chosen topic area to grasp the overarching management theories and principles.
2. Carry out a thorough situation analysis of the organisation to identify key aspects of its function, ambitions, strengths and weaknesses.

Design a change proposal to overcome the issues identified in the situation analysis

Here, you must show that you understand the key principles strategic management and organisational improvement.
Then you will have to set out a justification for the changes you propose.
Then you need to plan how in practice you will implement the changes and how you will assesses the success or otherwise of the innovations.

For both options, the final area of assessment is the same:

Synthesise all their learning into a project which can be coherently presented to a third party

If you have followed the guide to writing Delta background essays above and on the site you will be aware of the ways to make sure you maintain relevance and reference acceptably.
The genre of Module Three is fundamentally an information report but it's a long document so there will be embedded sections which follow the staging and structure of a discussion, setting out arguments on either side of an issue.

Writing Module Three

Before you undertake Module Three refer to the mechanics of writing at Delta level which are covered in the section on writing Background Essays for Module Two and in the much longer guide to academic writing style and conventions.
This section covers style, referencing, avoiding plagiarism, and Latin abbreviations.
The finished article for Module Three is an Information report. As such, it has (or should have) certain conventional features which will occur repeatedly. The essay is long at 4500 words so each section will follow a conventional structure embedded in the whole.
In other words, the overall structure is an information report and the sections within it are sub-reports following the same staging and structure. That is what the reader expects.

Information report structure

The report will have three sections and so will each mini-report embedded within it. These sections are
A general statement identifying the topic (either overall or of each sub-section)
For the report as a whole, this will probably be quite a long section which introduces the topic, makes it clear to the reader what the focus is and how it will be addressed.
For each sub-section of the report, you will also need this stage to make it clear to the reader what will follow. For example

> *Pre-testing*
> *Given the nature of the learners and their rather precise aims, it was necessary to construct a pre-test which would identify the learners' current abilities in the four areas of competence the course is designed to address.*

or

> *Needs analysis*
> *For this group needs analysis was conducted in two ways: a) through a meeting with the group's sponsor and a representative of the group and b) via a questionnaire completed independently by each group member.*

or, for the Management option:

> *Situation analysis*
> *Because the focus of this innovation concerned better meeting the needs of our learners in in-company teaching programmes, the analysis was focused in two ways: a) on the perceptions of the participants, gathering data via questionnaires and focus-groups and b) by conducting lengthy meetings with the management and human resource departments of the companies with whom the institution has long-standing and amicable relationships.*

These examples identify the focus of the sub-section and give the reader some inkling of what is to follow, i.e. a description and discussion of the testing formats, items and procedures with comment on each or the same for the needs analysis.

Description

Here you insert the body of what you are writing about, describing and evaluating as you go along.
Conclusion
Here you identify the most salient parts of the report and comment overall on achievement (or otherwise).

Discussion structure

Within each section, you will probably need to insert some discussion of procedures, plans, tests, needs and situation analyses and so on. These sections (or sub-sub-sections) take a slightly different form:

A general statement identifying the issue

For example,

> *Relying on only a two-fold needs analysis procedure was the only practical way forward, given the time constraints.*

or

> *Given the constraint that the management of the companies with whom we work have limited time available to devote to investigating the needs of their employees for language skills, it was thought that best way to gather the data we need to align our courses more closely to our clients' needs was to ...*

These examples identify the focus of the sub-section and gives the reader some inkling of what is to follow, i.e. a discussion of the merits and demerits of the procedure.

Arguments for

Here you set out the merits and the success of the procedure. There should be a number of points made here.

Arguments against

Here you set out the drawbacks.

Conclusion

Here you reach a balanced and fair conclusion regarding the efficacy of what you did.

An alternative but equally valid structure is to mix arguments for and against in a series rather than confining them to lists of one or the other so the format goes: For > Against > For > Against > For > Against > etc. rather than For > For > For followed by Against > Against > Against etc.

On not mixing things up

A sure-fire way to confuse your reader and lose coherence is to mix in to discussions things which belong in the information reports and *vice versa.*

For example, if you are discussing the efficacy of the tests you administered, that is the place to comment on how successful they were in terms of validity etc. It is not the place to describe the tests. On the other hand, if you are describing the reasons behind the selection of needs analysis formats, this is not the place to discuss their (dis)advantages. That belongs in the discussion which follows or precedes the description.

