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Research Paper

## Iranian EFL Teachers' Attitudes towards Ministry of Education Top Model Teaching Festivals

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### Abstract

Teaching practices are believed to be a determining factor in educational systems. For over two decades, the Ministry of Education (MOE) in Iran has been organizing Top Model Teaching Festivals to address the changes required to promote English teachers' professional development. Considering the high amounts of investment in such programs and their impacts on teaching and sustainable learning, this study probed into how the award-winning teachers critically view and evaluate the efficacy of such nationwide festivals. To this end, ten award-winning EFL teachers in the festivals were interviewed using a semi-structured interview protocol to qualitatively elicit their attitudes towards the program. The results obtained from the content analysis of the interview transcripts revealed that such festivals have not adequately fulfilled their main objective, which is to improve the teaching quality and potential of teachers and promote their professional development. Thus, the study calls for a reassessment of the effectiveness of such programs to find alternative ways for empowering teachers.

**Keywords:** *EFL teachers, sustainable learning, sustainable learning, top teaching models*

### نگرش معلمان زبان انگلیسی ایرانی نسبت به جشنواره های الگوهای برتر تدریس وزارت آموزش و پرورش

شبهه های تدریس عاملی تعیین کننده در سیستم های آموزشی است. برای بیش از دو دهه، وزارت آموزش و پرورش جمهوری اسلامی ایران جشنواره الگوهای برتر تدریس را جهت ایجاد تغییرات مورد نیاز برای ارتقای پیشرفت حرفه ای معلمان انگلیسی برگزار می کند. با توجه به میزان بالای سرمایه گذاری در چنین برنامه هایی و تأثیر آنها بر آموزش و یادگیری پایدار، این مطالعه به بررسی نگاه انتقادی و ارزیابی اثربخشی چنین جشنواره های سراسری توسط معلمان مقام آور در رده کشوری پرداخت. برای این منظور، ده معلم زبان انگلیسی مقام آور در جشنواره ها با استفاده از یک پروتکل مصاحبه شدند تا به طور کیفی نگرش خود را نسبت به برنامه نشان دهند. نتایج به دست آمده از تحلیل محتوای متن مصاحبه ها نشان داد که این گونه جشنواره ها به اندازه کافی به هدف اصلی خود که ارتقای کیفیت آموزشی و پتانسیل های معلمان و ارتقای رشد حرفه ای آنان است، عمل نکرده اند. بنابراین، این مطالعه خواستار ارزیابی مجدد اثربخشی چنین برنامه هایی برای یافتن راه های جایگزین برای توانمندسازی معلمان است.

**واژگان کلیدی:** معلم زبان انگلیسی، یادگیری بادوام، الگوی برتر تدریس

### Introduction

Nowadays, education serves a vital role in people's behavior and daily lives. A considerable part of this role directly involves students and how they perceive the world. In fact, addressing students' ongoing dynamics and expectations has become a critical issue in educational systems. According to Redman

(2013), this issue has led educational stakeholders to launch planning and implementing a good number of modifications within systems to pursue the notion of sustainability in learning. One determining factor which easily lends itself to systematic and sustainable changes appears to be innovative teaching practice (Soobik, 2014). In today's complicated world, how to teach students can be of great significance, and knowledgeable teachers in educational milieus may not be sufficient in dealing with diverse types of students and learning contexts. As Forghani et al. (2021) rightly put, knowledge is only one of the aspects affecting the teaching process, and teachers further need to recognize the highlighting role of learning context and to act in line with it. Moreover, the transfer of learning to the context outside classes makes the issue even more complicated. In fact, an adequate and practical teaching process is a preliminary leap to this persistent or sustainable learning on the part of learners (Gholami and Qurbanzada, 2016). As a result, traditional teaching approaches and methods may not fit in these complex learning environments and need to be modified and gradually abandoned (Khanifar, 2001).

In order to address the requirements and expectations of students in dynamically changing contexts, educational systems have set out to design active and practical plans to promote teaching practices all over the world, including Iran. The ministry of education (MOE) of the Islamic Republic of Iran has made great attempts to familiarize in-service teachers with the most modern teaching and learning methods and principles. More notably, there has been a huge emphasis on the concept of *effective teaching* or *active teaching* in education (Koosha and Yakhabi, 2013). It is believed that effective teaching can enhance students' capabilities to better realize their potentials and improve their learning skills which can eventually lead to sustainable learning (Festival guidebook, 2016). To this end, MOE has planned to hold annual teaching festivals to provide teachers with the opportunity to both present and observe the top and active teaching practices at high school levels.

