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Teacher presence in EFL-learners' (re-)creation of text for literary text comprehension

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In anglophone countries, creative writing as an established university course of studies aims at preparing budding authors for their future profession. Creative writing in the context of teaching English as a foreign language at school in Germany is related to the methodological principles of action- and production-orientation. The latter focus on the learners' response to literary texts thereby allowing them to combine literary text analysis and creative alternations of the texts under discussion. The question arises as to what aspects of a teacher's presence in an EFL-classroom facilitate pupils' creating imaginative texts of their own. Moreover, if the texts created by EFL-learners are designed to be performed, the teacher's presence directing their pupils from written productions to oral performances needs further substantiating. In this paper, it is claimed that the success of creative writing and performing the texts produced largely depends upon the English language teacher's presence vis-à-vis subject matter knowledge, classroom management, and rapport to their pupils. In this way, teachers make their learners experience creative writing not only as a form of comprehending literary texts, but also as a way to help students reflect upon their roles as writers, learners, and performers of English as a foreign language.

1 Introduction: teacher tasks and teacher presence

The tasks of English language teachers are manifold. They include teaching (i.e., planning, conducting, and evaluating lessons on the basis of various methods), educating (i.e., helping students to gradually become self-reliant and take responsibility for their own learning), assessing pupils' achievements (i.e., providing feedback on both pupils' oral and written performances), advising (i.e., providing pupils with extra support and information on where to seek professional help when needed), and innovating (i.e., incorporating new developments in the field of teaching English as a foreign language into their teaching practice) (Bosenius, 1992, p. 22). Whilst each of these tasks constitutes a field of English language teaching methodology in its own right, the question of a teacher's bearing in their EFL-classrooms, the major part of which relates to their presence, has rarely been scrutinised. Yet, the way a teacher addresses their class, the way they use the space in their classroom and how they employ their voice, facial expressions, and gestures equally impacts on the relationship with their students as well as on the pupils' learning processes. Whereas this

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applies to any school subject, in a foreign language such as English, the teacher's attitude towards the anglophone countries and their literatures and cultures as well as their own proficiency in the language further add to their presence in the classroom. Thus, the notion of presence may be studied with regard to teaching in general as well as to teaching English in particular. Noticeably, it may be related to any specific topic learners deal with and the skills they are supposed to develop thereby.

While dealing with fictional, literary texts in English, pupils are required to gain a cognitive understanding of, for instance, concepts like plot, character, setting in space and time, narrative points of view, etc. While reading poetic texts, they will encounter a plethora of structural (e.g., iambic pentameter) and phonological devices (e.g., alliteration, alternate rhyme, etc.) alongside morpho-syntactic (e.g., chiasm, ellipsis etc.) and semantic figures (e.g., metaphor, oxymoron, etc.) (Thaler, 2008, pp. 130-134). Too strong a focus on said stylistic devices has yielded a situation in which "[p]oetry is sometimes treated in our classrooms as collections of devices to be logged, a technical rather than an enjoyable or aesthetic experience." (Warner, 2011, n. p.) This can also be said about analyses of narrative texts that are too much geared towards form rather than content. In this way, pupils hardly interact with the given text and tend to feel a cognitive overload. As a counter measure so-called action- and production-oriented forms of dealing with literary texts entered the curricula for English as a foreign language in the German federal state of North Rhine-Westphalia in the late 1990s. Literary text analysis and creative alternations of the texts under debate are to engage pupils more actively in comprehending literature through text modification, that is, (re-)creation of text. Yet, in as much as teachers are needed in cognitive ventures of the EFL-classroom, they are even more indispensable in their whole presence when encouraging pupils to become creative themselves.

Throughout this article, the role of teacher presence will therefore be examined with regard to pupils' modifying base texts they are dealing with in class and their performing the texts they have produced. After a brief elaboration on teaching English literature in German EFL-classrooms (section 2), central aspects pertaining to the notion of presence as well as crucial questions regarding teacher presence in literary EFL-classrooms will be outlined (section 3), before a practical example will illustrate how to apply the theoretical findings to the English language classroom (section 4). The outlook (section 5) will be concerned with the relevance of reflection for teachers to become truly present in their EFL-classrooms.