Writing a conclusion

For reasons known to Cambridge your Module Three essay is required to have a conclusion.

For the ELT specialism, you have around 400 words to spend on this but for the ELT Management topic, only 200.

Whichever kind of essay you have produced for this module, your conclusion should not be a simple repetition.

Here, you need to summarise and address the key issues of your essay.

- Refer to your introduction here and to the principles you set out to follow. How have you applied these principles?
- What benefits do you perceive the proposal / course will have? Do not simply list them, relate them to parts of your proposal.
- What are the limitations of your proposal? Consider drawbacks and constraints.

Marking

More detail is available from the Cambridge website which contains a detailed look at the Management option rather than the other topics (it's available at: www.cambridgeenglish.org/teaching-english/teaching-qualifications/delta/how-to-prepare-for-delta/).

The handbook for all Delta Modules is available from www.cambridgeenglish.org/images/181161-delta-handbook-for-tutors-and-candidates-document.pdf

Your report is marked as follows:

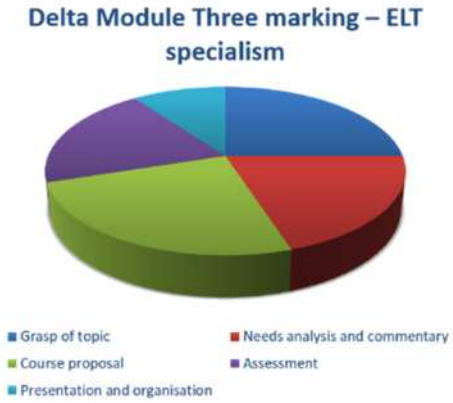
ELT Specialism	ELT Management topic
1. Grasp of topic – maximum 35 marks (25%) 2. Needs analysis and commentary (this includes the testing done before the event) – maximum 28 marks (20%) 3. Course proposal – maximum 35 marks (25%) 4. Assessment – maximum 28 marks (20%) 5. Presentation and organisation – maximum 14 marks (10%)	1. Grasp of relevant issues for ELT Management – maximum 35 marks (25%) 2. Situation analysis and commentary – maximum 28 marks (20%) 3. Proposal and justification – maximum 35 marks (25%) 4. Implementation – maximum 28 marks (20%) 5. Presentation and organisation – maximum 14 marks (10%)

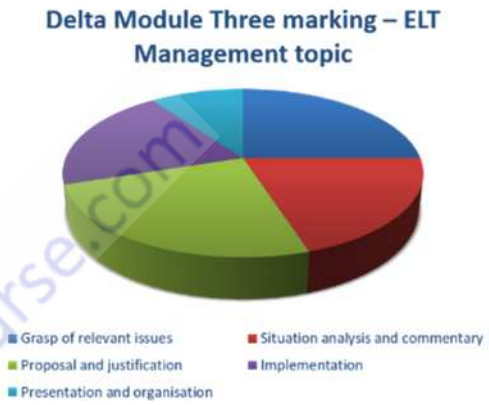
The marks are spread pretty evenly so you have to give each section equal attention and probably equal space.

Module Three is marked externally out of a maximum possible mark of 140. The marks you need to get are, approximately:

Pass: 80 | Pass with Merit: 100 | Pass with Distinction: 120

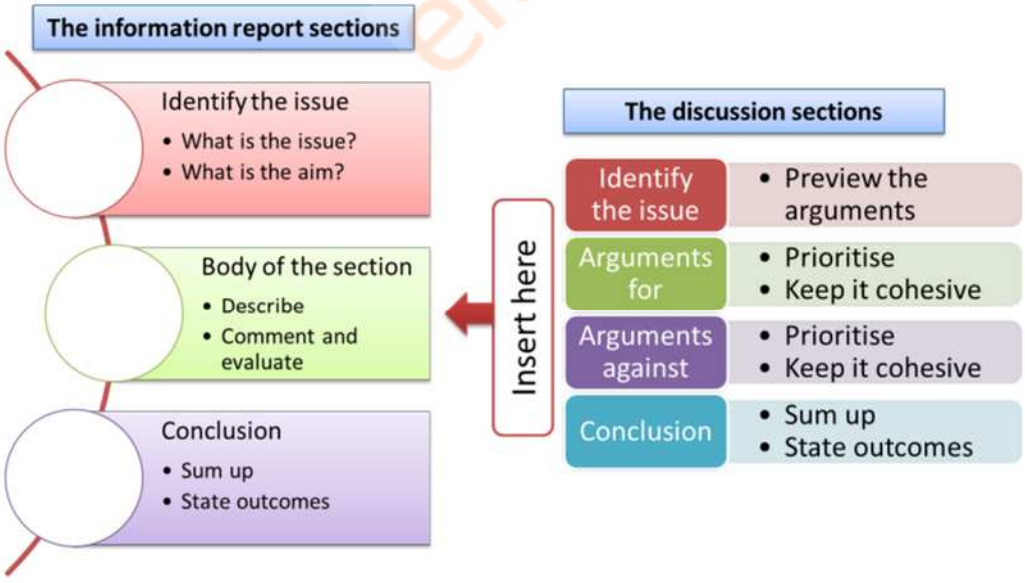
It looks like this:





Summary

Here's a summary of the report structure. You may like to print it out and keep it to hand while you write.



Resources on the site for Module Three

On the site, you will find guides for each part of the Module Three assignment, both for an ELT specialism and the ELT Management option. They are all linked from the Delta index.

What makes an expert teacher?

The following is reprinted with small amendments from the site's section devoted to articles of one kind or another.

Expertise defined

Presumably, the aim of all personal development programmes, teacher training courses and in-house improvement programmes is to seek the grail of **expertise**. However, few of these schemes define just what it is they are aiming to achieve. To do that, we have to answer the question: "What makes an expert teacher?" The following does not set out to provide a definitive answer so if you have something to contribute to the discussion, send it to the site. You know how.

Here are some ideas.

Inputs and outputs

It is probably a simple truism that good teachers are open to ideas from outside their own experience and able to apply what they learn to the classroom. Defining what these external inputs are and how they result in output (i.e., application to the classroom) is less easy.

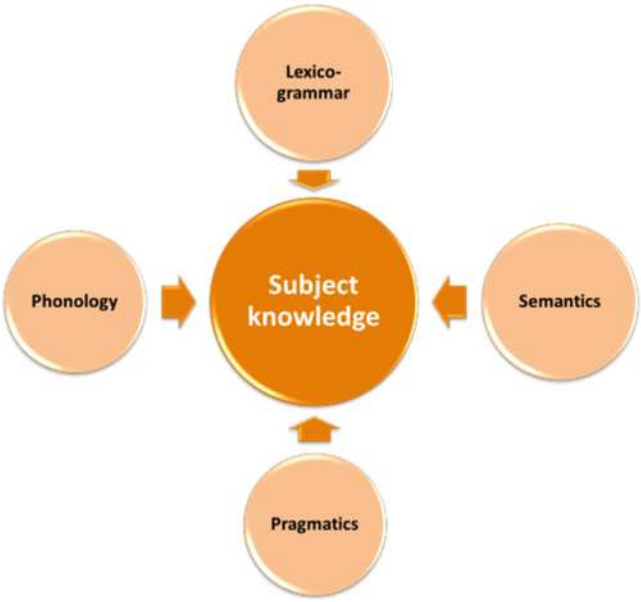
Here, however, is a graphical representation of what is meant.

Notice first the directions of the arrows. On the right, we have inputs to the expert and on the left outputs from the expert teacher. There is also some attempt at categorising what these are by colour coding.

Inputs: one by one

Subject knowledge

We can take each of the inputs and outputs in turn and think a bit more about what they consist of.



Expert teachers need a sound grasp of language. For that, they need to understand the grammatical, phonological and semantic systems of the language and the pragmatics of its use. Not everyone needs to be a master of all four areas but the knowledge to know where to look for theoretical insight is essential for all of us. Much of the ELT Concourse site, especially in the training sections, is designed to contribute to this.