Hargreaves, Earl, and Schmidt (2002, citing Torrance, 1998) state that in top teaching practice, learning is viewed as a two-folded process through which students learn and improve simultaneously. In line with the issue, in authentic assessment, students are involved in real-world tasks under the supervision of the teacher which helps them to accomplish their task through timely feedback. Mayer (1989) argues that teaching and learning are two separate processes involving different purposes, and any teaching practice may not necessarily result in learning. In other words, teaching acts as an independent variable, while learning is considered a dependent variable that should be manifested through students' behaviors and achievements (Mayer, 1989). Therefore, teaching festivals are believed to be extremely significant in making the teaching-learning cycle as interactive and fruitful as possible. These festivals mainly include a committee of model teachers who present top teaching practices, non-model teachers, and reviewers.

As noted above, in previous research, the necessity of holding teaching festivals has been fairly studied. Nonetheless, the real match between the teaching practices displayed in festivals and actual classes still remains unclear. More importantly, there is little evidence on whether model teachers present top teaching practices in festivals for extrinsic purposes, such as receiving approvals, promotions, and prizes, and employ those effective techniques in their real classes. Moreover, no earlier study has delved into the issue of what attitudes teachers themselves hold towards the model and real in-class teaching techniques and the match between the two. Despite numerous meetings with many people involved in preparing and holding these festivals and high investments to showcase good teaching practices to teachers, there has not been an in-depth and critical evaluation of how effective these programs are in the eyes of key stakeholders; namely, teachers. Thus, the present study investigates model teachers' perceptions of their teaching methods presented in festivals and real classrooms. To put it simply, the attitudes that model teachers in the field of English as a Foreign Language hold towards the contest between top model teaching practices and real-class methods are examined. In fact, in light of the aforementioned background, the present research probes the festivals' efficacy and long-term impacts through the key members' lenses. So, the following research question guided the present study:



**RQ.** What are the attitudes of model EFL teachers in Iran towards the teaching practices presented at top model teaching festivals and in real classrooms?

## Method

### Context of Study

The present study reports on the features and qualifications of top model teaching festivals and examines whether they accord with the expectations of the involving individuals and current teaching standards. A top-model-teaching-festival is an annual event to celebrate and share effective and innovative teaching practices known as best or active practices. It is a celebration of teaching excellence and pedagogical innovation that brings together the best Iranian teaching and learning practitioners. The festival allows teachers to present their innovative teaching strategies to enhance teaching and learning. Through this festival, Ministry of Education (MOE) authorities recognize and celebrate outstanding classroom teaching and the ways educators may impact students. As a result of the festival innovations, collaborative teaching practices, with the potential to be scaled nationally throughout schools, are shortlisted by the steering committee.

### Participants

The participants of this study consisted of ten male and female awarded teachers in top model teaching festivals. Their selection was based on purposeful sampling as well as their willingness. They were a pre-service, in-service, state, and private school teachers. Table 1 below presents the detailed profile of the participants. Pseudonyms are used to ensure the anonymity of the participants.

**Table 1**

*Participants' profile*

Pseudonyms	Gender	Age	Festival Participation	Teaching Experience (Year)	Major	Degree
<b>Akbar</b>	Male	40	4	18	TEFL	M.A.
<b>Maryam</b>	Female	30	3	10	TEFL	M.A.
<b>Reza</b>	Male	28	1	8	TEFL	B.A.
<b>Parviz</b>	Male	45	2	26	TEFL	B.A.
<b>Farhad</b>	Male	32	2	16	TEFL	M.A.
<b>Kazem</b>	Male	35	1	3	TEFL	B.A.
<b>Zahra</b>	Female	29	2	7	TEFL	M.A.
<b>Saeed</b>	Male	25	3	5	TEFL	M.A.
<b>Fariba</b>	Female	38	3	18	TEFL	M.A.
<b>Mohsen</b>	Male	45	4	26	TEFL	M.A.
<b>Total</b>	Female/Male	34.7	1-4 times	13.7	TEFL	B.A./M.A.