2 Teaching English literature in German EFL-classrooms

As far as teaching literature in English language classrooms at the upper secondary level (grades 11 – 12/13) is concerned, for years, if not decades, 1970s' New Criticism has yielded a purely cognitive-analytical approach, since

> [it] describes the literary product as a self-sufficient and autonomous object, or else as a world-in-itself, which is to be contemplated as its own end, and to be analyzed and judged solely by "intrinsic" criteria such as its complexity, coherence, equilibrium, integrity, and the interrelations of its component elements. (Abrams, 2005, p. 52)

Close reading as the central procedure of New Criticism is highly teacher-centred in so far as the teacher directs the literary discourse in class towards an expected outcome. Yet, reader-response criticism and reception aesthetics make for more student-oriented approaches to dealing with literary texts, thereby including pupils' affective reactions to the text at hand as well as their pre-knowledge regarding its genre and the themes dealt with therein. This means that

> matters that had been considered by critics to be features of the work itself (including narrator, plot, characters, style, and structure, as well as meanings) are dissolved into an evolving process, consisting primarily of diverse expectations, and the violations, deferments, satisfactions, and restructuring of expectations, in the flow of a reader's experience. (Abrams, 2005, pp. 265-266)

For pupils to have experiences as readers, they need the chance to react to a text on an individual basis which also gives the teacher an idea of their strengths and weaknesses in the field of literary text comprehension. Individual approaches to a literary text can then be negotiated in the plenary of the EFL-classroom to finally arrive at a viable analysis of the text that is the result of negotiation of meaning on both the pupils' and the teacher's part. Hence, teachers encourage pupils to become actively involved with the text applying both action- and production-oriented forms of dealing with a base text. Further, performance-oriented activities may be used to expand the pupils' interaction with a text.

Action-oriented forms of dealing with a literary text are related to various channels of perception that pupils might use to articulate their understanding of a literary text. In this vein, they can try out different modes of speech while reading a passage of a text or a complete text aloud including modulating their voices; they can select background music to explain the mood generated in a text; they can create visual representations of a text through illustrations, advertising posters, photos, and they can present their understanding of a text through movement and dance (Nünning & Surkamp, 2009; Ferguson, 2014).

Production-oriented forms of dealing with a literary text are geared towards, for one, written reactions to the text through, for instance, documenting first impressions in form of reading logs and mind maps, writing critical reviews, or designing blurbs for a publication, etc. Secondly, pupils are encouraged to modify the text at hand. Such alternations of the base text include rewriting a literary text into a different text form, for example, a poem into a diary entry, adding one or several stanzas to a poem under debate, creating a different ending or beginning to a text, rewriting a story from another character's point of view or in another setting, writing one's own text in accordance with the format presented (Grimm et al., 2022).

Performance-oriented activities of dealing with a literary text partly overlap with action-oriented activities in so far as drama activities, such as freeze frame, scenic play, or good angel, bad angel (cf. British Council Hong Kong 2008/2009), to name but a few, have become a regular staple in English literature classes. There is a difference between action- and performance-oriented activities on the one hand and production-oriented activities on the other, since the latter embody written reactions to a text and therefore constitute forms of creative writing: "*Creative writing* is a close relative of aesthetic reading because the ambiguities and gaps of literary texts give rise to the imagination and creation of learner texts." (Grimm et al., 2022, p. 188) Creative writing as outlined here is to be understood as the (re-)creation of – a base – text to enhance learners' understanding of said text.

