Original Paper

The Pilot Model for Teaching Written Presentation:

Writing of the Imaginary Text as a Sample

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Abstract

Arabic is considered one of the most important components that constitute the national, cultural, individual, and collective identity of the Arab pupil. On the one hand, it has a fundamental role in the pupil's life because through it, he expresses his thoughts, his feelings, and his needs. On the other hand, through it, he acquires and creates knowledge.

However, this language is facing a lot of challenges that make the mission of teaching Arabic a complex one due to the phenomenon of diglossia, of colloquial Arabic (ʿAmmiyya/Darija) and Standard Arabic (Fusha). People throughout the Arab world communicate in their local dialects of colloquial Arabic while standard (fusha) Arabic is used only on formal occasions, in official correspondence, and at governmental offices.

The challenges of the era and the development of technology and sciences, and people's resort to teaching courses of distant learning, especially during the recent period of the Corona pandemic, created a need to develop new teaching methods that help the pupils master all the aspects and the four language skills: reading, listening, speaking and writing.

Since writing is the ultimate result that the pupil has to acquire and control perfectly, he also has to acquire a lot of skills and make a lot of follow-up. Due to this new development, I chose to focus in this research on a pilot model in teaching written presentation, which I have developed in response to the new circumstances and the need to provide Arabic teachers with new, systematic, gradual methods of teaching the writing skills that are based on the pupils' needs, on the one hand, and the needs of the environment and the modern era, on the other.

This study is an article in a series of forthcoming articles that will deal with teaching various literary genres through a pilot model of teaching written presentation. I chose to start here with the genre of imaginary fictional writing that is based on the existence of events of fantasy weaving, which cannot take place in reality due to the challenges and aesthetics that exists in this kind of fictional art.

Keywords

pilot model, written presentation, imaginary text, challenges, literary genre

1. Theoretical Introduction

The Arabic language in Israel faces specific challenges, besides the commonly known phenomenon of diglossia, namely, the existence of two levels of the same language. One level is Standard Arabic, which is used on official occasions, in literary writing and teaching, and Colloquial Arabic (ʾAmmiyya/Darija), which is the spoken Arabic that is used in everyday communication (Note 1). It deserves mentioning that the use of Standard Arabic is limited, and is often exclusive to the fields of official life and narrow cultural circles (Note 2).

In addition, the Hebrew language is dominant in all fields of life as a means of communication, at academic institutes, and in all fields of public space. These circumstances and challenges make the mission of teaching Arabic a complicated one, especially that the Standard Arabic in Israel comes at the bottom of the ladder, while colloquial spoken Arabic comes at the top of the ladder in actual practice, followed by a mixed variety of Arabic and Hebrew, a mixed variety of Arabic with English, followed by Hebrew and English, and Standard Arabic comes at the end (Note 3).

The role of the teacher in teaching any language starts from the necessity to make it closer to the pupils, loveable to them, and part of their life through extensive reading, through writing, and by giving special effort to developing their critical thinking in order to bring up an enlightened person, who is proud of his language, independent in his approaches, and is skillful in the four aspects of the language: Reading, Listening, Speaking and Writing, and is able to use the language in a written and oral way correctly.

In the context of our speech about the challenges of teaching Arabic as a mother tongue, it is necessary to point out the necessities that the era of digitalization has imposed, besides the tension and confusion that the Corona pandemic has imposed on the pupils and their parents, and to a larger degree, on the teachers, who found themselves facing a new reality that is completely different from the reality that they used to know. After closing all the schools in the country, they found themselves obliged to move to distant learning and teaching, though they had not been trained to it or acquired the aids and tools that help them to plan meaningful and qualitative lessons.

In the midst of this new reality, it was necessary to address the teachers' needs, mainly 'mother-tongue' language teachers, who were given the major responsibility and challenge, especially that mastery of reading and writing the mother-tongue constitutes the tool of success in other subjects, because the pupil needs the right reading comprehension skills in order to understand any text that he reads in any field, and to express his thoughts and arguments in writing about any teaching subject in the right way. Probably, the complex basics on which the components of written presentation are based make its teaching one of the most difficult and complicated missions.