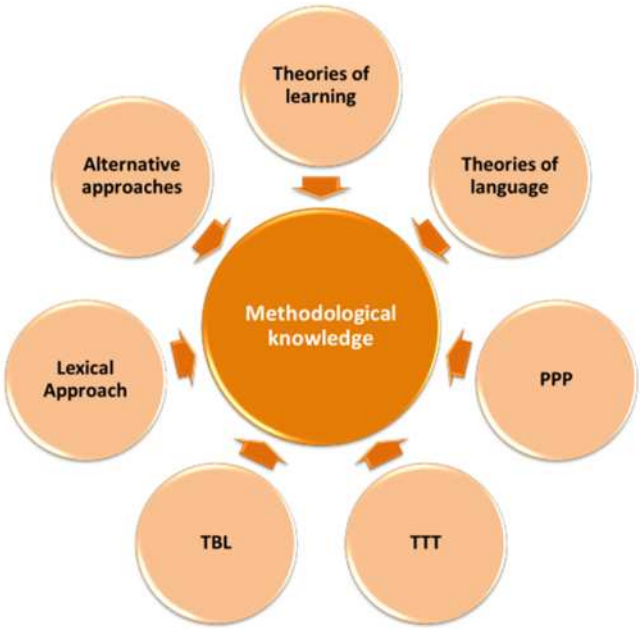
Procedural knowledge

Procedural knowledge refers, simply put, to the knowledge of what we actually do in the classroom.

Reading about, hearing about and discussing what these procedures are in the classroom and what their intended purposes may be all contribute to teacher expertise. We are not talking here about applying them but of recognising their function and knowing about them. You cannot apply that which you don't understand. Obviously.

Methodological knowledge

What falls under the category of Methodological knowledge?



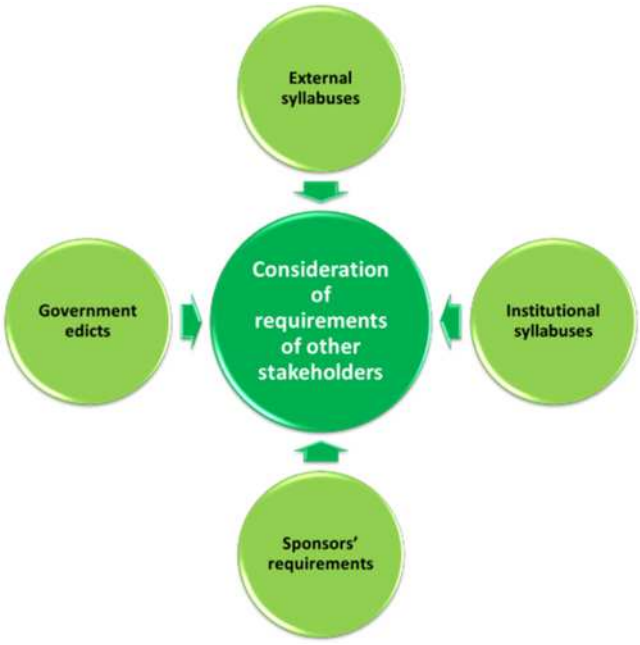
You may want to include other pet approaches and methods here but the diagram above only contains the most obvious of these. The most important are a knowledge of theories of language and theories of learning. From these, all else flows. If we don't know the underlying theory of a technique or approach to teaching language, we are unlikely to be able to apply it consistently, flexibly and skilfully.

Consideration of learners' needs and aspirations

Depending on your context, you may want to include other things you need to consider. Notice, however, that conducting a needs analysis is something we may well need to do first.

Consideration of the requirements of other stakeholders

Other stakeholders may include sponsors, parents and governments. What else?



These requirements are rarely considered overtly at the classroom level but, in many circumstances, they control the syllabus and the approach to teaching. Expert teachers won't ignore them.

Outputs: one by one

Planning

If you have followed the guide to planning on the site, you'll be well equipped to know what should go into this section.

That's not all we consider, of course, but the expert practitioner will make sure that lessons are planned to make them relevant, interesting and coherent and that they will include a point or points at which learning is carefully checked.

Procedures and techniques

These will mirror the elements of procedural knowledge which was one of the key inputs into developing expertise.

Here, we are less interested in knowing *about* these procedural issues but having the ability to *use* them, barely consciously, in the classroom. They go hand in hand with the planning, of course.

