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Tema:

**DESARROLLO DE DESTREZAS EN LA ENSEÑANZA
DEL IDIOMA INGLES EN EL CICLO BASICO DEL
INSTITUTO TECNOLOGICO SUPERIOR
“HISPANO AMERICA”**

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Yo, Ana María Navas Bonifaz, portadora de la cédula de ciudadanía No. 18-0160429-7, declaro que los resultados obtenidos en la investigación que presento como informe final, previa a la obtención del título de DIPLOMA SUPERIOR EN METODOLOGIAS COMUNICATIVAS DEL IDIOMA INGLES, son absolutamente originales, auténticos y personales.

En tal virtud, declaro que el contenido, las conclusiones y los efectos legales y académicos que se desprenden del trabajo propuesto de investigación y luego de la redacción de este documento son y serán de mi sola y exclusiva responsabilidad legal y académica.

Ana María Navas Bonifaz

CI. 18-0160429-7

DEDICATION

TO MY BELOVED MOTHER

WHO IS IN HEAVEN

NEXT TO THE LORD

RESUMEN

El presente trabajo ha sido formulado en base a la observación detenida sobre la manera en la que se viene desarrollando la enseñanza del idioma Inglés en el ciclo básico del Instituto Superior Tecnológico “Hispano América”, y los resultados que se obtienen. Podría decirse que a lo largo de todos estos años, se dio más énfasis a la gramática que a la enseñanza-aprendizaje y desarrollo de las cuatro destrezas del Lenguaje: Leer, Escribir, Hablar y Escuchar. Es por eso que el presente proyecto pretende poner en práctica la aplicación de estrategias y técnicas de enseñanza apropiadas a la edad de las estudiantes de cada año, con el fin de conseguir un muy buen nivel de comprensión y desarrollo de esas destrezas, a fin de que una vez terminado el Décimo año de Educación Básica, las estudiantes estén en capacidad de comunicarse en forma oral y escrita en Idioma Inglés, con una muy buena calidad dentro del nivel de principiantes o básico, lo que les permitirá alcanzar un excelente desempeño en el resto de su vida estudiantil o cualquier otra actividad

ABSTRACT

This work has been thought because of the observation about the way how the teaching of English as a Second Language is carried along in the Basic Cycle of “Hispano América” Institute and the results obtained. They of course, have been ok. But, In the way we watch them, we can say that along of the years, teachers have just gone deep into the grammar knowledge, but we haven't take care about developing the four language skills: Speaking, Listening, Reading and Writing. That's the purpose of this project. It is going to fulfill by applying the appropriate techniques and strategies for teenagers to get a good level in the understanding and development of those skills. So, when students finish the Tenth Year of Basic Education, students will be able to communicate in an oral and written way keeping a very good standard in their beginner level, which let them to reach a really good acting along their Scholar cycle or any other activity.

Reviewed

Ing. Luis Aníbal Toro Salazar

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1-CHAPTER ONE

INTRODUCTION

As every language around the world, English has four skills that every English as a foreign language learner should learn.

During the time I've been teaching English to teenagers at the "Hispano América" Institute, as beginners, I've could see, the teachers make a very good effort to teach them in a very good way, so they can learn.

However, I have also could see, that these methodology emphasizes in grammar, putting aside the four skills: Listening, Speaking, Writing and Reading.

Then, when we ask students about their English knowledge, they can of course, answer in a right way to our written questions. Even more, they probably read and understand small paragraphs and also answer some questions rightly.

Nevertheless, if you ask them to speak or to understand something by listening, they can't do that in an efficient way.

So, with the content of this work I attempt to give some suggestions for teachers to get a successful learning by applying the four skills of the English Language in the beginners level.

2- CHAPTER TWO

JUSTIFICATION

English is a universal language. It is widely used around the world for all kind of communication. In fact, wherever you go, people use English for business, for making friends, for maintaining international relationships, for medicine, for literature, for computers, for science and technology, or just for enjoying. In other words, nobody can escape from English.

In fact, English has become the international tool for every human activity. You find every kind of articles and information about every human activity around the world. Even more, wherever you go, you are surely going to find anybody speaking English. Books, instructions, labels, directions, etc. are written, or said in English Language.

So, you need to know how to speak, listen, read and write in English in order to get communication with other human beings.

3-CHAPTER THREE

OBJECTIVES

3.1- Main

- By the end of this work, I will be able to have a very important and ordered tool to guide the teaching work in the Basic Education of “Hispano América” Institute.

3.2- Secondaries

- Give teachers some useful hints and suggestions to improve the development of the four skills of English.
- Get students to develop a very good level of English for beginners at the final of the Basic Education.
- Get that English Teachers from the Basic Education of “Hispano América” Institute work at the same rythm.

So, everyone of them teach the same knowledge in the same time to all the students.

4.- CHAPTER FOUR

THEORETICAL FRAMEWORK

The way how English has been taught to the students in the Basic Education of the “Hispano América” Institute has become a kind of repetitive, because of the teachers have used the book Intro Interchange in Eight and Nine years, and then, the book Interchange 1A in the Third year.

We have done in this way for some years, and in the last one, we have used the Book Interchange 1B for Third year. I realized that Book Interchange 1A and 1B is a whole reviewing of the book Intro. So, I´ve prepared this project to improve the English teaching by doing some simple changes and innovations.

The project I´m putting forward is to work with the book INTERCHANGE 1 along the three years of Basic Education , in this way:

EIGHT YEAR

First period.- Introduction of English Language to the students.

Second period.- Unit 1

Third period.- Units 2 and 3

Fourth period.- Units 4 and 5

NINTH YEAR

First period.- Review and Feedback

Second period.- Units 6 and 7

Third period.- Units 8 and 9

Fourth period.- Unit 10

TENTH YEAR

First period.- Review and Feedback

Second period.- Units 11 and 12

Third period.- Units 13 and 14

Fourth period.- Units 15 and 16

Such innovations and changes in the teaching procedure means to not emphasize just in Grammar, but make students to work, experiment and practice with the four skills of English Language: Listening, Reading, Speaking and Writing.

If teachers teach the four skills and grammar to students in each task of the unit, and get students to practice them, students will be able to listen, read, Speak and Write each part of English coming in each task of the units, and of course, with a very good grammar knowledge and application.

