

# ELTWeekly

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## **Word of the Week: Global comprehension**

Global comprehension means understanding the general meaning of what you are listening to or reading. It can be compared to selective comprehension, which means understanding specific information in the text, and detailed comprehension, which means understanding everything. Global, selective and detailed comprehensions have parallels with the three reading skills of skimming, scanning and intensive reading.

### **Example**

The learners have listened to a story and now try to recreate it by putting jumbled sentences into the correct order.

### **In the classroom**

Various activity types can test global comprehension. Learners can be asked to sort out jumbled versions of a text, as in the example, produce or complete summaries, answer comprehension questions that test general understanding, such as 'true or false statements, and suggest titles.

[retrieved from <http://www.teachingenglish.org.uk>]

## **Video: Shaping the Way We Teach English: Module 13, Peer Observation in Teaching Practices**

Classroom observation can take different forms. The two most common are: 1. Summative observation, in which another teacher or an administrator observes the class. The purpose for this is evaluative and may result a rating of some kind.

2. And, formative observation, in which two teachers, or “□□peers,”□□ do a “friendly”□□ observation of each other’□□s classes. The purpose is to improve teaching practices and to engage in a systematic form of professional development.

The focus in this module is on formative or peer observation. Formative observation can benefit both the observed teacher and the teacher doing the observation. In order to do so, it must be carefully organized. We will follow a teachers through the three phases of a successful observation: \* First, preparing for the observation. \* Then, observing in the classroom. \* And, finally, the post-observation debriefing.

An innovative offering from the Office of English Language Programs, Shaping the Way We Teach English, is a 14-module teacher training video series developed and produced in cooperation with the University of Oregon.

Watch the video at <http://www.elweekly.com/elt-newsletter/2010/09/71-video-shaping-the-way-we-teach-english-module-13-peer-observation-in-teaching-practices>

## **Article: 'English and Employability' by Dr. R. Kannan**

*Dr. R. Kannan works as an Assistant Professor with the Department of English at Fatima Michael College of Engg. & Technology, Madurai.*

### **Preamble**

English, being a global language, has occupied an unparalleled position today. As a result of this, learning English and acquiring skills in it is mandatory. English has touched upon every field of study. It is part and parcel of our day-to-day life. People across the globe speak a number of languages. They felt for a common language to communicate internationally. British ruled several nations in the world. Consequently, English made a footprint in those countries. This added advantage made English as the international language of the world. Majority of the people throughout the world speak English either as a first language or as a second language. Moreover, English has a rich vocabulary, cultural tradition and adoptability that make it a dominant and influential language.

### **English and Employability**

Students who study English as a subject acquire a range of valuable skills, which they can transfer to many different employment situations. Their literary and linguistic training can be used in journalism, librarianship, teaching and the highly competitive fields of writing, acting and directing.

Through an English degree skills like the capacity to analyze and summarize material, to communicate, to work to a deadline, to argue a case, to work independently as well as collaboratively, to think logically and to be able to use computers, etc. will be acquired.

Good English graduates bring all these skills to their places of employment together with sensitivity to literature and language. This makes them good candidates for a wide range of careers including personnel, administration, management, marketing, computer science, technology, religion, philosophy, medicine, travel, finance and the media.

Employability can be described as ‘ a set of achievements – skills, understandings and personal attributes – that make graduates more likely to gain employment and be successful in their chosen fields.

Blue chip companies, IT majors, MNCs and other major organizations expect excellent standard of communication skill in English. Keeping in mind the various slangs of different regions of the English speaking country, candidates are expected to be skilled to listen, understand, and speak in effective English. And so, proper training both in British and American accent is required. In software and other engineering services, the engineers are expected to read, understand and write in proper clear English.