Even though these activities turn pupils into active agents rather than assigning them the role of passive recipients of a literary text, there are two caveats that need considering: action-oriented and production-oriented forms of dealing with a literary text serving the purpose of literary text comprehension are not an end in itself. Nor are they to be used as springboards for individual reader reactions only, which might lead pupils away from the text. Instead, creative forms of text comprehension need to refer back to the text under discussion (cf. Nünning and Surkamp, 2009, p. 155). Thus, three component parts that make up a model of teaching literature in English become visible: *"(1) subjective response and reflection, (2) aesthetic and cultural (intermedial and critical) analysis, interpretation, and evaluation, as well as (3) creative transformation and performance"* (Grimm et al., 2022, p. 189-190). The three phases usually follow the order of their appearance. However, analysis and creative transformation can relate back to the pupils' subjective response, and they are complementary to each other. Such lesson orchestration requires teachers to be well-versed in the subject matter of literary text analysis as well as (re-)creation of text. Foremost, they need to be genuinely present in their EFL-classrooms.

3 Teacher presence in the literary EFL-classroom

3.1 The notion of teacher presence

The roles that EFL-teachers adopt in their classrooms have been dealt with by English language teaching methodologists before. Harmer (2011), for instance, points at their roles as, amongst others, controllers (surveying teacher-fronted instruction), prompters (feeding in information pupils might need), and resource (providing pupils with information on the language or the topic concerned). Whilst teachers always function as prompters and resource, their exerting control is dependent upon the teaching method applied. By way of example, in task-based language teaching, which generally comprises more student-oriented than teacher-centred scenarios, teachers are facilitators rather than instructors.[1] This does not mean that they lose control of the teaching and learning processes in class. The more independently the pupils work, the better the teacher's preparation has to be in order to initiate learning processes as interactions between the learners and the topic they are dealing with. Rodgers (2020) emphasises the relevance of a teacher's presence in this type of interaction by setting up the subsequent triangle:

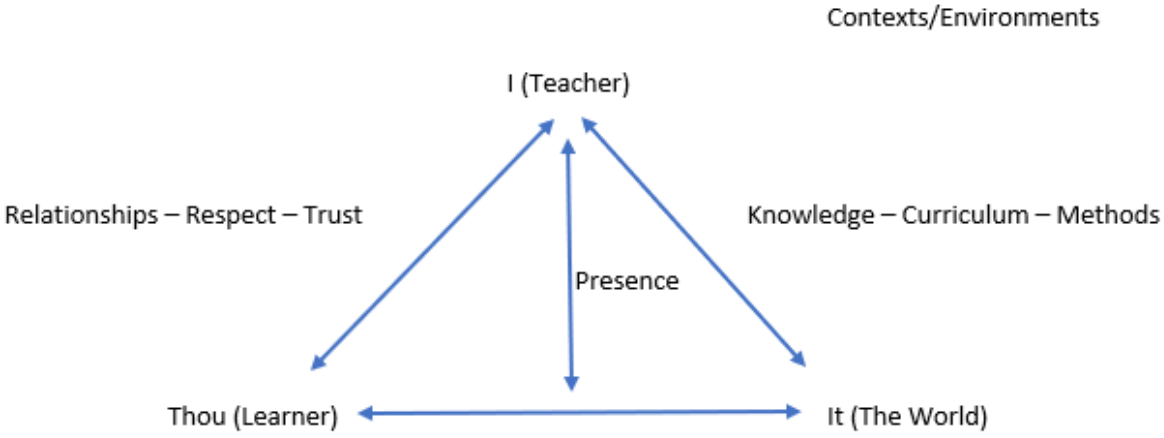


Figure 1: "The I's Interaction with the Thou-It Dynamic" as outlined by Rodgers (2020, n.p.)[2]

Since the teacher and their questions, instructions, and general behaviour impact on the way pupils process the content at hand, the left leg covers the attitude between the teacher and their pupils as one that is marked by respect and trust. The right leg symbolises the teacher's knowledge with regard to the curriculum to be followed and feasible methods to achieve their teaching goals. The vertical line in the middle of the triangle is what equals the notion of presence. This is what Rodgers (2020) calls "the I's Interaction with the Thou-It Dynamic". Furthermore, both the interaction of the learners with the topic they are dealing with and that

[1] For more teacher roles see Bach (2009, p. 317).