The great expectation is that, at the final of this process, every student will be able to manage a good level of communication by using the four skills of English Language, and of course a very good knowledge of Grammar. Of course, at beginner level.

To get an idea about the way how we have to work on, we are going to review some concepts about the four skills of Language.

4.-1 Teaching Listening (How to Teach English)

Students need to understand what people are saying to them in English. So, teachers have to apply all kind of techniques to get that goal. Besides of that, Listening is good for our student's pronunciation too. In fact, "the more they hear and understand English being spoken, the more they absorb appropriate pitch and intonation" (Harmer Jeremy.- How to Teach English 2007).

Listening texts are good pronunciation models, not only at understanding speech, but also at speaking themselves. Indeed, it is worth remembering that successful spoken communication depends not just on our ability to speak, but also on the effectiveness of the way we listen.

One of the main sources of listening for students is the voice of their teacher. However, it is important for students to be exposed to more than just that one voice, with all idiosyncrasies. Even more, because the way how people speak is often significantly different from the way they write.

4.1.1- Kinds of Listening_(How to Teach English)

There are two kinds of listening activities. Those intensive and extensive.

4.1.1.1- Intensive listening is made specifically in order to work on listening skills, or to study the way in which English is spoken. It usually takes place in classrooms or language laboratories, and when teachers are present to guide students through any listening difficulties, and point them to areas of interest.

4.1.1.2-Extensive listening is that one which refers to listening which students often do away from the classroom. It could be found on CDs, on MP3 players, DVDs, videos, movies or on the Internet, they could also consist of texts that they can enjoy listening just for fun, like songs or tales.

We will also want our students to hear listening material in number of different genres and registers. This may include news broadcasts, public announcements, recorded messages, lectures, phone conversations,

dramatic dialogues, etc. We will also have to decide whether what they listen to should be authentic or not.

4.1.2- Listening Levels.- (How to Teach English)

4.1.2.1- Conventional speech is that specially prepared material for students, which come with learners books. It is a kind slow and clear, so it can be caught by students. It is fairly easy for students to understand; but it only can be gotten inside the classroom.

4.1.2.2- Authentic speech is that which is not spoken just for language learners. It is language spoken for native or competent speakers of English, with no concessions made for the learners. Much recorder speech on the radio or on the Internet, for example is of this type. However, it is often far too difficult for lower-level students, and is therefore, inappropriate for use with them. But we don't want to give our lower-level students inauthentic or conventional language.

So, we have to aim our students to listen authentic English as soon as often as they can.

4.1.3- Listening Principles.- (How to Teach English)

It is good and helpful for every teacher to consider and apply this principles when teaching Listening to the students.

4.1.3.1- Principle 1.- Encourage students to listen as often and as much as possible.

The more students listen, the better they get at listening –and the better they get at understanding pronunciation and at using it appropriately themselves”.

One of our main tasks, therefore, will be to use as much listening in class as possible. And to encourage students to listen to as much English as they can (Internet, Podcasts, Cds. Tapes, etc)

4.1.3.2- Principle 2.- Help students prepare to listen.

Students need to be made ready to listen. This means that they will need to look at pictures, discuss the topic, or read the questions first, for example, in order to be in a position to predict what is coming.

This is not just so that they are in the right frame of mind (and are thinking about the topic), but also so that they are engaged with the topic and the task and really want to listen.

4.1.3.3- Principle 3.- Once may not be enough.

There are almost no occasions when the teacher will play an audio track only once. Students will want to hear it again to pick up the things they missed the first time- and we may well want them to have a chance to study some of the language features on the tape.

If you take advantage of live listening, students should be encouraged to ask for repetition and clarification when they need it.

The first listening to a text is often used just to give students an idea of what the speakers sound like, and what the general topic is so that subsequent listening are easier for them. For subsequent Listening, we may stop the audio track at various points, or only play extracts from it.

However, we will have to ensure that we don't go on and on working with the same audio track

4.1.3.4- Principle Four.- Encourage students to respond to the content of a listening, not just to the language.

An important part of a listening sequence is for teachers to draw out the meaning of what is being said, discern what is intended and find out what impression it makes on the students. Questions such as "Do you agree with what they say? Why?" are just as important as questions like "What language did she use to invite him?"

However, any listening material is also useful for studying language use and a range of pronunciation issues.

4.1.3.5- Principle Five.- Different listening stages demand different listening tasks.

Because there are different things we want to do with a listening text, we need to set different tasks for different listening stages.

This means that, for a first listening, the task may need to be fairly straight forward and general. That way, the students' general understanding and response can be successful- and the stress associated with listening can be reduced.

Later listening, however, may focus in on detailed information, language use or pronunciation, etc. It will be the teacher's job to help students to focus in on what they are listening for.

4.1.3.6- Principle 6- Good teachers exploit listening texts to the full.

If teachers ask students to invest time and emotional energy in a listening text-and if they themselves have spent time choosing and preparing the listening sequence- then it makes sense to use the audio track or live listening experience for as many different applications as possible.

Thus, after an initial listening, the teacher can play a track again for various kinds of study before using the subject matter, situation or audioscript for a new activity. The listening then, becomes an important event in a teaching sequence, rather than just an exercise by itself.

4.1.4- Useful Listening Suggestions (How to Teach English)

In the next lines, we can find some useful suggestions for teaching listening, but overall, to get them practice and understand the listening procedure.

4.1.4.1-Jigsaw listening: In three groups, students listen to three different tapes, all of which are about the same thing (witness reports after an accident or a crime, home conversations arranging a meeting, different news stories which explain a strange event, etc). Students have to assemble all the facts by comparing notes. In this way, they may find out what actually happened, solve a mystery or get a rounded account of a situation or topic.

Jigsaw listening works because it gives students a purpose for listening, and a goal to aim for (solving the “mystery” , or understanding all the facts). However, it obviously depends on whether students have access to three different tape or CD players, or computer-delivered listening material.

4.1.4.2- Message taking: Students listen to a phone message being given. They have to write down the message on a message pad. There are many other kinds of message that students can listen to. For example, they may hear a recorded message about what films are on at a cinema, when they're on, what rating they have and whether there are still tickets.