### **The top ten skills needed for employability are:**

- Motivation and enthusiasm
- Interpersonal skills
- Team working
- Oral communication
- Flexibility and adaptability
- Initiative/productivity
- Problem solving

- Planning and organisation
- Managing own development
- Written communication

Employers want intelligent, rounded people, who have a depth of understanding, since they can apply themselves, take responsibility and develop their role in the organisation. Employers also want graduate recruits who are educated and can demonstrate a wide range of attributes, apart from the traditional high-level academic abilities of analysis, reflection, critique and synthesis. They may want new recruits to add value rapidly. Employers wanted graduates because they can potentially do more than add value. Employability is enhanced by good learning, and can be incorporated without damaging the subject specific dimensions of learning. Most organizations expect that the potential employees to:

- Have a basic education (school / college education)
- Have an adequate level of academic achievement
- Possess strong literacy skills
- Communicate well
- Have Essential Skills such as Reading and Numeracy
- Have specific job-related knowledge and skills
- Have strong team work skills. Teamwork skills are the skills you need to work in teams and share roles, duties, and responsibilities with other who compliment your background and strengths
- Be flexible and adaptable within the work environment. Many jobs and careers demand continuous learning on-the-job and in formal programs, and expect people to be innovative

- Have strong interpersonal skills, positive outlooks, take responsibility and be accountable

Employees in the industry need all the four above said skills in different job assignments at different levels and assignments. Quite often even a new employee is sent to diverse countries where he will be expected to communicate with the employees of the customer company in English.

## **Summing up**

Every occupation and profession has its own jargons and expressions, which practitioners will use. To cite one example, words and expressions used in aviation sector is not understandable to a layman. Technical jargons like Instrument Landing System (ILS), Instrument Guidance System (IGS), CAT2, CAT3, Precision Approach Path Indicator (PAPI), and International Air Transport Association (IATA) are new to a common man. Unless one learns these words, understanding these jargons are not possible. Employers rate the ability to communicate well as the topmost skill among other skills. Therefore, develop the fundamental skills to keep work-life balanced while making a contribution in the workplace.

## **Article: 'Useful Concepts and Acronyms for English Language Teaching' by Sarah Handsworth**

As with any industry English language teaching is full of specialist terms and acronyms that mean nothing to those outside the industry. This article will take you through some of the most common terms used to help you prepare if you are considering entering the English language teaching industry. I use the term industry, as private language schools exist worldwide generating considerable incomes – some of the larger organisations are franchised on every continent.

Firstly acronyms, here are some of common ones in use today:

TEFL – means teaching English as a foreign language. TESOL is teaching English as a second or other language. A distinction exists between those students who are learning English because they are now living in an English speaking country and those that are studying English as part of their education. These latter students often need English to progress in their careers. Other acronyms exist along the same lines, such as ESP – English for Specific Purposes; this labels courses with a particular focus, for example, it may be a course for nurses and therefore the course content will use medical contexts and vocabulary to teach the students. One particularly large area of ESP is Business English, having a business background is a great asset to have for an English language teacher.

As an industry set in education there are a lot of acronyms for the various qualifications for both students and teachers. CELTA and DELTA are teaching qualifications that have become industry standards, at least for UK based teachers. CELTA is the Certificate in English Language Teachings to Adults and DELTA is its higher diploma progression.

Students wishing to enter universities in an English speaking country will need to demonstrate they have enough English to properly access their chosen course. TOEFL (Test of English as Foreign Language) and IELTS (International English Language Testing System) are examinations that provide universities with internationally recognised competence tests for academic English. The former is North American in origin and the latter British. An equivalent exam exists for

workplace English which is TOEIC – Test of English for International Communication which has its origins in Japan. Other popular examinations include the suite of exams provided by the Cambridge Examination board – FCE (First Certificate in English), ACE (Advanced Certificate in English), CPE (Certificate in Proficiency English Test) are the most popular.

Levels in English language teaching can be described in various ways according to the organisation. Generally, the following levels are observed in most language schools – beginner, elementary, lower intermediate, intermediate, upper intermediate, advanced. False beginner is a level that is recognised for students who may not have studied for a long time and have knowledge but need to retrieve it. Inside the classroom training courses continue with the acronyms – TTT and STT are useful concepts to grasp. TTT is teacher talk time and the concept is that if a teacher is doing all the talking in the classroom the students are not learning. STT is student talk time which should be higher than TTT.

