

Teaching writing reproductions.

KSPI, teacher of the Philology faculty

N. Rahmonova

In order to develop language fluency, students are taught to summarize and retell what they have read. According to widely accepted methodological principles, these ‘reproductions enables students to present their ideas using standard forms, to enrich their vocabulary, promote the development of logical thinking and curiosity, widen their horizons, teach them to work independently and help them to overcome learning difficulties.

These reproductions are undoubtedly of great importance, as they help learners develop skills. Why then are students so unenthusiastic about this work?

“Why do most students have writing reproductions?” this is the question the teacher asked himself every time he began preparing for a speech reproduction lesson. The answer was clear: school reproductions are boring, and students feel that they are being asked to clone someone else’s ideas.

The task varies very little: restate the text briefly, in detail, or in part... but essentially the task remains the same: students are asked to reiterate somebody else’s ideas, find emphasis in somebody else’s text, and restate somebody else’s plan. In other words, we ask them to follow the already developed logic, and simply follow the teacher’s instructions. No creativity, no imagination. What a bore!

Let us take a closer look at the teaching methods associated with these reproductions. Perhaps the basic idea is not so bad, and we should not dismiss it altogether. Perhaps these older methods can be combined with new strategies. In so doing, perhaps these lessons will be lively and interesting to all students, and not only, as is usually the case, to those who are the most patient and diligent.

When using directed reading strategies in my literature classes I noticed that children were inspired by tasks such as taking part in the lives of the characters, imagining themselves in the place of either good or bad characters, describing their feelings, and their inner and outer selves. My students thought of themselves as the writer’s coauthors, they became stimulated in their reading activity, their attention, and in their reflections.

And after such lessons, it occurred to me: “Why don’t I try to promote this same kind of involvement when students write reproductions? If they become

coauthors, “I reasoned, “not a single student should remain an indifferent outsider. My goal will be to help them realize the meaning of the text in the context of their own ideas.” It was in this way that the idea of the strategy I call “directed reproduction” was born.

While preparing the directed reproduction lesson, designed to increase fluency, the teacher subdivides the text into parts (and marks “stops”). Using Benjamin Bloom’s system of cognition skills, questions are then assigned to each part. The questions should be largely conceptual, in order to stimulate student thinking, and should foster synthesis, analysis, understanding, application and evaluation.

Experience suggests that the questions the teacher has identified are not always the ones that are most the productive. Sometimes student inquiries actually determine the course of the lesson, since student ideas are less constrained and sometimes more original. In other words, teachers should improvise when the need arises, and look for opportunities to let the students lead.

Before offering students such a lesson, it is important to create a special atmosphere, to fill the classroom with inspiration and trust. To promote this atmosphere teacher together with the children, develop ‘golden rules’ for promoting active work in our lessons. The rules are as follows:

- participate actively in all kinds of work;
- listen to each other without interrupting;
- never laugh at each other;
- be tolerant and patient;
- respect different opinions.

I remember the day I first entered the class, inspired by this new idea of mine and announced: “Reproduction”.

My students groaned. I looked out upon a sea of frustrated, disappointed faces and heard them say: “Do we really have to?”

But as soon as I began the lesson the atmosphere of the classroom changed: the children participated, their eyes sparkled, and they become deeply engrossed in what was going on. That lesson, as well as those that followed, provide to be a great success. The students were delighted. Now they even look forward to the next reproduction.

You don’t believe it? Well... try it and see it for yourselves!

Here is an example of a “directed reproduction” for the third year students. It is based on the text “To Sir, with Love” (after E.R. Braithwaite). The style of the text is narrative: it contains elements of speculation and description. I have split the text into parts, so that here are several “stops”. The questions were compiled in advance.

At the beginning of the lesson, I read the title of the text and asked: “How do you understand the word ‘love’? Can you think of any synonyms?”

The students answered with various words: like, be fond of, adore, worship. Each wrote his/her ideas on a sheet of paper.

Then I read the title once again, “To Sir with Love, and asked: “What might this text be about?” and the children answered: “A love between boy and girl,” “A love letter of an enamored girl,” “A love of a young girl to an old man,” and so on. When the students began to repeat the answers, we stopped the process of guessing and sharing.

Now it was time to listen to the beginning of the story. I read:

Each Friday morning the whole school spent the pre-recess period in writing their Weekly Review. This was one of the old Man’s pet schemes: and one about which he would brook no interference. Each child would review the events of his school week in his own words, in his own way; he was free to comment, to criticize, to agree or disagree, with any person, subject or method, as long as it was in some way associated....

- The children listened attentively, expecting to find evidence to confirm their ideas. Having reached the first stop, I asked my questions. From this point on our conversation followed a regular pattern: teacher’s questions – paired discussion – taking notes on paper – group discussion.
- What does the author of the letter look like? In pairs, discuss his appearance. Put your opinion down on your piece of paper. Discuss your answers in your group. (“young, slender, longhaired, ” “ Tall, bulky, pleasant,” “Powerful, fair-haired, beautiful. ”)
- What does the old Man look like? (“Plump, bald, short,” “Tall, slim, long-haired”). Put your opinion down on the sheet of paper. Discuss your answer in your group.
- Who can explain the meaning of the word “pre-recess” (Pre-recess is a short time between periods of work in an official organization.) The

teacher produces the correct version: pre-recess is a time before a short time between periods of work in an official organization.

