

УДК 378.147

Ganna KOZLOVSKA

SOME ASPECTS OF TEACHING WRITING IN THE FOREIGN LANGUAGE CLASSROOM

The paper focuses on the role of writing in the foreign language classroom. The traditional writing assignments, new emphases and attitudes to the role of writing in the foreign language classroom, the problems of the target audience and the purpose of writing are explored. The importance of teacher's feedback is discussed and some strategies and techniques for creating and maintaining learners' motivation in the writing classroom are suggested.

Keywords: *writing, foreign language classroom, learner, teacher.*

Problem statement. Writing is one of the most difficult skills that second-language learners are expected to acquire, requiring the mastery of a variety of linguistic, cognitive, and sociocultural competences. As many teachers attest, teaching writing to second-language learners is a challenging task as well [2]. In recent past writing was the most ignored of the language skills. But many changes in attitude have occurred about teaching writing in a second language.

Previous reserch. The theoretical background of the article is based on the works of native and foreign researchers in the fields of methodology and teaching English for specific purposes [1; 2; 3; 4].

The aim of the article. The overall objective of the article is to cover some of those changes and details in the field of second-language writing.

Main body. Traditionally, when students write in a second language, the purpose of the writing activity is to catch grammar, spelling, and punctuation errors. Under these circumstances, sometimes the only writing students do is to write out grammar exercises. Sometimes those grammar exercises are disguised as composition writing; those are called guided writing, in which students are given a short text and instructed to change all the masculine pronouns to feminine ones or to change all singular nouns to plural nouns or to change from present tense to past tense. The students do not create the texts themselves, because a more traditional philosophy of teaching language has persuaded teachers that students are not ready to create language; they are only ready to manipulate forms. The writing is carefully controlled so that the students see only correct language and practice grammar structures that they have learned.

In other, more advanced, classes following the same philosophy, students are assigned compositions or other kinds of texts to write. Most often in these classes the teacher takes home many student papers and carefully

marks all the grammatical and mechanical errors in the writing. When the papers are returned to the students, often the students are asked to take the paper home and correct the errors. The focus of these types of writing exercises is primarily on language structure. Students get good marks if they write texts with as few errors as possible. In order to avoid errors, then, students naturally write very cautiously and conservatively in their second language. If what they have to say does not fit with what they already know how to say, they simply write something easier, something they know they can control. The result can be student writing that is crippled, filled with clichés, and very boring both for the student who is writing and for the teacher reading all those papers.

Attitudes have changed about the role of writing in teaching a second language. Instead of being the last skill taught and instead of being only a servant to grammar, writing has now become much more important in the second-language curriculum. There is every reason it should be. Writing is the natural outlet for the students' reflections on their speaking, listening, and reading experiences in their second language. When students are not focused on grammatical error but when they are instead writing freely, writing or trying to write what they think they want to say, they develop confidence and a sense of power over the language that none of the other skills is likely to produce until the students are very well advanced in their language studies.

In other words, students have to be quite advanced users of English before they can feel a great deal of satisfaction at being able to hold a conversation in English, understand an overheard conversation in English or a radio broadcast, or even read a newspaper or short story. But writing in a second language is different. Writing gives students time to shape what they want to say, to go over it until it seems to reflect what they think, and to exert their influence over the second language, and this is true even at the most elementary levels of English proficiency. Anyone who writes in any language invents a reader to whom the writer is addressing the text; English students, too, get to invent this reader who will understand their English. Writing is the one language skill where the language student has, at least as long as the text is being created, complete control over that ornery, slippery new linguistic code. This feeling of control can be very invigorating and satisfying.

So what are the new emphases in teaching writing in a second language that allow students to develop this sense of success with the second language? The first and most important new emphasis is on the rhetorical context in which these students are writing. There are many different kinds of writing and many different reasons for writing. It is important for us as

second-language teachers to figure out exactly what we are training our students for. The basic question is: how will writing in English be useful to our students? We may examine the role of writing in our curriculums and realize that actually English writing is taught for only one reason: as reinforcement for English speaking. This is certainly a reasonable goal for English classes, but then we must engage in writing activities that support that goal, like doing interviews in English or taking notes for oral reports or writing dialogues and acting them out.