Gap-fills or information gaps are exercises designed to focus on certain language points, be they grammar, vocabulary or another language focus. They often occur between pairs of students that have different pieces of information. In order for students to obtain all information they will need to use English to get it – this is the gap to be filled or the information to be found. An example may be to practice asking for prices with one student with a shopping list and another with a price list, thus armed students can communicate with a purpose.

L1 and L2 are abbreviations used to denote first and second languages and usually occurs in a teaching course in the context of considering how a student's native language can impinge on their learning. An example is false friends, these are words from two different languages that appear similar but have different meanings, for example, the word 'puxar', pronounced 'pushar' feels like push but in actual fact means pull.

Elicitation and concept questions are techniques that form an important part of teaching. Elicitation is a technique whereby a teacher will attempt to tease out answers from students. It is the reverse of spoon-feeding. It is designed to achieve 'cognitive engagement', that is, getting students to think and analyse the language.

A simple example of elicitation is a teacher showing pictures and asking students what is in the picture – this is more effective than the teacher showing the picture and simply saying ‘this is a..’. Concept questions are questions that aim to pin down ideas, meaning and concepts. For example if a teacher is teaching the word ‘sprint’, he or she might ask if sprinting was a fast or slow way of running, is it quicker than jogging? can a hundred year old man sprint? can you sprint for a mile? These questions will refine the definition for students.

Controlled practice is an activity in which the language a student can use to complete the task is restricted. A multiple choice activity restricts the language a student can use to the choices he or she is given. By contrast, authentic practice is an activity in which there is no restriction or control over what language a student can use. Authentic practice tries to give the students an opportunity to use English in a real way. Role plays are a popular method of doing this.

I hope this has given some taste to the ideas and jargon used in English language teaching. It can be a wonderfully rewarding career to follow, giving you the opportunity to see countries and cultures from the inside.

Article Source: [<http://EzineArticles.com/?Useful-Concepts-and-Acronyms-for-English-Language-Teaching&id=4988108>] Useful Concepts and Acronyms for English Language Teaching

## **Article: Research Article: 'Indian English Fiction: Experimenting the Queen's Language' by Chirag Dhandhukiya**

Chirag Dinesh Dhandhukiya works as a lecturer with the Department of English at C Z Patel College of Business and Management, Vallabh Vidyanagar, Gujarat.

### **Introduction**

Indian Writing in English has contributed in the field of both English fiction and poetry. In the recent years, Indian fiction writers have been widely recognized by the West. Writers like Salman Rushdie, Vikram Seth, Shashi Tharoor, Amitav Ghosh, Arundhati Roy, Kiran Desai, Jhumpa Laheri have either won the prestigious literary Prizes or they have been short listed for it. Most of them have been praised for their creative English.

### **Indian English Fiction:**

Indian Writing in English has come quite a long way from the mere use of English language to the authentic tool for expressing one's ideas, thoughts, concepts and imagination. It has attained maturity, but it is not that it suddenly emerged from nowhere. It has had its phases of development.

Indian writers in English have made the most significant contribution to the field of the novel. Ever since the publication of Bankimchandra Chatterjee's *Rajmohan's Wife* in 1864, Indian novel has grown considerably in bulk, variety and maturity. What began as a small plant has now attained a luxuriant growth and branched off in various directions.. The development of Indian novel follows certain definite patterns, and it is not difficult to trace its gradual progression from the imitative stage to the realistic to psychological to the experimental stage.

### **The Trio of Indian English Fiction:**

In the thirties the "Big Three" of Indian Writing in English arrived on the scene, and they were the founders of true Indo-English novel, though almost all the time they inevitably portrayed the village life and the concomitant effect of freedom

movement. They could not keep themselves away from the Gandhian philosophy, which consciously or unconsciously entered their creative writing. But it is in this phase that we come across excellent novels for the first time, as is evident from Mulk Raj Anand's *Untouchable* (1935), R.K. Narayan's *Swami and Friends* (1935) and Raja Rao's *Kanthapura* (1938).

It was R.K. Narayan who first portrayed a purely Indian sensibility. He is India's most revered and prolific novelist. In the words of K .R. Srinivas Iyengar,

He is one of the few writers in India who take their craft seriously, constantly striving to improve the instrument, pursuing with a sense of dedication what may often seem to be the mirage of technical perfection. There is a norm of excellence below which Narayan cannot possibly lower himself. (1962: P.359)

Though R.K. Narayan was not radical as Raja Rao in his appropriation of English, Narayan is part of the process, which in his own word is an 'Indianisation' of English..