[2] This is a simplified version created by the author to focus on the main elements of the triangle. For a comprehensive discussion of each of the relations between said elements see Rodgers (2020, n.p.).

of the teacher exerting an influence on this learning process through their presence take place in different contexts and environments that need to be taken into consideration as well. Rodgers, for instance, refers to standards prescribed by educational policy as well as to the physical spaces of classrooms and the resources they are endowed with alongside the forces of pupils' home and family (see ib.).

The relationship between teacher, learner and content has not only been reflected upon in English language teaching methodology, but also in general teaching methodology. Referring to American philosopher and pedagogue John Dewey, Meyer (2000), for instance, substitutes the term "world" or "subject matter" at the end of the triangle's right leg with "experience" (p. 228). The experiences pupils have while dealing with a subject matter clearly constitute the essence of their learning processes, rather than some abstract content matter to be taken in. For a teacher to be not only the initiator, but also an integral part of the experiences learners have when being confronted with aspects of the world outside school at school, one aspect is key, namely awareness. "Awareness means assessing what students have said and responding appropriately." (Harmer, 2011, p. 35). Even (2020) pairs this awareness with being able to react to the unforeseen and the unpredictable, when she says: "Being present is a fundamental requirement for any teacher: developing the intuition to decide what is needed in a given situation and welcoming the unpredictability of learning processes." (p. 10). This type of presence is to be distinguished from a more common understanding of the term which alludes to an audience being fascinated by a person's conduct. This is a distinction that Rodgers (2020) makes:

> Being present and having a presence are not the same thing. The latter connotes an impressive bearing that causes others to sit up and take notice. Having a presence means that students' attention is drawn to the person teaching. This is not the kind of presence I mean. Being present means that the teacher attends to and is tuned in to the learner and the learning. (n. p.)

With reference to the teacher's presence required for learners' (re-)creating a base text, there are several questions arising: what aspects of a teacher's presence in a literary EFL-classroom cater for pupils' venturing into imaginative texts of their own? If there are texts created by English language learners that are designed to be performed, what role does a teacher's presence play when leading their pupils from written productions to oral performances? Three domains of teaching in general and teaching English as a foreign language in particular appear to be vital in this context, namely a teacher's subject matter knowledge, the rapport they establish with their pupils, and the classroom management they employ. Applied to the literary EFL-classroom, these need elaborating on in detail.

3.2 Teacher presence in (re-)creation of text

Teachers of English in Germany have undergone a comprehensive university course of English studies that endows them with the knowledge and skills to analyse literary texts in accordance with a chosen literary approach (see section 2). The subject matter knowledge they need when working on both a cognitive-analytical and a creative level with their pupils comprises the ability to distinguish between analysing different genres of texts and their characteristic features, and 'doing' something with said texts to foster understanding. What is more, they need to be aware of the psycholinguistic processes that writing in general entails, i.e., planning, drafting, revising, and editing (Grimm et al., 2022, pp. 128-129). In addition, the knowledge about different modes of creative writing is important. This specifically concerns the distinction between (re-)creation of text and more conventional approaches to creative writing as, for example, delineated by Anderson (2006). Strategies, such as freewriting and clustering (Anderson, 2006, p. 24) that stimulate creativity and imagination on the general writer's part may also be helpful for pupils' text production in the literary EFL-classroom.

To establish a kind of rapport with their students which makes them feel safe enough in their EFL-classroom to venture into texts of their own, it might be advisable to insert one or two preliminary lessons, in which pupils and teachers alike share their ideas on the relevance of literature, writing, and creative writing. Offering and discussing examples of a teacher's own attempts at creative writing may enhance the pupils' willingness to embark upon their creative journey.