They then have to decide which film to go to. They might hear the message on an answerphone, or a gallery guide (where they have to identify which pictures are being talked about). Or messages about how to place an order. In each case, they have to respond in some way.

It is also appropriate for students to listen to announcements in airports and on railway stations which they can match with pictures or respond to by saying what they are going to do next.

4.1.4.3- Music and sound effects: although most audio tracks consist of speech, we can also use music and sound effects. Songs are very useful, because if we choose them well, they can be very engaging.

Students can fill in blanks in song lyrics, rearrange lines or verses, or listen to songs and say what mood or message they convey.

We can use instrumental music to get students in the right mood, or as a stimulus for any number of creative tasks (imagining film scenes, responding to mood and atmosphere, saying what the music is describing, etc). The same is true of sound effects, which students can listen to in order to build up a story.

4.1.4.4- News and other radio genres: Students listen to a news broadcast and have to say which topics from a list occur in the bulletin and in which order. They then have to listen for details about individual stories.

If the news contains a lot of facts and figures, students may be asked to convert them into chart or graph form. Other genres which students get benefit from are radio commercials (they have to match commercials with pictures or say why one –on safety- is different from the rest- which are trying to sell things), radio phone-ins (where they can match speakers to topics) and any number of games and quizzes.

In all of the above cases, the degree of authenticity will depend on the level of the radio extract and the level of the students.

4.1.4.5- Poetry: Poetry can be used in a number of ways. Students can listen to poems being read aloud and say what mood they convey (or what color they suggest to them). They can hear a poem and then try to come up with an appropriate title. They can listen to a poem which has no punctuation and put in commas and full stops where they think they should occur.

One way of getting students to predict what they are going to hear, is to give them the titles of three poems, and then, ask them to guess what words the poems will contain. As a result, when they listen, they are eager to see if they are right, and awake to the possibilities of what the poem might be like.

4.1.4.6- Stories: A major speaking genre is storytelling. When students listen to people telling stories, there are a number of things we can have them do. Perhaps they can put pictures in the order in which the story is told.

Sometimes we can let students listen to a story but not tell them the end. They have to guess what it is and then perhaps, we play them the recorded version. A variation on this technique is to stop the story at various points and say “what do you think happens next?” before continuing. These techniques are appropriate for children and adults alike.

Some of the best stories for students to listen to are when people are talking more or less informally. But it is also good to let them hear well-read extracts from books:

We can get them to say which book they think the extract comes from, or decide what kind of book is it (horror, romance, thriller, etc).

4.1.4.7- Monologues: Various monologue genres can be used for different listening tasks. For example, we can ask students to listen to lectures and take notes.

We can get them to listen to 'vox-pop' interviews where five different speakers say what they think about a topic and the students have to match the different speakers with different options. We can listen to dramatic or comic monologues and ask the students to say how the speaker feels.

We can have them listen to speeches at weddings, farewells, openings, etc) and get them to identify what the subject is and what the speaker thinks about it.

4.2- Teaching Speaking (How to Teach English)

Speaking activities provide rehearsal opportunities - chances to practise real-life speaking in the safety of the classroom. During speaking tasks, students try to use any or all of the language they know provide feedback for both, teacher and students. Everyone can see how well they are doing; both how successful they are, and also what language problems they are experiencing.

When students practice speaking, more of them have opportunities to activate the various elements of language they have stored in their brains, the more automatic their use of these elements become.

As a result, students gradually become autonomous language users. This means that they will be able to use words and phrases fluently without very much conscious thought.

Good speaking activities can and should be extremely engaging for the students. If they are all participating fully - and if the teacher has set up the activity properly and can then give sympathetic and useful feedback –they will get tremendous satisfaction from it.

We need to be clear that the kinds of speaking activities we are looking at here are not the same as controlled language practice, where, for example, students say a lot of sentences using a particular piece of grammar or a particular function. In other words, the students are using any and all of the language at their command to achieve some kind of purpose

which is not purely linguistic. They are practising what Scott Thornbury, in his book *How to Teach Speaking*, calls speaking-as-skill, where there is a task to complete and speaking is the way to complete it.

This author, suggests that the teaching of speaking depends on there being a classroom culture of speaking, and that classrooms need to become 'talking classrooms'.

Then, students will be much more confident speakers (and their speaking abilities will improve) if this kind of speaking abilities is a regular feature of lessons.

4.2.1- Useful Speaking Suggestions

The following activities are very helpful in getting students to practise speaking-as-a-skill.

4.2.1.1- Information-gap activities: an information gap is where two speakers have different bits of information, and they can only complete the whole picture by sharing that information – because they have different information, there is a 'gap' between them.

One popular information-gap activity is called ***Describe and draw***. In this activity, one student has a picture which they must not show their partner.

The other partner has to draw the picture without looking at the original, so the one with the picture will give instructions and descriptions, and the 'artist' will ask questions.

A variation on *Describe and draw* is an activity called *Find the differences* - popular in puzzle books and newspaper entertainment sections all over the world.

In pairs, students each look at a picture which is very similar (though they do not know this) to the one their partner has. They have to find, say, ten differences between their pictures without showing their pictures to each other. This means they will have to do a lot of describing - and questioning and answering - to find the differences.

For information-gap activities to work, it is vitally important that students understand the details of the task (for example, that they should not show each other their pictures). It is often a good idea for teachers to demonstrate how an activity works by getting a student up to the front of the class and doing the activity (or a similar one) with that student, so that everyone can see exactly how it is meant to go.

4.2.1.2- Telling stories: we spend a lot of our time telling other people stories and anecdotes about what happened to us and other people. Students need to be able to tell stories in English, too.

- Students are put in groups. Each group is given one of a sequence of pictures which tell a story. Once they have had a chance to look at the pictures, the pictures are taken away.
- We can, alternatively, give students six objects, or pictures of objects. In groups, they have to invent a story which connects the objects.
- We can encourage students to retell stories which they have read in their books or found in newspapers or on the Internet (such retelling is a valuable way of provoking the activation of previously learnt or acquired language).

The best stories, of course, are those which the students tell about themselves and their family or friends. We can also offer them chances to be creative by asking them to talk about a scar they have, or to tell the story of

their hair, or to describe the previous day in either a positive way or a negative way.