Mulk Raj Anand showed to the West that there was more in the orient than could be inferred from Omar Khayyam, Tagore or Kipling. When he started writing fiction, he decided that he would prefer the familiar to the fancied. He had first seen his heroes as pieces of trembling humanity and loved them before he sought to put them into his books.

Raja Rao was a child of the Gandhian age, and reveals in his work his sensitive awareness of the forces let loose by the Gandhian revolution as also of the thwarting or steadying pulls of past tradition. But as a user of a foreign language he also confesses his limitation in a 'Forward' given by himself in his first novel *Kanthapura*. He writes,

English is the language of our intellectual make up whereas our mother tongue is the language of our emotional make up. (1938: P.8)

Such was the creative genius of these "Big Three" that they discovered a whole new world in Indo- English fiction. They examined minutely the Indian sensibility and exposed the foibles of the Indian way of life.

## **The other Major Novelists:**

In the forties, G.V. Desani's *All About H. Hatterr* (1948) made a major breakthrough in formal experimentation and became a masterpiece of remarkable artistry. Hatterr's dazzling, puzzling, leaping prose is the first genius effort to go beyond the Englishness of the English language. It created indelible impression in the minds of the readers by its highly evocative narrative technique and the language unparalleled in the history of Indo- Anglian fiction.

After the 1950's, however, Indian novelists interest moved from the public to private sphere. They began to delineate in their works the individual's quest for the self in all varied complex forms along with his problems. Most of them in their eagerness to find new themes "renounced the larger world in favour of the inner man" and engaged themselves in "a search for the essence of human living".

Novelists like Anita Desai, Arun Joshi and Nayantara Sahgal changed through their works the face of Indian English novel and their works contain seeds of future development. Anita Desai is one of India's leading authors. Most of Desai's novels reveal the break down of relationship. She deals with the psychological aspects of her characters. Anita Desai explored the inner climate, the climate of sensibility in her novels and added a new dimension to the achievement of Indian women writers in English fiction. A striking feature of Arun Joshi's fiction is his experimentation with different narrative techniques.

While the trios are still creatively alive, the novelist of second generation keeps on bringing out remarkable novels from time to time. The contribution of Kamala Markandanya, Manohar Malgaonkar and others has already been recognized in and outside India.

Beginning with Ruth Praver Jhabvala, known for engaging comedies of North Indian Urban middle class life, the women novelists have displayed not only authenticity but also brought a freshness to their works whereas Kamala Markandanya takes us to the heart of a South Indian village where life has apparently not changed for centuries. She depicted rustic and urban realism in her work.

Another writer Nayantara Sahgal, with her work *Rich Like Us* (1985), has shown a very charming way of story telling, and Kamala Das with her autobiographical and bold works treaded the paths hitherto unknown for Indo-Anglian novelists.

Among the contemporary writers, Amitav Ghosh has shown his genius in the Indian English fiction. His two novels – *The Circle of Reason* (1986) and *The Shadow Lines* (1988) established Ghosh as “the finest writer who were born out of the post *Midnight’s Children* revolution in Indo-Anglian fiction.

Vikram Seth attained a dizzy height of success with *The Golden Gate* (1986) and *A Suitable Boy* (1993). He stunned the literary world with his novel

*A Suitable Boy*. In its forbidding size, the novel can be compared with Leo Tolstoy’s *War and Peace* or Marcel Proust’s *Remembrance of Things Past*.

Upamanyu Chatterjee, with his novel *English August* (1988), got great success. His tone was ironic and he hit all the foibles of the Indian bureaucracy. Chatterjee brilliantly uses Indianised English in the novel. His contemporary Shashi Tharoor’s *The Great Indian Novel* (1989) is one of the greatest achievements of Indian English fiction. In the 1990s, Rohinton Mistry has emerged as a significant novelist. His *Such a long Journey* (1991) is his maiden attempt in the genre in which he deals with the predicament of modern life.