Next, there is a new emphasis on the content of student writing [1]. Teaching writing no longer means simply having students do grammar exercises in writing; it no longer means having students manipulate alien texts that have no special meaning for them. Instead, now students are writing about what they are interested in and know about, but most especially, what they really want to communicate to someone else, what they really want a reader to know. This desire on the part of the writer to communicate something is very important, because if it is already difficult to function in a foreign language, it is much more difficult for students to write if they are required to write about something they have no interest in – when, for example, they don't have enough information on a subject to write about it or they simply have no particular desire or reason to communicate information. For the most part writing is easiest to do and is likely to have the highest quality when the writer is committed intellectually to expressing something meaningful through writing.

So-called 'frequent practice' is of great importance in teaching second-language writing. Teachers can help students learn writing by providing them with opportunities, support, and encouragement to write frequently even before they master the necessary skills. Integrating reading and writing and encouraging students to read and write extensively in and outside the classroom can provide opportunities for practice, help raise students' awareness about the conventions of texts, and compensate for the often short time of instruction. Another strategy to support and encourage students to write frequently is to use writing workshops, where students are actively involved in researching, talking, and writing about texts.

Motivating students to write frequently can be a tricky task, however. Teachers need to attend to both cognitive and motivational factors in the writing classroom. So, teachers need to be aware of these factors and to help their students become more motivated. Motivation should help learners want to increase their practice time and to set new writing goals for themselves.

Khaled Barkaoui suggests several strategies and techniques [2] that teachers can use to create and maintain learner motivation in the writing classroom:

- teachers should identify and discuss learners' writing experiences, beliefs, needs, and goals with the aim of rectifying misconceptions and enhancing positive attitudes towards writing;
- teachers should help students see themselves as successful writers by providing them with positive experiences with writing activities; emphasizing that they can be successful in these activities through their own efforts; praising them on work well done;
- teachers should ensure a pleasant and supportive atmosphere in the classroom where the students can feel safe and trusting;
- teachers should take the different backgrounds, experiences, and expectations that students bring to the writing classroom into account when selecting teaching materials and approaches, developing reading and writing assignments, constructing assessment instruments, and providing feedback;
- teachers should be explicit about the goals of the learning and assessment tasks they use, provide learners with clear goals and strategies to make writing tasks manageable, and allow students' choice.

Part of the rhetorical context and part of the content of student writing is determined by who the audience of the writing is and what the purpose of the writing is. Assignments that direct students to write for the general public or for anyone who might be interested tend to be much more difficult to write than assignments in which students have an idea why they are writing and who will be reading their writing. Are they writing to entertain someone? To inform someone? To persuade someone? Simply to explore their own thoughts? Depending on the answer, the content of the writing will be quite different.

And who is the audience of this writing? If the students are always writing for their teacher, there is the risk that they will simply try to guess what the teacher wants and deliver that without committing themselves intellectually to what they are writing. In other words, they will complete assignments without caring about what they have written. This lack of commitment to the topic is a problem for language students, because if students don't care what they are saying, if they are not committed to what they are saying, they will not take risks with the language; they will stick to what they know they can say rather than trying to find a way to say what they want to say. They will never expand the horizons of their ability to express themselves in their second language.

But another very available and perfectly legitimate audience is their fellow classmates or other students. If students know that what they are writing will actually be read by real people rather than the teacher, people who care about the message not the medium, then writing becomes much easier, because knowing who the audience is and what the audience already knows helps writers to decide what to say and how to say it. And knowing that the audience is a real one that is reading for real purposes of cooperating in an act of communication is more likely to encourage student writers to make a commitment to what they are writing and thereby to push those outer limits of their language abilities. Audiences should be as real as possible, not imaginary readers but real ones.

Young, inexperienced writers in any language tend to write what is called writer-based prose [3, p. 128]. This means that they do not naturally take into account what the reader may need to know in the way of background information in order to understand the writing. But as writers mature, they also need to learn to take their audience into consideration more and to produce reader-based prose, or prose that posits or temporarily invents a potential reader and that takes that reader's needs into account. In order to do this, writers must try to replace themselves into the mind of the future reader to try to predict the problems the reader may have in understanding a text. It is difficult to do this when the writer has only a vague idea who the reader is. So writing teachers are now trying to develop assignments in which there is a real audience for the students to accommodate and some real purpose for the writing.

Another development in teaching writing in a second language has been the emphasis on writing as a means of inventing, of exploring ideas, and of gathering information. As a result, students are now taught invention techniques to enable them to explore their own knowledge of a subject before attempting to write about it. When writing we can note down what is important at a particular moment, leave that information in order to explore something else, and then come back to what we originally wrote without losing anything. It is sometimes amazing how the act of writing itself will help the writer to remember, to analyze, and to think through ideas or experiences. Professional writers do this kind of mental information gathering and sorting before they write and while they write, and now students, too, are being taught specific techniques to enable them to use writing as a tool to help them think.