The importance of written presentation lies in its consideration a human activity and a mental aspect that depends on the pupil's cognitive and linguistic store and his ability to employ them in a good way (Note 4).

1.1 Difficulties of Written Presentation

Research and references that deal with written presentation pointed out the issue of the difficulty that the pupils face in writing, and they consider this weakness as an undeniable issue and a phenomenon that does not need a proof (Note 5). These difficulties were noticed among different age groups—the elementary, the junior high school and the high school pupils. Actually, the difficulties were not exclusive to school pupils as they were also noticed among university pupils (Note 6).

It is possible to point out here two axes that are related to the causes of the pupils' weakness in written presentation: the axis of the teacher, and the axis of the pupil (Note 7). Some of the causes that are related to the teacher maintain that "some Arabic teachers do not train their pupils on how to make a conversation in a correct language". Besides, they do not train them on speaking a lot about their expertise and observations in a correct language. Some teachers often resort to the employment of spoken language in passing some teaching materials or even conducting a discussion or a classroom debate (Note 8).

However, the causes that are related to the learner include the following: the learner uses the spoken colloquial language in his communication in his society, which makes him feel that Stansard Arabic (fusha) is not his daily life language. Besides, lack of extensive reading leads him to employ a rarefied or broken language when he needs to express himself in writing (Note 9).

These difficulties become sharper in a distance-teaching environment because the teacher has to give a large effort to build up teaching-units that are characterized by motivation, suitability, flexibility, and efficiency. In the light of the difficulties that teachers have faced in this field, it has become necessary to draw lessons and provide the teachers with the tools and mechanisms that they lack, and prepare them for teaching during a period of changes and crises, by constructing a pilot model for teaching written-presentation. This model, which I developed is based on 5 gradual stages of teaching written-presentation. These stages integrate technical and non-technical tools, and give special attention to the employment of the audio-visual sense, and strategies of higher-thinking, which helps the pupil to organize his thoughts and internalize the learned material in an aim that he/ she will employ them and implement them later.

This research depends on a group of researches that confirm the difficulty in teaching 'written presentation', and consequently, on the teaching curriculum of the Ministry of Education in Israel, which recommends variation and diversity in teaching methods, tools, and activities, and provide the pupils with a climate of freedom and encouragement, and turning the teaching process into a constant process of dialogue and meaningful discussions (Note 10).

The Educational Curriculum of Arabic in Israel in its two parts of the Elementary School Curriculum, and The High School Curriculum defined the fields of written presentation as follows:

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- Presentation from the perspective of performance or form is the editorial presentation, and it is done orally or in writing; and

- Presentation from the perspective of the object, the subject or the content, and it can be functional or creative.

1.2 Functional Presentation

This type of presentation is used to express social situations that the individual undergoes throughout his life. It also provides the reader with information about certain phenomena or historical events or one of the important issues in life. The functional text consists of paragraphs that include facts, data, opinions, attitudes, descriptions, explanation of operations, and changes that are related to an introduced phenomenon. Functional texts include the following types:

a. Informational Texts, which include: descriptive-informational news; educational news; registries; journalistic news, and reports.

b. Persuasive Texts, which include: messages or letters, announcements, petitions, opinion articles, and application forms or questionnaires.

c. Indicative guidance and activation texts (Note 11).

1.3 Creative Presentation

Creative Presentation is characterized by being artistic in presentation and performance. We feel in it a desire to influence the listener, and it is considered one of the finest and highest types of presentation and the most capable type that entertains and influences the listeners or readers. We find in it feelings that reveal what is taking place within the writer. Its phrases and presentations are carefully selected, and thus, they thrill the souls of the receivers whether by sadness or pleasure (Note 12). In this type of presentation, the speaker or writer describes his thoughts, reflections, feelings and emotions, and conveys them to other people in a touching and suggestive way, and tries to make them feel what he felt while he lived those thoughts and feelings.

Some of the literary texts are:

- Poetic texts, which include: poems, songs of various types.