When students tell stories based on personal experience, their classmates can ask them questions in order to find out more about what happened. Storytelling like this often happens spontaneously (But at other times, students need time to think about what they are going to say.

4.2.1.3- Favourite objects: a variation on getting students to tell personal stories (but which may also involve a lot of storytelling) is an activity in which students are asked to talk about their favourite objects (things like MP3 players, objects with sentimental value, instruments, clothes, jewellery, pictures, etc). They think about how they would describe their favourite objects in terms of when they got them, why they got them, what they do with them, why they are so important to them and whether there are any stories associated with them.

In groups, they then tell each other about their objects, and the groups tell the class about which was the most unusual interesting, etc in their group.

4.2.1.4-Meeting and greeting: students role-play a formal business social occasion where they meet a number of people and introduce themselves.

4.2.1.5- Surveys: surveys can be used to get students interviewing each other. For example, they can design a questionnaire about people's sleeping habits with questions, like 'How many hours do you normally sleep?',

'Have you ever walked in your sleep or talked in your sleep?', 'Have you ever fallen out of bed?', etc. They then go round the class asking each other their questions.

A variation of this is a popular activity called Find someone who In this activity, students list activities (e.g. climb a mountain, do a bungee jump, swim in the Pacific, act in a play, etc) and they then go round the class asking 'Have you ever climbed a mountain?', 'Have you ever done a bungee jump?', etc.

Both activities are good for getting students to 'mill about' in the class, talking and interacting with others in a way that is different from many other activities. There's no reason, either, why they should not go outside the classroom to conduct surveys.

4.2.1.6- Famous people: students think of five famous people. They have to decide on the perfect gift for each person. We can also get groups of students to decide on which five famous people (living or dead) they would most like to invite for dinner, what they would talk about and what food they would give them.

4.2.1.7- Student presentations: individual students give a talk on a given topic or person. In order for this to work for the individual (and for the rest of the class), time must be given for the student to gather information and structure it accordingly. We may want to offer models to help individuals to do this. The students listening to presentations must be given some kind of listening tasks too - including, perhaps, giving feedback.

4.2.1.8- Balloon debate: a group of students are in the basket of a balloon which is losing air. Only one person can stay in the balloon and survive (the others have to jump out). Individual students representing famous characters (Napoleón, Gandhi, Cleopatra, etc) or professions (teacher, doctor, lawyer, etc) have to argue why they should be allowed to survive.

4.2.1.9- Moral dilemmas: students are presented with a 'moral dilemma' and asked to come to a decision about how to resolve it. For example, they are told that a student has been caught cheating in an important exam. They are then given the student's (far-from-ideal) circumstances, and offered five possible courses of action - from exposing the student publicly to ignoring the incident - which they have to choose between.

4.2.1.10- Discussion: When students suddenly want to talk about something in a lesson and discussion occurs spontaneously, the results are often highly gratifying. Spontaneous conversation of this type can be rare, yet discussion, whether spontaneous or planned, has the great advantage of provoking fluent language use. As a result, most teachers would like to organise discussion sessions on a more formal basis. Many of them find, however, that planned discussion sessions are less successful than they had hoped.

Something we should always remember is that people need time to assemble their thoughts before any discussion, After all, it is challenging to have to give immediate and articulate opinions in our own language, let alone in a language we are struggling to learn.

Consequently, it is important to give students pre-discussion rehearsal time. For example, we can put them in small **buzz** groups to explore the discussion topic before organising a discussion with the whole class. On a more formal basis, we can put students into 'opposing' groups and give them quite a lot of time for one group to prepare arguments against a proposition (e.g. 'Tourism is bad for the world'), while the other assembles arguments in favour.

We can help students in other ways too. We can, for example, give them cards containing brief statements of arguments about the topic, or we can make the discussion the end of a lengthier process. We can get students to rewrite statements (such as 'Boys don't like shopping' or 'Football is a man's game') so that they represent the group's opinion, and when students are speaking, we can help and encourage them by suggesting things they can say in order to push the discussion along.

4.2.2- Correcting Speaking

It will probably be necessary for teachers to correct mistakes made during speaking activities in a different way from those made during a study exercise. When students are repeating sentences, trying to get their pronunciation exactly right, then the teacher will often correct (appropriately)

every time there's a problem . But if the same teacher did this while students were involved in a passionate discussion about whether smoking should be banned on tourist beaches, for example, the effect might well be to destroy the conversational flow.

If, just at the moment one of the students is making an important point, the teacher says 'Hey wait, you said "is" but it should be "are", beaches are ... repeat', the point will quickly be lost. Constant interruption from the teacher will destroy the purpose of the speaking activity.

Many teachers watch and listen while speaking activities are taking place. They note down things that seemed to go well and times when students couldn't make themselves understood or made important mistakes. When the activity has finished, they then ask the students how they thought it went before giving their own feedback.

They may say that they liked the way Student A said this, and the way Student B was able to disagree with her. They will then say that they did hear one or two mistakes, and they can either discuss them with the class, write them on the board or give them individually to the students concerned.

In each case, they will ask the students to see if they can identify the problem and correct it. As with any kind of correction, it is important not to single students out for particular criticism. Many teachers deal with the mistakes they heard without saying who was responsible for them.

Of course, there are no hard and fast rules about correcting. Some teachers who have a good relationship with their students can intervene appropriately during a speaking activity if they do it in a quiet non-obtrusive way. This kind of gentle correction might take the form of reformulation where the teacher repeats what the student has said, but correctly this time, and does not ask for student repetition of the corrected form.

Some students do prefer to be told at exactly the moment they make a mistake; but we always have to be careful to make sure that our actions do not compromise the activity in question.

Perhaps the best way of correcting speaking activities appropriately is to talk to students about it. You can ask them how and when they would prefer to be corrected; you can explain how you intend to correct during these stages, and show them how different activities may mean different correction behaviour on your part.

What Teachers Do During a Speaking Activity

Some teachers get very involved with their students during a speaking activity and want to participate in the activity themselves! They may argue forcefully in a discussion or get fascinated by a role-play and start 'playing' themselves.

There's nothing wrong with teachers getting involved, of course, provided they don't start to dominate. Although it is probably better to stand back so that you can watch and listen to what's going on, students can also appreciate teacher participation at the appropriate level - in other words, not too much!