Classroom management is closely linked to creating a welcoming and inspirational learning atmosphere, in which pupils may work on the above-mentioned issues in solo work, pair work, or group work in accordance with their interests and needs. In today's heterogeneous classrooms, there are bound to be groups of learners who have more or less contact to written, let alone literary texts outside school. There may be talented pupils in a class who have started publishing their own texts in blogs or Internet forums. Others, however, may shrink away from any literary text that they do not have to read for school. Thus, teachers need to provide support in terms of language resources and tools for pupils' research. During pupils' independent work, 'floating' between pairs and groups may signal to the pupils that they can ask for help, if needed. Yet, teachers also need to respect pupils' working privacy. This is why, an alternation of physical presence in terms of proximity and movement (Harmer, 2011, p. 35) is needed. Above all, an atmosphere of trust and serenity increases pupils' participation in creative writing.

3.3 Teacher presence in pupils' performing their own texts

When it comes to pupils' performing their own texts, EFL-teachers need to know about drama activities in general (e.g.,, Neelands & Goode, 2015) and about the relevance of requisite warm-up and reflection phases. Furthermore, they need to know what means to use to overcome pupils' apprehension when performing in front of an audience.

The rapport between teachers and pupils in drama work is a special one. To start with, it is highly important that teachers in their literary English language classrooms outline drama work as being non-judgemental. Reinforcing students' strengths and encouraging further improvement is part of a particular feedback that is geared towards encouraging pupils to perform in front of their class.

Classroom management in drama lessons requires teachers to provide for props and adequate space to act as well as, occasionally, also to act as teachers in role, or as prompters for language and other issues. Finally, giving appropriate instructions to keep students focused on the drama activity is equally imperative. This is particularly challenging for EFL-teachers who are generally not used to applying drama activities in their EFL-classrooms. A concrete example is helpful here.

4 Practical example

4.1 "I Am" by Titilope Sonuga: themes and classroom activities

At the beginning of the 2020s, Nigeria replaced India as an additional, obligatory anglophone country in the A-level examinations of the upper secondary level in the German federal state of North Rhine-Westphalia. That is why, the subsequent example of a poem by Nigerian-Canadian poet Titilope Sonuga shall serve as an example of how to combine literary text analysis, (re-)creation of text, and performing own texts in the literary EFL-classroom.[3] From a learning perspective the website "lyrikline" https://www.lyrikline.org/en/poems/i-am-12591 is a beneficial resource, since pupils can read the poem themselves or listen to a reading provided by the author herself. Learners may also profit from a translation into German that is offered on the website.

[3] The poem "I am" by Titilope Sonuga is briefly dealt with as an example of a female voice from Nigeria in a contribution to a work on intercultural learning in English language teaching with a focus on Nigeria (Bosenius, 2020, p. 89).

I Am
I am
gap tooth black girl
back corner of class
scribbling left-handed
poetry on blank paper
save the school's
curriculum for later

I am
overflowing tales by moonlight
trickling off the tip
of my grandmothers tongue
you will find my mother
tongue here
fast and fluent Yoruba
criss crossing English
hidden messages in
prose and proverbs
call it Yorubanglish

I am
the miracle of melody
nestled deep in the groove
of rich hi-life rhythms
a child
of the marriage
of hip-hop and afro beats
you can hear our voices
pulsing beneath the skin
of a talking drum
commanding hips to move
without caution
but caution
this is where a woman is born
where she learns the infinite
connection between her waist line
and the baseline

I am
sky high gele
bold and beautiful
meets stretch skinny jeans

we redefine style
wear our stories around our necks
and from our ears
so we never forget
the voices of ancestors

I am
what they never
taught you in history books
legacies of age old traditions
incantations of ancient griots
a nation of story tellers
the beautiful and the broken
the struggling and the surviving
the ones they said
would never make it

this is who
I am

Several pre-reading/-listening activities are feasible to begin the work on the present poem. Pupils might be asked to read the information on Nigerian poet Titilope Sonuga as presented on "lyrikline" to inform themselves about the author of the poem. They could be invited to muse upon the title of the poem "I Am" and collect their ideas regarding the content of the poem in a mind map (e.g., using mentimeter).[4] They could also enter into a brief discussion in groups exchanging their views on the question what aspects of a person might be touched upon in a poem entitled "I Am". Hence, their thoughts and feelings are directed towards issues of identity formation.