### Instrumentation

This study employed semi-structured interviews to get a holistic and inclusive picture of the attitudes of the awarded teachers. These interviews sought the participants' thoughts, feelings, and experiences. Interview themes were extracted from a thorough review of the literature. In addition, before the major study, a focus group discussion was held among the participants and researchers to gather more ideas concerning the topics to be addressed in the main interviews. Furthermore, the Iranian MOE's festival data and the experiences of the participating teachers and executive committee were used as additional sources for choosing interview themes. To ensure the content validity of the interview questions, associate professors in Applied Linguistics, examining professors in the festival evaluation committee, and professors in teacher education programs were invited to provide their feedback on the protocols. The



interview protocol included top teaching festivals and real practices, challenges of festivals, shortcomings and suggestions, satisfaction, motivation and incentives, and professional development as the main themes (Appendix B).

## Procedures

Based on the interview protocol, participants were interviewed through face-to-face and online skype sessions. Each interview took between thirty to forty minutes and was held in the teachers' native language for the ease of discussions. Participant anonymity was ensured by keeping their names, identities, and schools confidential. The participants were also informed about the purposes of the study. They were assured that there would be no value judgments in the study, and merely their opinions on the questions mattered. Later, the recordings of the interviews were transcribed verbatim and translated. Transcriptions and translation files were both emailed to the participants for verification purposes. They were informed that they could modify the files in case of any confusion or contrast. Finally, the transcriptions were content-analyzed in a cyclical manner, and the emerged themes in the final cycle were elaborated on through subsuming minor ones under more inclusive themes. This process was adhered to from the first interview until the end of data analysis. Two language experts were asked to recode the interview data to assure inter-coder reliability. The Kappa coefficient reliability was estimated to be 0.76, denoting a moderate agreement among the coders (Landis and Koch, 1977).

## Results and Discussion

The analysis of the collected data produced a number of broad themes, including great experience, wonderful opportunity of connectivity with colleagues, dissatisfaction with festival procedures, dissatisfaction with the evaluation process, heavy load of materials, unworkable theatrical presentations, ignorance of the context, inaccessibility of top model teaching practices, and follow-up discussions and workshops. Below, each resultant theme as well as interview extracts are presented.

### Great Experience

The aim of the festival is to communicate, to promote equality, inclusion, diversity, and sustainability, to foster curiosity, and to share ideas. Moreover, teachers are expected to learn new skills in a competitive environment. The festival gives the teachers an opportunity to demonstrate their best practices and find out more about interesting approaches and resources used by others to optimize student learning, show excellent teachers in action, and celebrate teaching excellence. The festival executors' main concern is sharing and circulating best and most effective practices in a contextualized and grounded way in anticipation of future teaching and learning environments. In this respect, two teachers pointed out:

1. *It is actually a wonderful chance for me and my friends to see their colleagues from different schools and to find out all about the teaching methods and learning initiatives and innovations that are happening in different parts of the country.*
2. *The Top Teaching Festivals can provide a unique arena for all teachers or even students to share their innovations in teaching and learning and can create a kind of network to be connected with each other and even the professors. This festival is open to all teachers and welcomes all interested teachers who would like to present their valuable teaching methods.*

Thus, peer observation is reported as a powerful vehicle for teacher professional development. This can be done in different ways. However, it can enable change for a better teaching profession and ultimately how teachers challenge accepted wisdom and 'self-concept' (Peel, 2005).



### Wonderful Opportunity of Connectivity with Colleagues

One of the main goals of the festivals is to improve the teaching quality at schools. Based on the results of this study, this is only possible if a connection among teaching professionals is robustly established. The top teaching festivals tend to be a great platform for this connectivity notion. In this respect, two of the teachers commented:

*3. Top-model teaching practices Festival can be regarded as the largest and the most important educational event in Iran's educational system and it can be of paramount importance for teachers and those with an interest in the world of teaching and learning. Our education system can take this chance as a very impressive and effective form of professional development among teachers. It can probably be the most cost-effective one.*

*4. Through long-term monitoring and our own teaching practices and experiences, I personally have found that any teacher who is seeking continuous improvement and professional development, and sustainable learning for his students, can learn best and get innovative ideas from his colleagues. Such professionals also need feedback from someone else, the one in whom they have trust in both professional and personal terms, for his further development,*

Most participants shared their teaching expertise with others, despite the existing barriers. The share of expertise was found to be occurring informally. Consequently, participating in festivals can be a good chance to be involved in the teacher society, and connected to other teaching-related professionals. Shim and Roth (2009) note that teacher connectivity can be paramount in teacher development programs.