Sometimes, however, teachers will have to intervene in some way if the activity is not going smoothly. If someone in a role-play can't think of what to say, or if a discussion begins to dry up, the teacher will have to decide if the activity should be stopped - because the topic has run out of steam - or if careful prompting can get it going again.

That's where the teacher may make a point in a discussion or quickly take on a role to push a role-play forward. Prompting is often necessary but, as with correction, teachers should do it sympathetically and sensitively.

4.3- Teaching Reading (How to Teach English)

Reading is useful for language acquisition. Provided that students more or less understand what they read, the more they read, the better they get at it. Reading also has a positive effect on students' vocabulary knowledge, on their speaking and on their writing.

Reading texts also provide good models for English writing. At different times we can encourage students to focus on vocabulary, grammar or punctuation. We can also use reading material to demonstrate the way we construct sentences, paragraphs and whole texts. Students then have good models for their own writing.

Lastly, good reading texts can introduce interesting topics, stimulate discussion, excite imaginative responses and provide the springboard for well-rounded, fascinating lessons.

4.3.1- Kinds Of Reading

We need to make a distinction between extensive and intensive reading.

4.3.1.1.Extensive Reading

The term extensive reading refers to reading which students do often (but not exclusively) away from the classroom. They may read novels, web pages, newspapers, magazines or any other reference material. Where possible, extensive reading should involve reading for pleasure - what Richard Day calls joyful reading.

This is enhanced if students have a chance to choose what they want to read, if they are encouraged to read by the teacher, and if some opportunity is given for them to share their reading experiences. Although not all students are equally keen on this kind of reading, we can say with certainty that the ones who read most, progress fastest.

4.3.1.2.-Intensive Reading

The term Intensive Reading, on the other hand, refers to the detailed focus on the construction of reading texts which takes place usually (but not always) in classrooms.

Teachers may ask students to look at extracts from magazines, poems, Internet web sites, novels, newspapers, plays and a wide range of other text genres. The exact choice of genres and topics may be determined by the specific purposes that students are studying for (such as business, science or nursing). In such cases, we may well want to concentrate on texts within their specialities. But if, as is often the case, they are a mixed group with differing interests and careers, a more varied diet is appropriate

Intensive reading is usually accompanied by study activities. We may ask students to work out what kind of text they are reading, tease out details of meaning, look at particular uses of grammar and vocabulary, and then use the information in the text to move on to other learning activities. We will also encourage them to reflect on different reading skills.

4.3.2- Reading Levels

When we ask students to read, the success of the activity will often depend on the level of the text we are asking them to work with. Ideally, we would like students to read authentic texts - in other words, texts which are not written especially for language learners, but which are intended for any competent user of the language.

However, at lower levels this can often present insuperable problems since the amount of difficult and unknown language may make the texts “impenetrable” for the students. A balance has to be struck between real English on the one hand and the students capabilities and interests on the other.

There is some authentic written material which beginner students can understand to some degree: menus, timetables, signs and basic instructions, for example, and, where appropriate, we can use these.

But for longer prose, we may want to offer our students texts which are written or adapted especially for their level. The important thing, however, is that such texts are as much like real English as possible.

How well the students are able to deal with reading material will depend on whether the texts are designed for intensive or extensive reading. Where students read with the support of a teacher and other students, they are usually able to deal with higher-level material than if they are reading on their own.

If we want them to read for pleasure, therefore, we will try to ensure that they do not attempt material that is just too difficult for them - as a result of which they may be put off reading.

This is why lower-level students are encouraged to use simplified or graded readers for extensive reading. As a result, the students can take pleasure in reading the books even when there is no teacher there to help them.

4.3.3- Reading Skills

Students, like the rest of us, need to be able to do a number of things with a reading text. They need to be able to scan the text for particular bits of information they are searching for (as, for example, when we look for a telephone number, what's on television at a certain time or search quickly through an article looking for a name or other detail). This skill means that they do not have to read every word and line; on the contrary, such an approach would stop them scanning successfully.

Students also need to be able to skim a text - as if they were casting their eyes over its surface - to get a general idea of what it is about (as, for example, when we run our eyes over a film review to see what the film is about and what the reviewer thought about it, or when we look quickly at a report to get a feel for the topic and what its conclusions are). Just as with scanning, if students try to gather all the details at this stage, They will get bogged down and may not be able to identify the general idea because they are concentrating too hard on specifics.

Whether readers scan or skim depends on what kind of text they are reading and what they want or need to get out of it. They may scan a computer 'Help' window to find the one piece of information they need to get them out of a difficulty, and they may skim a newspaper article to pick up a general idea of what's been happening in the world.

Reading for detailed comprehension, whether this entails looking for detailed information or picking out particular examples of language use, should be seen by students as something very different from the skills mentioned above.

Many students are perfectly capable of doing all these things in other languages, of course, though some may not read much at all in their daily lives. For both types of student, we should do our best to offer a mixture of materials and activities so that they can practise using these various skills with English texts.

4.3.4- Reading Principles

4.3.4.1- Principle 1: Encourage students to read as often and as much as possible.

The more students read, the better. Everything we do should encourage them to read extensively as well as - if not more than - intensively. It is a good idea to discuss this principle with students.

4.3.4.2- Principle 2: Students need to be engaged with what they are reading.

Outside normal lesson time, when students are reading extensively, they should be involved in joyful reading - that is, we should try to help them get as much pleasure from it as possible. But during lessons, too, we will do our best to ensure that they are engaged with the topic of a reading text and the activities they are asked to do while dealing with it.

4.3.4.3 Principle 3: Encourage students to respond to the content of a text (and explore their feelings about it), not just concentrate on its construction.

Of course, it is important for students to study reading texts in class in order to find out such things as the way they use language, the number of paragraphs they contain and how many times they use relative clauses. But the meaning, the message of the text, is just as important as this.

As a result, we must give students a chance to respond to that message in some way. It is especially important that they should be allowed to show their feelings about the topic - thus provoking personal engagement with it and the language. With extensive reading this is even more important.

4.3.4.4- Principle 4: Prediction is a major factor in reading.