Salman Rushdie’s *Midnight’s Children*:

It is perhaps no exaggeration to say that unexpected and overwhelming changes in Western attitudes toward India and Indian Literature came when Salman Rushdie’s novel *Midnight’s Children* was published in 1981. In the novel, Rushdie conjures up a generation of Indians born at midnight 15 August 1947. He writes,

What made the event noteworthy... was the nature of these children, every one of the whom was, through some freak of biology or perhaps owing to some preternatural power of the moment, or just conceivably by sheer coincidence... endowed with features, talents or faculties which can only be described as miraculous. It was as though ... history, arriving at a point of the highest significance and promise, had chosen to sow, in that instant, the seeds of a future

which would genuinely differ from anything the world has seen up to that time.  
(p.195)

Perhaps the most interesting aspect of the fiction at the turn of the present century, from the Indian point of view, is the emergence of new talent. A number of novelists have produced significant novels, making a mark in the literary world. The most sensational literary event in the recent past was probably, the publication of Salman Rushdie's magnum opus *Midnight's Children* which became an international success instantly on its release. It created generation of young Indian novelists who eagerly followed his footsteps.

### **The Recent Indian fiction writers:**

Arundhati Roy is one such talented writer of the post- *Midnight's Children* era who shows real psychological depth while conveying the realities of culture and history. Her novel *The God of Small Things* has earned much critical attention all over the world and fetched her Booker Prize. Undoubtedly, Roy has managed to free her from the shackles of conventional writing. She successfully experimented with the language, and has been duly rewarded for that.

As with Arundhati Roy, Kiran Desai's work also manages to explore the post-colonial chaos and despair. Her first novel *Hullabaloo in the Guava Orchard* satirizes society at large. Her novel *The Inheritance of Loss* (2006) spans continents, generations, cultures, religions, and races. She handles all these with ease like a master craftsman. Her narrative style, creative use of language and handling of plot put her among the leading Indian English fiction writers. And this is acknowledged by the Booker Prize she got for the novel.

Indian fiction in English has come a long way from the triumvirates of the thirties to the modern recent English fiction writers. The language which was once treated as a language of the foreigner or the language of the elite class is viewed differently. As the number of readers Indian English fiction has increased. So the quality of writing has also improved. The writers are now no longer active users of English but they have English as their first language (*Lingua franca*). They express themselves with native proficiency. They are the writers who think and write in one language, which is English. They have travelled in various continents and they

have something substantial to tell their readers. Indian English fiction is now a world literature. It has struggled, endured indifferences of the west and now finally emerged as a clear winner among the recent fiction writers.

## **Experimentation in English Language by Indian Writers:**

Recent years have witnessed a good number of Indian English fiction writers who have stunned the literary world with their works. Their works have enriched the world literature, and they have been awarded with accolades and prizes in the field of literature. But a careful study of their development makes it clear that there are two kinds of writers who contributed to the genre of novel: The first group of writers focused on the various social problem of India like poverty, class discrimination, social dogmas, rigid religious norms etc. which has an appeal to the West. The second group of writers includes those who are global Indians, who are Indian by birth but they have lived abroad, so they see Indian realities objectively. They are at ease with the English language and have enriched English language with their creativity. Even though handling Indian sensibility these writers are no longer the slavish imitators of English. They have used English so creatively that the freshness becomes a prominent feature in their language. They have experimented with the language and fused Indian spirit in the foreign language. They have coined new words and idiomatic expressions in English and added a new flavour in English language. Some of these terms are now accepted as English words. The West relished it with zest and they have their permanent place in the world literature.

There was a time when the West used to recognize the 'Third World' writers with a sense obligation rather than genuine acceptance. It is often argued that if one wants to be noticed in the west, one should present the East in unfavorable light. Often the Indian writers who present India, its culture in the unfavorable light are considered for the awards. The west has a typical notion about the third world, where their eyes only see poverty, wretchedness, terrorism, lack of system, failure of democracy and so forth. And the writers, voicing one of these are sure to be recognized by the West. But in the last few years, the scenario has changed. The Indian writers are major contributors to the English fiction and they are no longer a 'sympathy seekers'. They have their English and their genuine experience to share.