### Dissatisfaction with Festival Procedures: Collaborations vs. Competitions

Teaching Festivals are planned to create a healthy competition atmosphere through encouraging effective teaching methods among practitioners. In healthy competition, individuals work to fulfill organizational goals, and there are rare instances of unhealthy competition through which individuals try to outperform each other. This type of competition is absolutely constructive and seems essential for effective teacher performance. Two teachers noted:

*5. Professional teachers are also the best learners. It is a great idea to take your time with another teacher or in a group discussion to discuss the notion of best classroom practices. Discuss each one in the context of your unique learning environment: who your students are, what they need, what they already know, etc.*

*6. However the notion of creating a competitive atmosphere among teachers has a dark side too. We cannot simply ignore those teachers whose teaching methods and classroom practices are different from ours. We must know that Teachers are not the sole controller of learning and Students are not blank slates. Teaching is not like carrying out a scientific experiment in the laboratory where through following and imitating every step get the same desired outcomes.*

All the participants unanimously agreed that the unhealthy competitive atmosphere, which the festival is founded upon, could be destructive. In such a case, getting high scores becomes the main criteria for being selected as the top teaching practice. Teachers claimed that even the steering committee held a blurred image of some items in the scoring list. This situation has eroded the desire of the teachers who have new ideas and insights to share.

### Dissatisfaction with the Evaluation Process

Based on our findings, in order to demonstrate their best practices to the referees in the festival, teachers tend to alter the external features of their lessons and leave internal features untouched. The internal features relate closely to teachers' pedagogic practices and classroom behaviors, which are considered to be similar with or without an observer. The external features (the way the lesson is planned, group and pair work, and classroom management) are those most likely to be altered by teachers in order





to comply with the perceived ideals of festivals. In this respect, research has shown that a wide range of factors can affect teachers' practices, such as their mentality, ideology, and personal characteristics (Madrid, 1995). However, in teaching festivals, the referees also tend to focus on low-order factors which are observable and, therefore, do not probably show a representative view of the teachers' normal classroom behaviors. Additionally, for various reasons, students also behave atypically during model lessons and do not provide an accurate representation of their normal learning behaviors.

As most participants argued, to be ranked among top-model teachers, one needs to manipulate his/her teaching process according to the superficial criteria listed in the scoring forms. Accordingly, the judges and supervisory committee do not devote adequate attention to the logic behind teaching practices. The following extract is a good indication of this situation:

*7. Almost all award-winning teachers at festivals are among the role models who were able to apply all of the items in the judging form to their teaching, but this does not mean that all of the activities were based on a philosophy or a particular theory or logic. The judges also do not pay attention to this issue and as soon as the requested items are done superficially, the necessary score is given to the teachers.*

The main evaluation process is primarily based on the apparent comparison of teaching models and the available items in the evaluation forms. For instance, if an activity is not much related to teaching, it may receive points simply because it is presented by the teacher and is included in the evaluation checklist. This finding contrasts with Faez and Karas's (2020) claims that teachers' perceptions of good teaching practice can be of paramount importance in the evaluation process. This discrepancy makes sense as one looks at the evaluation criteria in Iranian teaching festivals that mainly center on immediate superficial factors and are not relevant to teachers' teaching philosophy.

### **Heavy Load of Materials: Dogme and Festivals**

Interview data revealed that through model teachings in festivals teachers face an invasion of materials in the form of copious photocopies, workbooks, tapes, tape-scripts, flashcards, transparencies, and technological gimmicks. However, it is believed that students find personalized contexts more engaging and interesting. Hence, teachers should strive to encourage students to find their reading and listening texts in addition to simply talking to each other. A teacher said:

*8. All these media were repeating the same thing. And sometimes this repetition confused the audience. The teacher's own anxiety and stress in using this media were also strange. The teacher did not know where to look. Sometimes to the smartboard, sometimes to the whiteboard, sometimes to the laptop, sometimes to the big clock that showed the teaching time, sometimes to all the colored paper and the games that everyone had to do, and, sometimes to students. This confusion is a clear sign of media obsession. I wish we use the media adequately.*

This finding aligns with previous reports that simultaneous use of several teaching resources may produce undesired outcomes. For example, Tomlinson (2012) notes that relying heavily on course books and supplementary photocopyable materials would turn teachers into passive consumers. In addition, such dependence may disempower teachers and transform them into materials deliverers (Richards, 2001).