When we read texts in our own language, we frequently have a good idea of the content before we actually start reading. Book covers give us a clue about what is in the book; photographs and headlines hint at what articles are about; we can identify reports as reports from their appearance before we read a single word.

The moment we get these clues - the book cover, the headline, the web-page banner - our brain starts predicting what we are going to read.

Expectations are set up and the active process of reading is ready to begin. In class, teachers should give students 'hints' so that they also have a chance to predict what is coming.

In the case of extensive reading - when students are choosing what to read for pleasure - we should encourage them to look at covers and back cover copy to help them select what to read and then to help them 'get into' a book.

4.3.4.5- Principle 5: Match the task to the topic when using intensive reading texts.

Once a decision has been taken about what reading text the students are going to read (based on their level, the topic of the text and its linguistic and activation potential), we need to choose good reading tasks - the right kind of questions, appropriate activities before during and after reading, and useful study exploitation, etc.

The most useful and interesting text can be undermined by boring and inappropriate tasks; the most commonplace passage can be made really exciting with imaginative and challenging activities, especially if the level of challenge (i.e. how easy it is for students to complete a task) is exactly right for the class.

4.3.4.6- Principle 6: Good teachers exploit reading texts to the full.

Any reading text is full of sentences, words, ideas, descriptions, etc. It doesn't make sense, in class, just to get students to read it and then drop it and move on to something else.

Good teachers integrate the reading text into interesting lesson sequences, using the topic for discussion and further tasks, using the language for study and then activation (or, of course, activation and then study) and using a range of activities to bring the text to life.

Where students have been doing extensive reading, we should use whatever opportunities present themselves to provoke useful feedback.

4.3. 5- Useful Reading Suggestions

4.3.5.1- Jigsaw Reading: Students read a short text which sets up a problem and then, in three groups, they read three different texts, all of which are about the same thing (different aspects of behaviour such as anger, or different

reports on a problem, or different parts of a story or strange event).

When they have read their texts, they come together in groups where each student has read a different text, and they try to work out the whole story, or describe the whole situation. Above all, this kind of jigsaw technique gives students a reason for reading – and then sharing what they have found out.

4.3.5.2 – Reading Puzzles: apart from jigsaw reading, there are many other kinds of puzzle, which involve students in motivating reading tasks. For example, we can give them texts which have been chopped up so that each paragraph is on a different piece of paper. Students have to reassemble the text .

We can give students a series of e-mails between two people which are out of sequence. The students have to work out the order of the e-mails. We can mix up two stories and students have to prise them apart .

4.3.5.3- Using Newspapers: there is almost no limit to the kinds of activity which can be done with newspapers {or their online equivalents}. We can do all kinds of matching exercises, such as ones where students have to match articles with their headlines or with relevant pictures.

At higher levels, we can have students read three accounts of the same incident and ask them to find the differences between them. We can use newspaper articles as a stimulus for speaking or writing (students can write letters in reply to what they read).

We can ask students to read e-mail ads (advertisements) for holidays, partners, things for sale, etc, in order to make a choice about which holiday, person or thing they would choose. Later, they can use their choices to role-play descriptions, contact the service providers or say what happened when they made their choice.

We can get students to read the letters page from a newspaper and try to imagine what the writers look like, and what kinds of lives they have. They can reply to the letters.

4.3.5.4- Following Instructions: students read instructions for a simple operation (using a public phonebox, etc) and have to put the instructions in the correct order. They might also match instructions about, for example, unpacking a printer or inserting a new ink cartridge with the little pictures that normally accompany such instructions in manuals. We can also get students to read instructions in order to follow them.

4.3.5.5- Recipes are a particular kind of instruction genre, but can be used in much the same way as the examples above - e.g. students read a recipe and match the instructions with pictures. We can then get them to cook the food!

4.3.5.6- Poetry: in groups, students are each given a line from a poem. They can't show the line to the other members of the group, though they can read it out loud. They have to reassemble the poem by putting the lines in order.

Another way of using poems with the whole class is to show the students a poem line by line (on an overhead projector or a computer screen) with words blanked out. The first time they see these blanks, they have to make a wild guess at what the words could be. When they see the lines for the second time, the first letter is included.

When they see the poem for the third time, the first two letters are included, and so on. This is a great activity for getting students to really search in their minds for contextualised lexis.

4.3.5.7-Play Extracts: students read an extract from a play or film and, after ensuring that they understand it and analysing its construction, they have to work on acting it out. This means thinking about how lines are said, concentrating on stress, intonation, speed, etc.

We can use many different text genres for this kind of activity since reading aloud - a speaking skill - is only successful when students have really studied a text, worked out what it means, and thought about how to make sense of it when it is spoken.

4.3.5.8- Predicting From Words And Pictures: students are given a number of words from a text. Working in groups, they have to predict what kind of a text they are going to read - or what story the text tells. They then read the text to see if their original predictions were correct. We don't have to give them individual words, of course.

We can give them whole phrases and get them to try to make a story using them. For example, the phrases 'knock on the door', 'Go away!', 'They find a man the next morning', 'He is dead', 'James is in the lighthouse' will help students to predict (perhaps wrongly, of course!) some kind of story about a lighthouse keeper, some sort of threat and a dead person. (They then read a ghost story with these phrases in it.) We can also give students pictures to predict from, or slightly bigger fragments from the text.

4.3.5.9- Different Responses: there are many things students can do with a reading text apart from answering comprehension questions with sentences, saying whether something is true or false or finding particular words in the text.

For example, when a text is full of facts and figures, we can get students to put the information into graphs, tables or diagrams. We can also ask them to describe the people in the text (where no physical description is given). This will encourage them to visualise what they are reading.

4.3.5.10- Library: Students need to have access to a collection of readers, both at their own level and above and below it. Sometimes the library will be in a fixed place in a school, but we can also carry collections of books around

to different classes. The library should have a range of different genres (factual, novels, adaptations of films, etc).

4.3.5.11- Choice.- A major aspect of joyful reading is that students should be able to choose what they read - both in terms of genre but also, crucially, level. They are much more likely to read with enthusiasm if they have made the decision about what they read.