Apart from this, yet another reason for which Indian writers are also recognized is their innovative experiments in the genre. These writers, who have created a new form, have been handsomely rewarded. It can be a narrative innovation or linguistic experimentation. Such writers have native-like proficiency of the English language; they know how to handle English creatively. So for them form and style are equally important in their story. Often we find autobiographical elements in their works. These writers have reached the height from where they can tell their own tale in the language suitable for their native set. Such writers are often awarded for their linguistic experimentation and genuine tale.

## **Conclusion:**

If we go back to the list of Indian Booker Prize Winners, we see that the writers of the Indian origin like Salman Rushdie, Arundhati Roy, Kiran Desai and the recent winner Arvind Adiga have one thing common in their writings – they are not traditional Indian English writers. All the three are at ease with the English language, rather English is their first language. So medium is not at all a problem for them. They can use English as naturally as they breathe. And what is more important is that these writers have lived abroad for major part of their life, so they have imbibed and assimilated the Western trends and it lends them the distance to have an objective view on India and Indians. These writers have come across many Englishes of the world and showed the world their English.

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## **Book of the week: 99 Ideas and Activities for Teaching English Learners with the SIOP Model**

This long-awaited new book by acclaimed authors MaryEllen Vogt and Jana Echevarria offers research-based, SIOP®-tested techniques for lessons that include the eight SIOP® components. The 99 ideas and activities in this book include a few familiar techniques that have been shown to be especially effective for ELLs, as well as many new ideas for SIOP® teachers. All promote student-to-student and teacher-to-student interaction and involvement proven to be so necessary for English language acquisition and content development. This book is surely to become an indispensable resource for teachers of English learners.

### **What makes 99 Ideas and Activities for Teaching English Learners with the SIOP® Model a must-have?**

Offers step-by-step directions and examples of content and language objectives for all ideas and activities.

Provides use-tomorrow ideas and activities for implementing the eight components of the SIOP® Model.

Includes 12 sample lesson plans that illustrate how a particular activity can be effective for ALL students, and all of these sample lessons are adapted for both elementary and secondary students.

Features classroom-ready content and language objectives for all relevant activities.

### **Readers' Reviews:**

S. Gorman (Arizona, USA)

“I bought this book to go with a 5-day, 45-clock-hour SEI course. We’ve actually done some of the activities in class and the majority require planning, but not too much prep time. The book is well-written and organized in a logical fashion. A good resource for teachers who deal with a lot of ELL students (like here in central AZ.)”

Heidi Fishel (Indianapolis, IN United States)

“This book is like the bible for teaching ESL!!! There are 99 strategies (hence the title) that each have content and language objectives (when appropriate). LOVE THIS BOOK!!!!”

Get more information and buy this book by clicking this link:

<http://www.amazon.com/gp/product/0205521061?ie=UTF8&tag=read034-20&linkCode=as2&camp=1789&creative=9325&creativeASIN=0205521061>

## GUIDELINES FOR CONTRIBUTORS

- 1. Papers / Articles:** All articles should be computerized using double-spacing, including tables, references and footnotes. Submission of manuscripts should be done in electronic form only. Electronic version of the article/research paper should be e-mailed to the Editor, ELTWeekly at [info@eltweekly.com](mailto:info@eltweekly.com).
- 2. Abstracts:** An abstract in approximately 200 words should assist the article.
- 3. Abbreviations:** No stops are needed between capitals e.g. ELT, IELTS.
- 4. Figures and Tables:** Tables should be numbered sequentially with Arabic numerals.
- 5. Notes:** Notes should be consecutively numbered and presented at the foot of the page.
- 6. References:** References in the text should follow the author-date system. The complete reference list should be given at the end of the article. They should be in alphabetical order.
- 7. Book Reviews:** Book reviews must contain the name of the author and title / subtitle of the book reviewed, place of publication and publisher and date of publication.
- 8. For Event Submissions:** Please submit your event details at least 30 days prior to the event.
- 9.** For a **more detailed stylesheet**, please write to The Editor, ELTWeekly at [info@eltweekly.com](mailto:info@eltweekly.com).