In teaching festivals, teachers usually incorporate a variety of techniques into their lessons to ensure that they address all items mentioned in the evaluation forms. In fact, the use or implementation of those techniques is of little importance. In reaction to the use of multiple materials and media in teaching, the Dogme approach was recommended, which is a teaching philosophy that goes beyond standard and traditional pedagogical methods (Sarani and Malmir, 2019). The advocates of this approach believe that students learn when they feel involved and interested in the subject. For example, if the materials are not relevant to their needs and likes, then the likelihood of information retention is slim. The solution within Dogme basically consists of removing all irrelevant materials to enhance learning among students. Thornbury (2000) stated that too many classes are invaded by lesson plans, textbooks, workbooks, tapes,



transparencies, flashcards, Cuisenaire rods, tapes, and other gimmicks, and students themselves are no longer the focus of the lesson. Thus, we think that through the Dogme teaching approach the learner factor can be more centralized in the teaching/learning process, and the top teaching festivals could turn to more helpful platforms that adequately address teaching issues.

### **Unworkable Theatrical Presentations: Barriers to Festivals Results**

Based on the findings, important barriers to managing teachers' professional development still remain. Below, three key barriers are mentioned:

- Principals do not have complete power over teachers' teaching methods, and teacher prerogatives take precedence over student needs or the application of any other method or model.
- Festivals do not necessarily identify and present best teaching practices models or weed out the weakest ones.
- Payment systems allocate outsized rewards to experience and advanced degrees and do not pay adequate attention to the best practices teaching models. In other words, being effective and using any kind of theoretically-based effective practice do not make any difference in teachers' evaluation system. This system continues to protect teacher jobs without helping to raise the bar on teaching quality.

### **Ignorance of Context: Ignorance of Student Behavior in Model Teaching**

MOE introduces some teaching practices as superior ones, as a result of annual teaching festivals, and advises teachers to follow the steps that lead to so-called successful and superior model teaching. However, festival teaching and real class practices occur in entirely different contexts. Introducing superior models in this way means ignoring specific contexts of real classes. Teaching context is one of the most fundamental factors in determining the quality and method of teaching. It is a big mistake to generalize a model to all classroom environments. The following claims clarify this point:

*10. In festivals, teachers do not know their students at all, we do not even know their names, and the teacher's so-called interaction with them is exactly 30 minutes. This makes the student's behavior completely different from what is really happening in the classroom. Finally, there is no survey of students about whether they have learned something or whether the transfer of concepts, knowledge, and teaching has been useful to them, and their opinions are completely ignored.*

*11. Students' behaviors in festivals are completely influenced by external factors, including judges, supervisors, cameramen, and other participants attending the teaching session. Another problem is that students have to face at least 5 or 6 participants teaching sessions for the same lesson and pretending to know nothing about the activities and teaching process.*

The above findings clearly reveal the underestimation of the *particularity* parameter listed by Kumaravadivelu (2006) as a feature of post-method teaching. Thus, an important factor that really diminishes the credibility of the festivals is the lack of *situational understanding* and attention to students and their behaviors. Successful teaching shows its true manifestation in students and how they behave in classes, while in the administrative process of festivals, the behavior and responses of students do not matter in the process of the evaluation system. In fact, students are not even polled for rating good and successful teachers. Throughout festivals, a very limited number of (about 5 to 10) students, all of whom are exemplary in terms of education and ethics, are selected and asked to perform all the required activities of the teacher in the classroom. Prior to model teaching, the teacher is even given time to coordinate with the students and decide on their questions. These conditions are completely different from what happens in authentic local classes. In fact, the notion of *thinking globally, teaching locally* is partially incorporated in teaching festivals, and teachers and referees seem to focus on the global aspects of teaching and overlook the local wisdom of the teachers (Albantani, 2018).