4.3.5.12- Feedback.- Students should have an opportunity to give feedback on what they have read, either verbally or in written form. This does not mean formal reports, however, since that might take the pleasure away from reading. Instead, there might be a quick comment form on the inside cover of a book, or a folder with different forms for different titles.

Students can then record their reactions to a book they have read. Other students looking for a new book to read can use those comments to help them make their choice.

4.3.5.13- Time

We need to give students time for reading in addition to those occasions when they read on their own. It is a good idea to leave a ten-minute reading period at various times during a course just to get students comfortable with the activity.

Not all students become active readers. While some are highly motivated and consume books avidly, others don't have the same appetite. We can't force students to read, of course, but we should do everything we can to encourage them to do so.

4.4-Teaching Writing (How to Teach English)

There are many reasons for getting students to write, both in and outside class. Firstly, writing gives them more 'thinking time' than they get when they attempt spontaneous conversation. This allows them more opportunity for language processing – that is thinking about the language – whether they are involved in study or activation.

When thinking about writing, it is helpful to make a distinction between writing-for-learning and writing-for-writing. In the case of the former, writing is used as a tool to help students practise and work with language they have been studying.

We might, for example, ask a class to write five sentences using a given structure, or using five of the new words or phrases they have been learning. Writing activities like this are designed to give reinforcement to students. This is particularly useful for those who need a mix of visual and kinaesthetic activity.

Another kind of writing-for-learning occurs when we have students write sentences in preparation for some other activity. Here, writing is an enabling activity. Writing-for-writing, on the other hand, is directed at developing the students' skills as writers.

In other words, the main purpose for activities of this type is that students should become better at writing, whatever kind of writing that might be. There are good 'real-life reasons for getting students to write such things as e-mails, letters and reports.

And whereas in writing-for-learning activities it is usually the language itself that is the main focus of attention, in writing-for-writing we look at the whole text. This will include not just appropriate language use, but also text construction, layout, style and effectiveness.

It is clear that the way we organise our students' writing - and the way we offer advice and correction – will be different, depending on what kind of writing they are involved in.

4.4.1- Writing Issues

The kind of writing we ask students to do (and the way we ask them to do it) will depend, as most other things do, on their age, level, learning styles and interests. We won't get beginners to try to put together a complex narrative composition in English; we probably won't ask a class of advanced business students to write a poem about their mothers (unless we have specific reasons for doing this).

In order to help students write successfully and enthusiastically in different styles, we need to consider three separate issues:

4.4.1.1- Genre

One of our decisions about what to get students to write will depend on what genres we think they need to write in (or which will be useful to them). A genre is a type of writing which members of a discourse community would instantly recognise for what it was.

Thus, we recognise an e-mail ad in a newspaper the moment we see it because, being members of a particular group, or community, we have seen many such texts before and are familiar with the way they are constructed.

We know what a poem looks like, a theatre listing or the function and appearance of the cover copy on the back of a book. One of the decisions that we will need to make, therefore, is which genres are important and/or engaging for our students-

Once we have done this, we can show them examples of texts within a genre (for example, a variety of different kinds of written invitations) so that they get

a feel for the conventions of that genre. Such genre analysis will help students see how typical texts within a genre are constructed, and this knowledge will help them construct appropriate texts of their own.

At lower levels, we may give them clear models to follow, and they will write something that looks very much like the original.

Such guided writing will help students produce appropriate texts even with fairly limited English. However, as their language level improves, we need to make sure that their writing begins to express their own creativity within a genre, rather than merely imitating it.

4.4.1.2- The Writing Process

When students are writing-for-writing, we will want to involve them in the process of writing. In the 'real world', this typically involves planning what we are going to write, drafting it, reviewing and editing what we have written and then producing a final (and satisfactory) version.

Many people have thought that this is a linear process, but a closer examination of how writers of all different kinds are involved in the writing process suggests that we do all of these things again and again, sometimes in a chaotic order. Thus we may plan, draft, re-plan, draft, edit, re-edit, re-plan, etc before we produce our final version.

We will need to encourage students to plan, draft and edit in this way, even though this may be time-consuming and may meet, initially, with some resistance on their part. By doing so, we will help them to be better writers both in exams, for example, and in their post-class English lives.

4.4.1.3- Building the Writing Habit

Many students either think or say that they cannot, or do not want to write. This may be because they lack confidence, think it's boring or believe they have 'nothing to say'. We need to engage them, from early levels, with activities which are easy and enjoyable to take part in, so that writing activities not only become a normal part of classroom life but also present opportunities for students to achieve almost instant success.

It is when students have acquired this writing habit that they are able to look at written genres and involve themselves in the writing process with enthusiasm. They have to listen to an interview, then they are asked to write a report .

4.4.2- Useful Writing Suggestions

Instant writing: one way of building the writing habit (is to use instant writing activities as often as possible with both children/teenagers and adults who are reluctant writers. Instant writing activities are those where students are asked to write immediately in response to a teacher request.

We can, for example, dictate half sentences for students to complete (e.g.' My favourite relative is . ..'or' I will never forget the time I ...'). We can ask students to write two sentences about a topic 'right now'. We can give them three words and tell them to put them into a sentence as quickly as possible.

Instant writing is designed both to make students comfortable when writing, and also to give them thinking time before they say the sentences they have written aloud.

4.4.2.1- Using Music And Pictures: music and pictures are excellent stimuli for both writing and speaking. For example, we can play a piece of music and the students have to imagine and then write out the film scene they think it could accompany (this can be done after they have looked at a film script model).

We can dictate the-first sentence of a story and then have the students complete the story, based on the music we play them.

We can then dictate the first sentence again and have them write a different story (because the music they hear is very different). They can then read out one of their stories and the class has to guess which music excerpt inspired it.

Pictures offer a wealth of possibilities. We can ask students to write descriptions of one of a group of pictures; their classmates then have to guess which one it is. They can write postcards based on pictures we give them. We can get them to look at portraits and write the inner thoughts of the characters or their diaries, or an article about them.

All of these activities are designed to get students writing freely, in an engaging way.

4.4.2.2- Newspapers And Magazines: the different kinds of text found in newspapers and magazines offer a range of possibilities for writing . We can get students to look at a range of different articles and ask them to analyse how headlines are constructed, and how articles are normally arranged (e.g. the first paragraph often - but not always - offers a summary of the whole article).