- Prose texts, which include: stories, plays, articles, novels, biographies, autobiographies, reflections, and personal messages (Note 13)

1.4 Methods of Teaching Written Presentation

As for the methods of teaching, the Educational Curriculum of the Ministry introduced only general recommendations and suggestions regarding the methods of teaching Arabic in general. We depended on these recommendations in building the pilot model that is specific to teaching written presentation. The curriculum of the Post-Primary School stage pointed out the necessity of diversity and integration between the frontal method (lecture), the method of learning in homogeneous and heterogeneous groups, the comprehensive appropriate method, the dialogical method (discussion) of problem-solving and interaction between the teacher and the pupil. It is the method of learning by searching out of curiosity, the computer-assisted learning method, and integration of distant-learning tools and aids in

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order to transform the learning process into a private, active and interesting process that is related to the world of the learner and his abilities (Note 14).

The Curriculum of Post-Primary School also recommended that arts and creativity should be integrated in the teaching-learning process. It also recommended the transformation of abstract knowledge into concrete knowledge by means of sound, image, color, illustration, music, dramatization, embodiment, comparison, and exemplification by examples from the lived reality, which are close to the world of the pupils (Note 15).

Though these recommendations are not concerned only with the field of written presentation, but deal with teaching Arabic in all its fields, we adopted them in building the pilot model, and the teaching units that it includes confirming what is mentioned in the book *Fusul fi Ta'lim al-Lugha al-Arabiya wa al-Ta'bir* that the talent in presentation is developed by acquisition and training, and it is necessary that we devote for it time and effort and work on teaching written presentation in an organized way that guarantees gradual training and development of curiosity among learners and express it (Note 16).

The curriculum introduced methods of teaching written presentation that emphasize the necessity of diversity in tools and activities such as: reading with them an expressive typical model reading, integrating heard, written, and visible texts, giving the pupils the opportunity of reading, reciting, and writing through small tasks. The curriculum points out the stage of planning (pre-writing), the stage of drafting, the stage of organizing, and explains each one in an illustrative theoretical way (Note 17).

2. The Pilot Model in the Teaching of Written Presentation

The pilot model in teaching written presentation constitutes a qualitative breakthrough towards achievement of higher goals in simplification of the process of teaching written presentation, and enabling the pupils in this field, and Improving their skills and scientific abilities and arousing the pleasure of learning and suspense in an environment that accompanies the age we are living in.

Our model aims to develop the pupil's ability to think, to provide his imagination with the elements of growth, invention and connection, to motivate him to be creative and to improve his performance and scholastic achievements.

This model is based on gradual stages of teaching written-presentation, which are:

1) The Preparatory Stage: This stage includes preparation of lesson plans and different tools that put the pupil at the center of attention. The teacher exposes the pupils actively to the literary genre that they will write about, and get acquainted with its structure and characteristics.

2) The Reading Comprehension Stage: The teacher and the pupils read a text that belongs to the literary genre that the pupils will write about in order to internalize and acquire its characteristics in a deeper way.

3) Vocabulary Enrichment: The teacher highlights the linguistic and literary aspects that help the pupil in writing.

4) The Writing Stage: This is the production stage in which the pupils apply the acquired skills and write their tasks.

5) The Self-Evaluation Stage: This is the stage in which the pupils evaluate their tasks and achievements.

3. Teaching Writing of an Imaginary Story according to the Stages of the Pilot Model

This part of the study applies the stages of teaching written presentation through introducing thoughts, activities, training, and the progression from one stage to the other. I chose the subject of 'imaginary text' due to the challenges that it includes and teachers face in their attempt to motivate their pupils, activate their imagination, and assist them to crystallize and formulate their thoughts.

The Imaginary Text is that type of stories that deals with events that do not take place in our familiar reality and depends on imagining. Among the common imaginary stories are the Science Fiction Stories that are based on imagining of inventions and scientific developments in the future, especially those that are related to Space or travelling through time, life on other planets, and meeting aliens from other planets. Some researchers added that Science Fiction deals with imagined catastrophes in the future that take place as a result of imagined scientific and technological discoveries (Note 18).