### **Inaccessibility of Top Model Teaching Practices**

Another prominent theme that emerged from the interviews was the inaccessibility of the awarded and selected top teaching models in schools and educational offices. The participants stated that despite the high cost of teaching festivals and the time and energy devoted to identifying so-called creative and active teaching models, the required materials, including the files, videos, Powerpoints, and even lesson plans, were not available at schools and educational offices. A teacher commented on this issue as follows:

*12. As a novice and inexperienced teacher, I was interested in making positive changes to my teaching by examining and observing the top teaching models or best practices at festivals. I came to our local education office and asked them to provide me with the files and films related to these festivals, but I was surprised to find that these files had not been made available to us, and you have to apply to the general office of education organization of the province. After running into the General Administration again, I came across a shocking response that these files were distributed between the education offices in areas and were not available to us."*

This is in sharp contrast with previous research claims that there should be widespread chances for teachers to access and use successful teaching practices, and good teachers' knowledge and skill can be of paramount importance in effective student learning (Ingvarson, 2009).

### **Follow-up Discussions and Workshops**

The findings also revealed that follow-up discussion sessions and constructive feedback on the presented teaching practices are missing. This reflective conversation can typically occur informal teaching. In this respect, some participants told us that they preferred to receive evaluative feedback on their teaching. The discussion of teaching should not include evaluation and judgment. When exchanges become critical and personal, they can produce defensiveness and suspicion, which would inhibit the open exchange of ideas and free sharing of teaching strategies. However, the process in the top-teaching festival involves selecting practices based on comparison and judgment. The models which fail to pass to the next stage are all ignored and put aside without any reflective feedback. This could be due to the norm-referenced form of the competition and evaluation.

The finding further showed that the steering committee could organize and deliver informative and interactive quality workshops in which the participants in the festival can address teaching problems and challenges and jointly analyze the preparations for teaching, teaching process, and ex-post evaluation of teaching. One of the teachers argued that:

*13. If somebody wants to improve and develop children's learning, he has to improve teaching, and that is fully in the teacher's hands. so, we want to improve the entire system, investments must be directed to teachers and trainers on a long-term basis."*

Previous research findings recommend the concept of quality feedback through which post-performance evaluation of teachers' practices and co-construction of knowledge by teachers can lead to effective education (Feeney, 2007; Tang and Chow, 2007). This, in turn, can be attributable to the importance of teachers' reflective analysis of their practices (Williams and Watson, 2004) during the post-performance sessions.

### **Conclusion**

There is no doubt that holding teaching festivals can be the source of innovation and creativity for language teachers. Apparently, the main goal of these festivals should be to improve the quality of education, which may definitely offer possible solutions to reduce academic failure and resolve dropout issues. The important point to consider regarding the festivals is the differences between teachers' top practices and real-class performances. A successful and professional teacher needs to follow the same





instructional method in both festivals and real classes to introduce his/her teaching style as an effective practice to other fellow teachers.

An important fact is that a normal local class (Kumaravadeivelu, 2006) is very different from the contrived festival environments where polite, intelligent, and limited number of students create a different atmosphere. In a typical classroom, the number of students, in some cases, reaches more than forty, who differ in terms of education, training, and morality. Thus, the disruptive factors of a regular class are often far greater than those of a festival class. Teaching at a festival should not be a performance to get points. Instead, teachers are recommended to act based on their beliefs on the teaching practice (Faez and Karas, 2020) as well as the efficiency and effectiveness of their lesson plans in real classes.

Finally, researchers have not seriously pursued the fruitfulness of the festivals. The only materials available to teachers are the video records of teaching performances in artificial and often inaccessible archives. In addition, the teaching performances should be criticized in interactive meetings by experts and referees of festivals. Hence, positive and negative aspects become more evident to teachers and good insights into their future teaching practices are provided. There are, of course, other suitable solutions to the problems of superior teaching methods, which opens new avenues for future research to produce more reliable and applicable results.

The findings of the current study call for a reassessment of the effectiveness of such programs as festivals to find alternative ways for empowering teachers.