- What title can we give to this part of the text? Have we learned anything important from it? (Having discussed the title in his/her version; then we discuss their answers with the whole group, getting versions such as “Weekly review.” “My first days in school.”) The teacher should not write anything on the blackboard; otherwise the students may simply use her model, and little independent, creative work will result. My goal is to have the students rely less on the teacher, and more on their own decisions.
- Can you predict what will happen next? (“It is quite difficult but I guess that something is bound to happen as it is author’s first experience at school.” “The pupils will ignore him, because he was black.” “He will be able to set good relations with his students.” “It will be difficult for him to establish friendly relations with the teacher’s staff of the school.”)

Then I ask additional question: “Who knows or thinks he knows, what teacher should do for being a good teacher?” (“They should work hard and know nearly everything to answer the pupils’ questions.” “He must be an excellent psychologist.” “He must know how to avoid disputed situations.”)

Then I continued reading until the second stop.

On the first Friday of my association with the class I was anxious to discover what sort of figure I cut in front of them, and what kind of comment they would make about me. I read through some of the reviews at lunch-time, and must admit to a mixture of relief and disappointment at discovering that, apart from mentioning that they had a new ‘blackie’ teacher, very little attention was given to me...

I continued talking with my students.

- Why didn’t the students pay attention to their new teacher? What has happened? (“They didn’t like him.” “Maybe there was nothing remarkable in his appearance and we know that the first opinion is developed by the external appearance.” “There were a lot of teachers before him and they thought he was one of them, who in the nearest future will leave them.”)
- Let us write a possible title for this paragraph. (“Moment of truth.” “Relief and disappointment.” “Challenge.”)

I went on reading until the third stop.

Looking back, I realize that in fact I passed through three phases in my relationship with them. The first was the silent treatment, and during that time, for my first few weeks, they would do any task I set them without question or protest, but equally without interest or enthusiasm...

- What do you think what are the phases of relationship? (“The stages of misunderstanding, neutrality, understanding.” “The stages of understanding, neutrality, misunderstanding.”)
- What title would you give to this paragraph? (“The three stages of relationship,” “three steps to the mutual understanding.”)

I went on reading to the fourth stop.

One morning I was reading to them some simple poetry. Just when I thought I had inveigled them into active interest one of the girls, Monica Page, let the top of the desk fall; the noise seemed to reverberate in every part of my being and I felt a sudden burning anger. I looked at her for some moments before daring to open my mouth ...

After reading I asked children to think about the author’s character, judging it by his actions (they discussed it in pairs and then in the whole group).

After the discussion I read the whole text for the second time, without stopping. Then the students worked on the final versions of their plans (individually, using the general impression they got from the second presentation of the text). I then asked them

- Write a reproduction and continue it with a written description on how this episode characterizes the young teacher.

And the students began writing the reproduction, this time in essay form. The “step-by-step” reading of the text, questions evoking the prediction, variety of plans reflecting individual perception of the story, the discussion of the ethical and physiological aspects of the story – all this accounted for the success of our efforts. My students worked with great interest. And each of them had his/her own personal feeling and opinion about the collision described in the text.

QDPI, ingliz filologiyasi kafedrası
o'qituvchisi N. Rahmonovanning
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mavzusida yozilgan maqolasiga
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T a q r i z.

Mazkur maqola “Teaching writing reproduction” mavzusida yozilgan bo'lib unda N. Rahmonova o'z tajribasida qo'llagan va yaxshi natijalarga erishgan bir zamonaviy pedagogik texnologiyani boshqa pedagoglarga o'z darslarida qo'llashni taklif qiladi va uni qulayligi, ustunliklari va ajoyib natijalar berishini ochib beradi.

O'z maqolasida o'qituvchi 3 kurslar uchun V. D. Arakinning “Prakticheskiy kurs angliyskogo yazyka” kitobidagi “To Sir, with Love” matnini noan'anaviy uslubda talabalar bilan o'rganib chiqishni yoritib bergan. Bunda o'qituvchi notanish matnni sarlavhasidan boshlab to so'nggi satrlarigacha talabalarni o'ziga tahlil qilib, o'z fikrini bildirib va hayollarini ishlatgan holda vaziyatni o'z qo'llariga olib eski an'anaga ko'ra “o'qituvchidan talabaga” emas balki zamonaviy “talabadan o'qituvchiga” asnoda ishlashga undaydi.

Shuningdek N. Rahmonova ishlatgan faoliyat turlari, uslublar, beriladigan vazifa va savollarni bosqichma bosqich yoritib bergan; va aniq ko'rsatib bergan.

Ushbu maqola har bir chet tili o'qituvchi uchun yangilik sifatida o'z faoliyatida ishlatsa bo'ladi deb o'ylayman.

Taqrizchi:

f. f. n. - A. Ziyayev

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Taqrizchi:

f. f. n. – Z. Isaqov