It is necessary to mention the role of feedback [4, p. 120]. Teachers should provide learners with constructive feedback on their writing. It is important to provide feedback on work in progress to help students understand how they can perform the writing task. This feedback should be nei-

ther so detailed that it discourages substantive revision, nor sketchy that it leads to surface text modifications only. In order to enhance the effectiveness of feedback, teachers can encourage learners to discuss, analyze, and evaluate feedback, discuss why it is given, and how it is intended to affect their writing. Teachers can also reformulate a student's draft and then discuss and compare the reformulated and original drafts in the class. Another strategy to enhance the effectiveness of feedback is to use such tools as revision and editing checklists to help students develop self-correction and self-revision strategies.

Thus, learning and teaching writing in a foreign language are very challenging tasks, not least because of the myriad of affective, linguistic, cognitive, and sociocultural factors involved. Out of four fundamental language skills in the language learning process, competent writing is frequently accepted as being the last language skill to be acquired for native speakers of the language as well as for foreign language learners. Learners' success in English writing brings them benefits not solely in their English learning but also in their life-long careers because being able to write in English will be an asset in future career. Producing a coherent, fluent, extended piece of writing is likely one of the most difficult things in language since the reader has to comprehend what has been written without asking for clarification.

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Отримано 15.09.2015

Анотація

Козловська Ганна. Деякі аспекти викладання письма на заняттях з іноземної мови. Останніми роками роль письма у вивченні іноземної мови підвищується, письмову форму спілкування починають розглядати як резерв в підвищенні ефективності вивчення/викладання іноземної мови. Письмова мова дозволяє зберегти мовні і фактичні знання, служить надійним інструментом мислення, стимулює говоріння, аудіювання і читання іноземною мовою. Письмова форма

спілкування виконує важливу комунікативну функцію, розглядається як творче комунікативне вміння, що розуміється як здатність викласти у письмовій формі свої думки. Якщо коректно визначити цілі викладання письма і письмової мови, врахувати мотиваційний компонент і роль письмової форми спілкування в розвитку інших умінь, використовувати вправи з відповідними цілями, виконувати ці вправи на відповідному етапі викладання/вивчення, то усна мова стає багатішою та логічнішою.

Ключові слова: письмо, заняття іноземної мови, вчитель, учень.

УДК 159.972

Сергей НИКОЛАЕНКО

ПРОБЛЕМА СОЧЕТАНИЯ ГИПНОЗА С ТЕХНОЛОГИЕЙ ДЕСЕНСИБИЛИЗАЦИИ И ПЕРЕРАБОТКИ ДВИЖЕНИЯМИ ГЛАЗ (ДПДГ) В ПРОЦЕССЕ ПСИХОТЕРАПИИ ЭМОЦИОНАЛЬНЫХ ТРАВМ

Статья посвящена поиску оптимальных техник гипноза для сочетания со стандартной процедурой ДПДГ-терапии. При этом определены техники индукции и утилизации гипнотического транса, которые можно сочетать со стандартной процедурой ДПДГ-терапии на этапах подготовки, десенсибилизации и завершения, а также между сеансами.

Ключевые слова: эмоциональная травма, ДПДГ-терапия, индукция транса, утилизация транса.

Постановка проблемы. Технология десенсибилизации и переработки травмирующих переживаний с помощью движения глаз (ДПДГ) была разработана Ф. Шапиро в 1987 году. Эта технология предназначена для психотерапии эмоциональных травм, связанных с посттравматическим стрессовым расстройством (ПТСР) [11].

Известно, что Ф. Шапиро трактует гипноз и ДПДГ в качестве принципиально не связанных друг с другом процедур и негативно относится к идее их интеграции. Она отмечает, что наведение глубокого транса во время сеанса ДПДГ противопоказано, потому что измененное физиологическое состояние при гипнозе не позволяет переработать всю травматическую информацию соответствующим образом. Автор подчеркивает, что если ДПДГ определять как простой гипноз, то её полезность будет ограничена теми эффектами, которые уже и так доступны терапевтам.

Однако М. Япко ставит под сомнение точку зрения Ф. Шапиро о непреодолимом разрыве между гипнотическим состоянием и тем спе-