While-reading/-listening activities may include pupils listening to the audio version of the poem while reading it and highlighting the different themes the speaker of the poem talks about. They could also mark those (cultural) concepts mentioned in the poem they are not familiar with. For instance, the following themes were identified and included in a portfolio required to be handed in during the Covid-19 pandemic towards the end of the summer term 2020 by a student working on her own: home, culture, history; writing, poems, storytelling; language, speaking, voices; music, rhythm, dancing.[5]

[4] A digital application such as mentimeter provides teachers and students alike with the opportunity to collect ideas as in a survey whose results may be instantly shown on a whiteboard or screen in the classroom.
[5] The student was one in a group of 19 who participated in a Master's seminar of English language teaching methodology entitled "Teaching Post-Colonial Poetry in English" held by the author during the summer term 2020.

Post-reading/-listening activities focusing on literary text analysis could comprise small group examinations about those themes in the poem that hint at Nigeria as a country as well as at its culture.

Thus, the three major ethnic groups, i.e., Yoruba, Hausa, and Igbo may be addressed. Further, the invention of Afrobeat by musician Fela Kuti as a representative of Nigerian music may be discussed. Lastly, the struggles alluded to may be taken as an incentive to investigate the social, political, and economic situation of this West-African country.

4.2 Feasible forms of pupils' creative work

Post-reading/-listening tasks focusing on (re-)creation of text may include pupils turning the poem into a diary entry, thereby changing the genre of the text, or pupils writing their own poem entitled "I Am". A digital alternative that could be offered to pupils is to make them create a Power Point Presentation of no more than five slides that mirrors their self-image. They could use pictures or brief video scenes that convey the essence of who they are in their eyes.

The same university student mentioned above delivered the following solution to the task of turning the poem into a diary entry:

> Dear Diary,
>
> who am I? It`s so confusing. I know who I am but people don`t seem to understand. I am just a normal girl. A gap between my teeth, left-hander, not very noticeable at school sitting on my seat in the last row right next to the window. I am one of them.
>
> But there is my language. Am I less Nigerian because I speak English too? Or am I less Canadian because of my fluent Yoruba? These two languages don`t seem to fit together. But which language should I chose [sic]? I can`t decide in favour of one and against the other. I am both. And both are important to me. But people are used to clarity. Canadians speak English and Nigerians speak Yoruba. In this society my mixture of two languages simply doesn`t seem to fit in.
>
> I see it everywhere. The music, fashion... I am not either hip-hop or afro beats. No, I am both. I am a mixture of traditions. I bring together two lifestyles that are so different from each other.
>
> But what choice do I have? I can´t change who I am, and I don`t want to. I don`t want to hide. I want to show the world who I am.

Post-reading/-listening activities focusing on performing the (re-)created text could entail pupils' performing their poems at an imaginary poetry slam. After making themselves familiar

with that genre, they could recite their newly created poems in groups of three. Here, they can apply typically performative elements of presenting poems in front of an audience, namely making eye contact, using facial expressions, gestures, objects, their posture, and the space around them as well as enacting emotions that the poem contains (see Bosenius, 2017, p. 63). While they are doing so, one of the pupils will pay attention to the content presented and the other one to the way the pupil is delivering their poem, thus assessing the performance for the purpose of giving feedback.[6] After the performance, they are invited to talk about how they felt while performing and to listen to their partners' feedback. To turn the pupils' creative work into an emotionally and cognitively rewarding experience, the teacher needs to be attentive regarding the subject matter under discussion, the rapport to their pupils, and the classroom management to be employed.