3.1 How Should We Teach our Pupils Writing of Imaginary Texts?
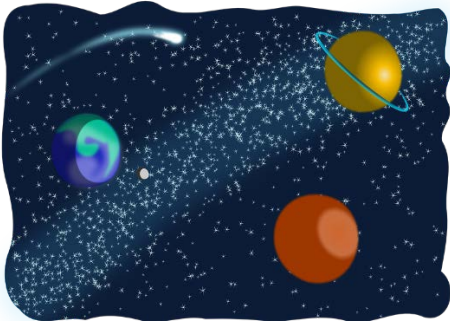
Stage One: Preparation

Preparation is the principal stage that prepares the pupils for what will come next, and it is intended to give a general comprehensive idea about the lesson or what will it deal with. The preparation stage contributes to the exposure of the pupils to the subject, raising their suspense, increasing their motivation, and preparing them to deepen their interest in the lesson. It also works on breaking the awe barrier that takes place or boredom that lies in the hearts of the pupils before the lesson starts.

How Should We Prepare for Teaching an Imaginary Text?

The Preparatory Stage aims to attract the pupils to the lesson, on the one hand, and to make them conclude the meaning of "imagination" and its characteristics. The teacher also tries to perform the activity of brain-storming, and make the pupils reflect, interact, and imagine by themselves. This process takes place through two activities:

3.1.1 A Reading Activity, Discussion, and Visual Employment

The teacher reads with the pupils a group of wise sayings about 'imagination', presents pictures that suit each saying, and then, invites the pupils to conduct a discussion, and conclude one of the characteristics of imagination from each saying and picture. Here is a table that illustrates this stage:

Saying	Picture	Conclusion
Logic will take you from A to B. Imagination will take you anywhere. (Albert Einstein)		Imagination = mixture, going away from reality, going beyond Time and Place
He who has no imagination has no wings. (Mohammad Ali Clay)		Imagination = flight of the mind, freedom, non-commitment.
Imagination is a characteristic of the productive person. Phillip Bonn		Imagination = creativity, different point of view.
There is no poorer person than a man who lacks imagination (Ahlam Mustagamni)		Imagination = intellectual richness
When the human being hears about a certain thing that he does not now about, he needs a point from which		Imagination needs motivations.

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he can start, as imagination does not start from a vacuum. (Abd Alla bin Bakhit).		

Through the above activity, the teacher invites the pupils to discover the subject of the lesson, the literary genre whose characteristics they will study, and whose type of writing they will apply. This introductory preparation puts the pupils at the center of attention rather than leaving him as an inactive receiver. He becomes an integral part in the structure of the story. The teacher does not just enter the classroom and pass to the pupils a theoretical material about the definition of "imagination" and the styles of writing that depend on imagination; the teacher embodies the subject through transformation of something abstract into something concrete by the employment of a visual aid. There is no doubt that connection between visual aids and language is something fundamental. Research has proved that and showed that the human being gets 80-90% of his expertise and knowledge via the sense of 'sight'. Through its simplicity and clarity, the picture can help the pupil to understand meanings and vocabulary, can teach him new words, build up new sentences and expressive subjects, and helps him to be open onto several new worlds (Note 19).

Dr. Zaynab Amin confirms in her research that the educational picture is one of the significant sources of visual learning, which draws the attention of the learners and helps them to formulate concepts and absorb the content more efficiently. Besides, the visual memory is considered one of the most powerful types of memory, which helps the learners to connect between concrete visual expertise and verbal expertise (Note 20). The educational picture has great importance for the teachers, too. It lends pleasure and excitement on the lesson of "written presentation", which attracts the learners, and increases the efficiency of the learning process. The teacher can employ the educational picture to clarify the content of the text or story. The picture can also be a central focus of the written presentation for the pupils, and can be an incentive to a make a brain-storming activity, and consequently, to produce rich writing products (Note 21).

3.1.2 A Visual Activity of Looking at a Given Picture and Distinguishing between What We See and What We Imagine

We present the following picture to the pupils, which is borrowed from the series of the international fictional stories of Harry Potter but the details are unclear. We ask each pupil, one by one, to mention something that he sees in the picture clearly (e.g. a pot, vapor, books, a rod, a person, a black cloak, and so on till the pupils mention all the details including the smallest ones).