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## Appendix A: Evaluation Form

جشنواره الگوهای برتر تدریس درس زبان انگلیسی (۳) دوره متوسطه دوم مرحله منطقه‌ای □ استانی □ کشوری □

مشخصات داور	مشخصات معلم	مشخصات درس
نام و نام خانوادگی: مقطع ورشته تحصیلی: سابقه خدمت: سابقه داوری:	نام و نام خانوادگی: مقطع و رشته تحصیلی: سابقه خدمت: سابقه شرکت در جشنواره:	نام درس: موضوع: رشته تحصیلی: تاریخ:

## نمون برگ داور تخصصی

ردیف	شرح مورد	امتیاز				ضریب	جمع
		۱	۲	۳	۴		
۱	میزان انطباق تدریس با طرح درس					۴	
۲	مهارت‌های آغازین و طرح مسئله در ارتباط با موضوع درس					۲	
۳	استفاده از سازمان دهنده و ایجاد ساخت ذهنی از موضوع نسبت به کل کتاب					۲	
۴	انتخاب و اجرای روش آموزشی مبتنی بر ICT (ضریب ۴ مناسب تر است)					۴	
۵	ایجاد فضای خلاقیت با سئوال‌ات باز پاسخ (ضریب ۲ مناسب تر است)					۴	
۶	هدایت فراگیران در جهت کاربردی کردن درس					۳	
۷	خلاقیت در طراحی روش تدریس جدید					۴	
۸	مهارت کنترل کلاس و فرایند یادگیری در شرایط پیش بینی نشده					۳	
۹	رعایت پیوستگی مطالب و ایجاد ساخت ذهنی در فراگیران					۴	
۱۰	تناسب مثالها و ابزارهای بکار گرفته شده با موضوع درس					۳	
۱۱	همسویی رسانه و روش تدریس با فهم موضوع درس					۴	
۱۲	توانایی انتقال دانش با رعایت تفاوت های فردی و سطح یادگیری دانش آموزان					۲	
۱۳	تسلط بر محتوا و موضوع درس و دامنه سواد (دبیر)					۴	
۱۴	شخصیت معلم و آراستگی ظاهری متناسب با حرفه معلمی					۲	
۱۵	ارائه تکالیف جلسات بعد مبتنی بر ICT					۳	
۱۶	سازماتدهی مجدد درس و نتیجه گیری					۲	
۱۷	جلوه های ویژه (مثال عالی، ابزار عالی، تولید عالی، روش عالی و ...)					۴	
۱۸	مدیریت زمان و تنظیم وقت					۲	
۱۹	اجرای مناسب و خلاقانه ارزشیابی (ورودی، مرحله‌ای و ...)					۴	
۲۰	جمع					۶۰	

امضاء

اگر نظر کلی درباره دبیر یا ویژگی خاص از او مد نظر دارید مطرح فرمایید.



## **Appendix B: Interview Protocol**

Top teaching practices and real practices interview protocol: model teachers

### **Experience**

a)

How many years have you been teaching English in high school?

How many times have you participated in top teaching festivals?

How many times have been selected as a model teacher?

b)

What are some distinguishing features or criteria of teaching in festivals?

Which element is more significant to you?

Could you elaborate on some of those features?

c)

To what extent do you think the teaching practices presented in such festivals correspond to real classroom practices in your high school classes?

Are those practices easily accessible to other English teachers?

### **Satisfaction**

How much do you think top teaching practices presented in festivals satisfy you? Do you find them helpful?

Which parts or elements of those practices are more satisfactory?

Which features of the festivals are satisfactory for you?

Which features are satisfactory to other teachers?

### **Shortcomings and suggestions**

What are the main challenges of presenting top teaching practices in teaching festivals?

What do you find to be more problematic in these festivals? (raters, number of students, atmosphere, time devotion, etc.) Think about micro-teaching.

If you were in charge of implementing top teaching festivals what measures or steps will you take to improve its features?

What suggestions do you have for making teaching festivals more effective in real teaching practices?

What modifications/changes do you offer to make teaching festivals as effective as possible?

### **Top teaching festivals and real practices**

How do you define a top teaching practice? Are there any differences between top teaching practices and other typical practices?

To what extent do you think teaching festivals are instrumental in improving your real teaching practices in classes? Do you really feel the need for such festivals? Could you elaborate on your reasons?

Do you find any correspondence between your top teaching in festivals and the one in real classes? To what extent do you implement top practices in your real classes at school?

Are there any ready-made materials of top teaching practices available to teachers? What activities or tasks do they include which are different from normal practices you use in English classes?

How much do you think teachers like you and the festivals to find best teaching practices could act as agents of reform and transformation of the quality of English language teaching in MOE?

What made you decide to participate and compete in these festivals in the first place? How did it start?