4.3 Requirements for teacher presence

In terms of subject matter knowledge, teachers need to find out about pupils' attitude towards the topic(s) of the poem, i.e., home, culture, language, storytelling, dancing, music. As these concepts are rather abstract, teachers will have to assess their pupils' ability to deal with such concepts. Naturally, teachers will determine the linguistic resources required to deal with the base text. Lastly, teachers will have to elicit pupils' skills of employing digital media for their (re-)creation of text.

To establish a rapport with their pupils that fosters pupils' willingness to venture into previously unknown creative activities, teachers are well advised to grant their pupils the freedom to present those aspects of themselves they actually want to share with their peers. Poetry slams in groups of three might be a valuable preparation to become familiar with performing in front of others. Not everything that is acted out in smaller groups needs to be repeated in the plenum. In this way, pupils realise that they are not always exposed to the whole class when it comes to performing texts, they have newly created themselves. Above all, teachers need to show genuine interest in what pupils have to say, not only as learners in an EFL-classroom, but as humans who dare to present facets of their personality in a school context moving beyond their usual school persona.

As far as classroom management is concerned, alternating between teacher-pupils and pupils-pupils interaction is particularly important when initiating action-, production-, and performance-oriented activities in an EFL-classroom. Since German teachers of English have undergone a teacher training period of at least 18 months after graduating from university, they will have acquired the knowledge and skills of effective classroom management which

[6] Feedback rules are either known to the group of learners or they need to be developed together with the pupils at the outset. For rating scales that help pupils structure their feedback see Bosenius (2017).

they will refine once they are responsible for their own EFL-classrooms. Hence, their instructions should always be conveyed in a clear and friendly manner so as to encourage pupils to extend their work on the foreign language into work on their own personalities. Regarding the present poem, repeated encouragements may help pupils to think about what makes up their identity and to find adequate means to present the former to their peers in English as a foreign language.

5 Outlook: reflection-on-action and reflection-in-action

As pointed out in this article, literary texts are a means for learners of English to become involved with the world, different cultures, and the foreign language itself. If they gain this experience in the context of an EFL-classroom, they usually obtain multiple opportunities to engage with literary texts on a cognitive level. To account for their emotional approaches to a piece of literature, pupils are also offered creative forms of dealing with a base text by means of (re-)creation of text. Thus, when pupils rewrite a text, they process its content on an affective level on the one hand and develop their skills of self-expression on the other. Further, pupils can employ multimodal presentations as a form of visualised literary text comprehension. Lastly, performing the newly created texts may further foster individual creativity and peer interaction.

In so far as a teacher's presence directly impacts on the pupils' interaction with the literary texts at hand, it is mandatory that it include a sound expertise in the literary genre, topic, and drama conventions as well as familiarity with the cognitive, emotional, and performative prerequisites on the pupils' part (knowledge). Most importantly, the teacher's presence needs to be perceivable by pupils in a way that they feel respected and seen (rapport). Last but not least, it is to be conveyed in manifold forms of interacting with pupils on a scale from closer guidance to trust in pupils' independent work (classroom management). EFL-teachers face an additional challenge in so far as they function as language models and providers of feedback on the pupils' use of the foreign language. Therefore, they need to find a balance between providing suitable input and modifying their pupils' output.

For teachers to become aware of these factors constituting their own interaction with their pupils, constant reflection upon their own teaching after lessons is needed. Only then will teachers be able to react spontaneously to the unexpected and unpredictable in their literary EFL-classrooms. This is what Rodgers (2020) means when she says:

> In essence, I consider structured reflection-on-action (a slowed-down reflection done after action, looking back) to be training for reflection-in-action (thoughtful in-the-moment decision making), the whole of which I equate with presence. (n. p.)

Undoubtedly, teachers need time to acquire a professional attitude consistent with these requirements of teacher presence, and the latter should be made a subject of teacher training both at university and at school. Nonetheless, during every phase of teacher training, teacher trainers need to point out to budding teachers of English that they will modulate their teacher presence based on their individual teacher personality which is itself 'under construction' throughout their professional lives.

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