Classroom management skills

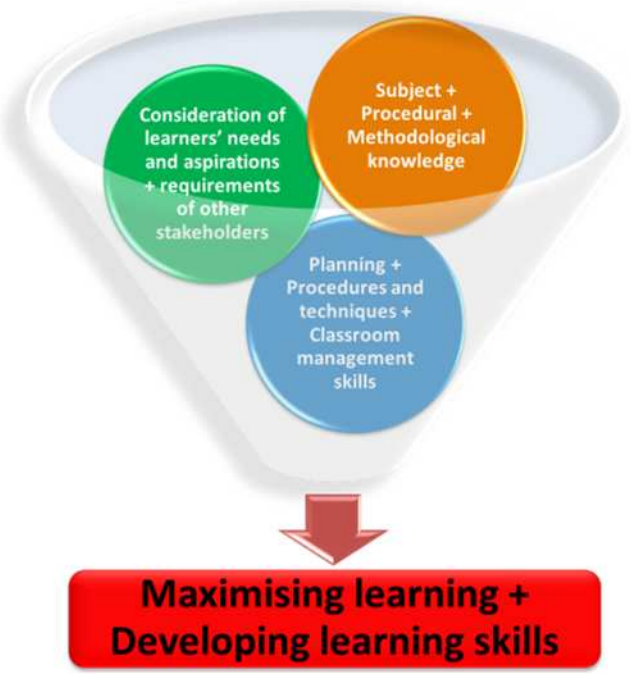
These, too, are the product of procedural knowledge and professional practice. And again, many of these skills are applied in the classroom almost unconsciously by expert teachers.

Some of these management skills (such as presence and rapport) are hard to measure but easy to recognise.

Maximising learning and Developing learning skills

These are the outcomes of all of the above. Expert teachers combine all the inputs from training, research, discussions, workshops, conferences and reading and reflect on how they deploy the procedures and techniques which arise from the input.

Here's the summary.



The remarkable thing about all this is that expert teachers barely think about what they are doing but manage to combine all of the above into a seamless display of expertise.

Links to guides, lists and courses

Activity types	www.eltconcourse.com/training/initial/teaching/activity_types.html
A-Z index	www.eltconcourse.com/a-z_index.html
Background	www.eltconcourse.com/training/inservice/indexes_is/background_index_is.html
Classroom research	www.eltconcourse.com/development/classroom_research.html
Delta index	www.eltconcourse.com/training/inservice/delta/delta_index.html
Discourse	www.eltconcourse.com/training/inservice/indexes_is/discourse_index_is.html
Essay No 1	www.eltconcourse.com/training/inservice/delta/mod2/delta_essay_1.html
Essay writing criteria	www.eltconcourse.com/training/inservice/delta/mod2/meeting_essay_criteria.html
Glossaries	www.eltconcourse.com/training/glossaries/glossary_index.html
Grammar reference	www.eltconcourse.com/training/common/grammar_reference.html
In-service guides	www.eltconcourse.com/training/inservice/inserviceindex.html
Language types	www.eltconcourse.com/training/common/types_of_languages.html
Lexis	www.eltconcourse.com/training/inservice/indexes_is/lexis_index_is.html
Lists index	www.eltconcourse.com/training/common/list_of_lists.html
Methodology	www.eltconcourse.com/training/inservice/indexes_is/methodology_index_is.html
Module 1 course	www.eltconcourse.com/training/inservice/delta/mod1/m1course/m1_course_index.html
Module 1 revision	www.eltconcourse.com/training/inservice/delta/mod1/m1revisiontests/deltam1p1revisiontestindex.html
Observation	www.eltconcourse.com/training/inservice/delta/mod2/observing_teaching.html
Paper2, Task 1	www.eltconcourse.com/training/inservice/delta/mod1/p2t1hp1.htm
Pronunciation	www.eltconcourse.com/training/inservice/indexes_is/pronunciation_index_is.html
Skills	www.eltconcourse.com/training/inservice/indexes_is/skills_index_is.html
Skills reference	www.eltconcourse.com/training/common/skills_reference.html
Style guide	www.eltconcourse.com/training/inservice/delta/delta_style_guide.html
Syntax	www.eltconcourse.com/training/inservice/indexes_is/syntax_index_is.html
Task types	www.eltconcourse.com/training/initial/teaching/task_types.html
Teaching	www.eltconcourse.com/training/inservice/indexes_is/teaching_index_is.html
Tenses	www.eltconcourse.com/training/tenses/tenses_index.html
Test	www.eltconcourse.com/training/courses/lacourse/hps/all_tests_la/la_course_all_tests_index.htm
Testing	www.eltconcourse.com/training/inservice/background/testing.html
Transcription	www.eltconcourse.com/training/courses/transcription1/transcription.html