They then write an article about a real or imaginary news story that interests them. Our students can learn a lot from analysing the genre and being able to imitate it. Finally, we can show students a story and have them respond to it.

4.4.2.3- Brochures And Guides: we can get students to look at a variety of brochures (e.g. for a town, entertainment venue, health club or leisure complex) to analyse how they are put together. They can then write their own brochure or town guide, using this analysis to help them.

Younger learners may enjoy writing brochures and guides for their areas which give completely wrong information (e.g. 'Sending postcards home: Look for the bins marked "Rubbish" or "Litter" and your postcards will be delivered next day; Travelling by bus: The buses in London are similar to taxis. Tell the drivers where you want to go and they'll drive you home!'). This is potentially just as engaging for children and teenagers as writing serious pieces of work.

4.4.2.4- Poetry: many teachers like getting students to write poems because it allows them to express themselves in a way that other genres, perhaps, do not. But we will have to give students models to help them write (to start with, anyway); real poems which they have to imitate.

We also can ask them to write acrostic poems (where the letters which start each line, when read downwards, form a word which is the topic of the poem). They can write a poetry alphabet (a line for each letter), or we can give them sentence frames to write with "I like ... because . . ., and then 'But I hate ...').

Poetry writing is especially appropriate for younger learners who are usually not afraid to write. It is appropriate for older learners, too, since it allows them to be more creative than is permitted in some other activities.

4.4.2.5- Collaborative Writing: students gain a lot from constructing texts together. For example, we can have them build up a letter on the board, where each line is written by a different student (with help from the class, the group and/or the teacher). We can tell a story which students then have to try to reproduce in groups (a version of this activity goes by the name dictogloss, where, when students have tried to recreate what they have heard, they compare their versions with the original as a way of increasing their language awareness).

We can set up a story circle in which each student in the group has a piece of paper on which they write the first line of a story (which we dictate to them). They then have to write the next sentence. After that, they pass their papers to the person next to them, and they write the next sentence of the story they now have in front of them. They then pass the paper to the next student and again write the next sentence of the (new) story they have.

Finally, when the papers get back to their original owners, those students write the conclusion. Students can also engage in collaborative writing around a computer screen.

4.4.2.6- Writing To Each Other. They can also write e-mails, or any other kind of message (the teacher can act as a postal worker) which has to be answered. They can be involved, under our supervision, in live chat sessions on the Internet, or we can organise pen-pal exchanges with students in other countries (often called mousepals or keypals when done via the Internet).

Writing in other genres: there are countless different genres that students can write. In apart from those mentioned so far. We can have students write personal narratives and other stories. We can prepare them for this by looking at the way other writers do it. We can analyse first lines of novels and then have students write their own attention-grabbing lines.

We can get students to complete stories that are only half told. For many of these activities, getting the students to think together before they attempt the task - brainstorming ideas - will be a major factor in their success.

Students can write discursive essays in which they assemble arguments both for and against a proposition, work out a coherent order for their arguments, study various models for such an essay and then write their own.

All these ideas depend for their success on students having a chance to share ideas, look at examples of the genre, plan their writing and then draft and edit it.

4.4.3- Correcting Written Work

Most students find it very dispiriting if they get a piece of written work back and it is covered in red ink, underlinings and crossings-out. It is a powerful visual statement of the fact that their written English is terrible.

Of course, some pieces of written work are completely full of mistakes, but even in these cases, over-correction can have a very demotivating effect. Rather than this, the teacher has to achieve a balance between being accurate and truthful, on the one hand, and treating students sensitively and sympathetically, on the other.

One way of avoiding the 'over-correction' problem is for teachers to tell their students that for a particular piece of work they are only going to correct mistakes of punctuation, or only spelling or only grammar, etc. This has two advantages: it makes students concentrate on that particular aspect, and it cuts down on the correction.

Another technique which many teachers use is to agree on a list of written symbols (S = spelling, WO = word order, etc). When they come across a mistake, they underline it discreetly and write the symbol in the margin. This makes correction look less damaging. However, such applications should be used carefully since they, too, can be very discouraging.

The way we react to students' writing will depend on what kind of writing it is. When students hand us final pieces of work, we may correct it using techniques such as the ones above.

However, while students are actually involved in the writing process, correction will not help them learn to edit their own work, whereas responding (telling students what you think, teasing out alternatives and making suggestions will.

But whatever kind of writing students have been doing, we need to react not just to the form of what they have written, but also to the content (what they have written about).

We also need to make sure that students do not just put corrected work into their folders without fully understanding why we have reacted as we have, and without doing their best to put things right.

5- CHAPTER FIVE

EVALUATION

I think for the final of each period, it would be a good idea, to evaluate the four skills developed on each task of the unit, in this way:

Unit	Listening	Speaking	Writing	Reading	Grammar	Total
1	2	2	2	2	2	10
2	2	2	2	2	2	10
Total score of the period						20

6- CHAPTER SIX

CONCLUSIONS

It is necessary and urgent to get a change in the Teaching English methodology at Instituto Superior Tecnológico “Hispano América”, so students can improve their knowledge and handling of this Language.

As a matter of fact, I can say, it is necessary for students to know and develop the four skills of the language, so, they can understand and communicate by Listening, Speaking, Reading and Writing, with a good confidence of grammar.

By applying this new methodology, Students are going to be capable of express their ideas and understand what they listen or read, wherever they are, and finally they can get a good communication in English, as beginners.

This is the importance and needing of developing the four skills with the students of Basic Cycle of Instituto Superior Tecnológico “Hispano América”.

7- CHAPTER SEVEN

RECCOMENDATIONS

I think to apply this new methodology to teach English to beginners at the Instituto Superior "Hispano América" is going to be successful if all of the teachers make our best to teach, lead and motivate students to learn and develop the four skills of the Language.

It will be also necessary to keep a continuous and uniform program of teaching English. Then, All teachers from 8th year in a certain time should be at the same stage of the Teaching program. In the same way, the teachers from 9th year, and the same for teachers from 10th year.

Right now, the teachers from "Hispano América" Institute are going to use the book INTERCHANGE 1 for this process because of its materials for audio and video. But it is going to be necessary to get as many materials as we can for develop all of these 4 Language Skills.

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