In the Second Stage, we ask the pupils to explain some of the details in the picture depending on what they saw. Here, we see that some pupils interpret "vapor" as a "discovery", while others interpret it as "magic", and some interpret it as a "scientific experiment", and so on. Thus, we teach the pupils through this activity the difference between "direct reporting description" and "imaginative description", and we motivated them to conduct the activity of "imaginative description" by themselves.

3.2 Stage Two: Reading Comprehension

This stage aims to acquaint the pupils with the stylistic and structural characteristics of the literary genre in which they will write. Here, we talk about the "imaginary" fictional text, and since we mentioned in the Preparatory Activity the narrative series of Harry Potter, we can read with the pupils in this stage a few sections from this series. Below, I choose the sections in which 'imagination' appears clearly and includes the objects that Harry Potter possesses, and constitute for him a source of supernatural power, such as: the **rod**, the **cloak**, the **message** and the **hat**. We read with the pupils each section individually, and then we ask questions about the events in the text, and ask the pupils to classify them into *real* and *unreal* (fictional) events.

Section One: The Hat

> Harry looked at the magic teacher and saw her putting a chair with four legs right in front of them. Above him, she put one of the magicians' hats… it was old and dirty. Aunt Betunia would not allow it into her home.
>
> Harry thought! Maybe they have to take out a mouse from it… and he noticed that everyone in the hall focused his looks on it… and he did like them, and few seconds of silence passed… then the Hat turned and a crack was opened close to its edge, and looked like a mouth.. and the Hat started singing!

Ah.. you probably think I am not beautiful..

But… don't judge by what you see…

You won't find a more beautiful one than me…

I am the queen of the beautiful ones…

Because I am the Hat of the school of magicians and witches!

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There is nothing in your head…

That the Hat of coordination cannot see…

Try me, and I will tell you.

Section Two: The Cloak

He lifted the shiny silver cloth from the ground… its texture was strange, like the texture of water. Ron said fascinated: "It is the Invisibility Cloak! I am sure of that! Try it! Harry put the cloak on his shoulders and Ron screamed: "It is it, indeed! Look down!"

"Harry looked at his feet… but they did not exist… he ran to the mirror but did not see anything of the reflection of his image except his head, as if he were flying alone in the air, and his body completely disappeared! He drew the cloak on his head, and his image completely disappeared from the mirror!"

Section Three: The Rod

Hermione put the sleeves of her dress back and clicked her rod; the feather suddenly rose high about four feet and flew above their heads.

Section Four: The Message

Ron stretched his hand and grabbed the message from Erol's beak and opened it; the voice exploded shaking the walls of the large hall so loudly that the paint of the ceiling fell off…"You steal the car, I don't wonder if they fire you… Wait till I put my hands on you! I don't think that you didn't think about what happened to your father and to me when we discovered the absence of the car!"…

"It's disgusting… Your father is under investigation… and it is your fault! You should know that if you stretch one finger of yours that breaks the law, we will bring you back home immediately…"

Silence prevailed… the red envelope fell off Ron's hand… and it exploded and burned off; nothing stayed of it except some ashes… and Ron sat shocked… as if a strong wave hit his face… some pupils laughed … and then they returned to other talks again.

After reading these sections and extracting the phrases and sentences where "Imagination" appears, such as when the Hat starts singing, and showed it can read our thoughts; when the cloak is able to hide everything under it; when the Rod flies; when the Message speaks and reads itself. Here, we start moving with the pupils gradually into the next stage, which is the enrichment of the imaginative thoughts, and accumulate a semantic store that suits the writing of an imaginary text.

3.3 Stage Three: Vocabulary Enrichment

After we acquainted the pupils with the literary genre that they will write in, and read with them a text that belongs to the same genre to be a model in their minds, we move in this stage to the beginning of application, namely, the stage of actual writing. In this stage, the pupils are in need for a semantic store that is suitable to the subject of writing.

How does the Teacher Develop the Pupils' Semantic Store?

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As a preparatory step for writing, we ask the pupils to choose one of the objects that Harry Potter possessed, and which they desire to possess. Then they account for this choice. (The **task** is: Which of Harry Potter's objects would you like to possess? And why?). Here, we also work with them gradually and step by step:

3.3.1 Stage One: Formulation of Semantic Fields

Step One: Definition of Objects:

We define the attributes of each object through a discussion and asking questions about the texts that we read.

> **The Hat**: wisdom, understanding, taking decisions, determination, magic, frankness, strictness, cooperation. (Magic Hat, reads thoughts, reveals the hidden feelings within us, and discloses what should be disclosed, and it takes decisions to our advantage, and even if we do not agree with it, it is remains wise and knowledgeable).
>
> **The Cloak**: decoration, heavy price, observation, infiltration, concealment, freedom, rare.
>
> **The Magic Rod**: creation, magic, transformation, sleight-of-hand, substitution, authority.
>
> **The Talking Message**: exposure of the hidden, transformation into ashes, voice intonation, ruining, destruction, talking message, connects written sounds, connects our tones with its direct excitements. A talking message that destroys itself when it finishes transferring the written things verbally.

3.3.2 Step Two: Connectors

In order that the pupils would be able to account for their choice, they need connectors that can be used in explanation and justification, and there are many of them in Arabic. We expose the pupils to these words, and we can read presentations that include these words, and extract them with the pupils, and present them to the pupils in a photographed or computerized form: (لأني = because), (بسب = because), (حيث أنني = as I am / Since I am), (وذلك بسبب = and that is because of), (انطلاقا من = out of), (من = out of), (نظرا ل = due to), (كلمات ربط = connectors), (للتعليل = for justification/ explanation): (حيث أن = in the sense that), See the circles below:
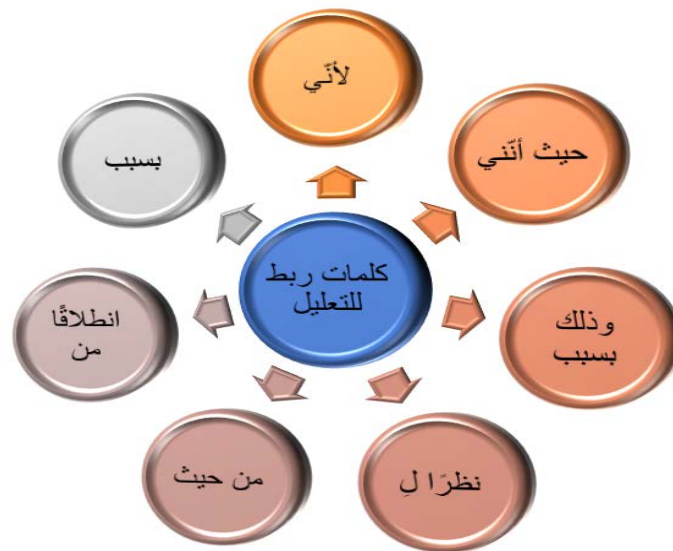
In this way, we complete with the pupils the basic stages of writing in a gradual and simplified way. After this stage, we call them to write independently, and by that, we move with them from the word (choosing the object) to the phrase (justification), and finally the complete text comes.

3.4 Stage Four: Writing

A Suggested Writing Task:

Write a story that depends on Imagination, inspired by the following pictures below. The pictures are arranged from left-to-right:

We remind the pupils of the importance of arranging the task in paragraphs, and making the thoughts clear. Besides, we ask questions about the narrative elements that they will add to the text such as: time, place, characters, events, etc.… Then, we give them enough time for writing.

3.5 Stage Five: Evaluation

Evaluation is considered an important stage in the learning process. It is recommended that pupils should be trained to evaluate what they write so that they look at their product through the eyes of a critic, and in the future, they get used to write in a more accurate way. In this model, we move from Evaluation تقييم to Correction and Improvement تقويم, namely, from judging something and defining its value to correction, moderation, improvement and development. In this regard, our goal stops to be our judgement on the learner by success of failure through the system of traditional examinations. Our mission exceeds that to diagnosis and treatment, which takes place through building a rubric that helps the pupil to know the sources of his strengths and weaknesses in his writing, and to moderate the level of his writing till he reaches the required level.

3.5.1 How Does the Rubric Achieve Quality Standards?

The rubric is clearly characterized by its language, and its being prepared for the pupils' employment. The language of the rubric and its approach are suitable to the pupils' employment, too. The most significant characteristics of the rubric are:

a) It is *comprehensive*, which means it is not exclusive to measuring only one aspect of the required aspects and skills;

b) It is continuous, which means that it accompanies the teaching process in a constant way;

c) It is economical, which means that it saves time and effort;

d) It is cooperative, which means that it is established on cooperation between the teacher and the pupil, or between all the pupils together, which helps them to move from one teaching situation to another.

e) Above all, the rubric is a meaningful teaching strategy that is based on experience, employment of higher thinking skills such as analysis, composition, correction and problem-solving, which turns the pupil into a central and active participant in the learning process.

3.5.2 A Self-Evaluation Rubric of the Written Imaginary Text

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Criterion/ Standard	Details of Criterion	Pupil's Commitment	Grade
Content	1. Does the pupil commit in his text to the specified content?	Yes/ Partially/ No	30 points
	2. Is the goal of writing the imaginary text clear and understood to the pupil?	Yes/ Partially/ No	10 points
	3. Is the title suitable to the content?	Yes/ Partially/ No	10 points
Structure	1. Is Time specified in the Imaginary Story?	Yes/ No	5 points
	2. Is Place specified in the Imaginary Story?	Yes/ No	5 points
	3. Is there sequence in the events?	Yes/ No	5 points
	4. Does the pupil employ the style of imagining?	Yes/ No	5 points
	5. Is the text divided into paragraph?	Yes/ No	5 points
Language		Yes/ Partially/ No	5 points
	1. Does the pupil's language suit the "Imaginary Text"? Does it include imaginary presentations that point out the extent of the pupil's distance from the employment of realistic presentations?		
	2. Does the text include spelling, grammatical or typing mistakes?	Yes/ Partially/ No	5 points
	3. Does the text include correct employment of punctuation marks?	Yes/ Partially/ No	5 points
	4. Are the sentences in correct formation and Standard Arabic?	Yes/ Partially/ No	5 points
	5. Do the words and presentations convey accurate, clear meanings that are suitable to the subject?	Yes/ Partially/ No	5 points

The work by the rubric is conducted by activation. We ask the pupils to read the criteria and study them. Then, we ask them to read the subject that they have to correct. (Each pupil can work on the subject that he wrote. Alternatively, the pupils can exchange the subjects so that each pupil will check his classmate's subject). After studying the rubric and reading the subjects, the pupil can put a grade next to each criterion separately, and then he can point out the points of strength and the points of weakness in writing. Then, he can moderate the points of weakness till he reaches the required level.

When this stage ends, the pupil will have achieved learning how to write an Imaginary Text in a gradual upward way that is based on interaction, acquaintance with the characteristics of the literary genre, working on enrichment of linguistic wealth, and then starting work on writing, beginning with the sentence, moving to the paragraph, and ending with a complete text. His performance does not end here, as he took the role of the critical teacher and evaluated his writing and moderated it, and thus, he also learned how to pay attention to the details and the smallest parts, too.

4. Conclusions

- One of the most significant conclusions of this research is that teaching languages through the employment of new computerized strategies is very likely to get the Arabic speaking pupils out of the circle of passive reception into active and serious action and interaction.

- The study also emphasizes the argument that the pilot model of teaching can change the role of the pupil`s mind from being a store of knowledge for a short time into a partner in producing knowledge and storing it in a coherent way that prevents its forgetfulness and keeping it in memory for a long period of time.

- Consequently, the learners also turn into partners in evaluation by expressing their views, giving their notes and observations, and application of the method of peer-teaching and learning.

- The experience proves that using this method creates an appropriate and interesting learning atmosphere.

- It's a modern technological method very successful method that encourages the pupil to follow and learn from his mistakes.

- It facilitates the communication between the pupils and the teachers.

- Dealing with it is becoming easier and funnier.

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Notes

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