

Graduate TESOL Program
Spring 2013

ELT Material Development

Table of Contents

Section 1: Syllabus <ul style="list-style-type: none">• Overview of course and purpose• Grading and Assessment• Weekly plan	
Section 2: Readings <ul style="list-style-type: none">• <i>Reading #1</i>: Humanizing the Coursebook - Tomlinson• <i>Reading #2</i>: Introduction to Material Development - Tomlinson• <i>Reading #3</i>: Coursebooks - Graves• <i>Reading #4</i>: Tasks based on text - Willis (TBL)• <i>Reading #5</i>: How to put words to work - Thornbury	
Section 3: Sample Lesson & Materials <ul style="list-style-type: none">• Sample Lesson 1: Comparatives 1: Talking about people (speaking)• Sample Lesson 2: Who has the strictest parents? (TBL)• Sample Lesson 3: Present Perfect (speaking & inductive teaching)• Sample Lesson 4: The Park (Listening lesson for beginners)• Sample Lesson 5: Do we understand each other (Reading & TBL)	
Section 5: Resource Materials <ul style="list-style-type: none">• Working with Film Clips• Games for Language Teachers Ch. 7: Mainly Grammar• Keep Talking Ch. 2: Q&A activities• Game Index• Using Advertisements	

Section 1

Section 1: Syllabus

Graduate TESOL Program - ELT Material Design and Development

The goal of this course is to learn how to humanize and personalize a coursebook for your learners. Teachers teach from coursebooks, but coursebooks are never perfect. The difference between an OK language class and a great language class is often the teacher's ability to select, adapt and supplement appropriate language learning materials and activities into an existing coursebook. The process of selecting and adapting and supplementing the appropriate materials almost always depends on the students that we are teaching. To help us better understand the process involved I have selected a recently published coursebook that we will be using to create, adapt and supplement materials for.

The course will be run as a simulation and seminar, that is, you will have input sessions to help you meet the assessment requirements, but the assessment requirements will be imbedded within a real-world context. For example:

The language institute that you work for has just chosen a new coursebook for its upper level middle school students. The owner of the institute has asked you to prepare resources and specific teaching materials for this coursebook. The owner would like these resources organized in the following manner:

- 1) Vocabulary building materials
- 2) Inductive teaching and discovery learning materials
- 3) Personalized and contextualized freer communicative practice activities
- 4) Task-based learning and performance assessment activities
- 5) Authentic listening and reading activities

There will be two texts for this class. The first text is ***Connect: Student Book 3, 2nd Edition*** published by Cambridge University Press and written by Richards, Barbisan & Sandy. Here's a couple of links from yes24.com and interpark.com

<http://www.yes24.com/24/Goods/3243921?Acode=101>

http://book.interpark.com/product/BookDisplay.do?_method=detail&sc.shopNo=0000400000&sc.prnNo=204021360&bookblockname=b_sch&booklinkname=bprd_title

The second text for this course will be a packet of materials that you can pick up from [참글](#).

Grading and assessments:

30% Attendance (10%) and active participation in class activities (20%)

70% Materials Portfolio (700 points) that will include the following:

- Vocabulary building materials (140 points)
- Inductive teaching and discovery learning materials (140 points)
- Personalized, contextualized and freer communicative practice activities/games (140 points)
- Task-based learning and performance assessment activities (140 points)
- Authentic listening and reading activities (140 points)

The idea is to create a portfolio of materials that will allow you to humanize, personalize, and localize an international textbook from a major publisher, so that you can 1) understand the process and 2) so that you can have materials to use in the future.

Weekly Plan

This weekly plan is a **tentative** plan. It may not be followed exactly. The lecturer will decide what to cover according to the participants' needs, their understanding of the contents, and overall progress.

Week/Date	Reading/Homework	In class activities/Assignments
Week 1		Introduction of students, lecturer and course, Life Map
Week 2	Tomlinson's <i>Humanizing a Coursebook</i>	Discussion/Lecture about reading
Week 3	Tomlinson's <i>Introduction to Materials Development</i>	Discussion/Lecture about reading
Week 4	Grave's <i>Adapting Coursebooks</i>	Sample Lesson & Materials #1 w/ processing: How did I adapt and humanizing the coursebook?
Week 5	Willis's <i>Task-based Learning</i>	Discussion/Lecture on task-based learning
Week 6	Thornbury's <i>How to put words to work</i>	Sample Lesson #2: Task-based learning and processing
Week 7		Review of readings & Introduction to the portfolio project
Week 8		Workshop: Vocabulary Building Materials
Week 9	Identify unit vocabulary and activities for your portfolio	Workshop: Inductive Teaching and Discovery Learning Present Perfect Example
Week 10	Identify unit grammar and create discover learning activities for your portfolio	Workshop: Communicative Activities and Games
Week 11	Identify communicative activities and games that expand units and lessons for your portfolio	Workshop: Identifying Task topics and task types and creating performance assessment activities
Week 12	Create a list of task topics and task types based on lesson or units in the coursebook and design a TBL activity for your portfolio	Workshop: Using Authentic Listening and Reading Materials
Week 13	Select authentic listening or reading materials to expand a lesson or unit and describe the activities to be used for your portfolio	Material share and conferencing
Week 14	<i>Edit Materials and Activities based on feedback form teacher and classmates</i>	Material share and conferencing
Week 15	Final Edit and Upload materials and resources to our class web page	
Week 16	Portfolio Due	

Section 2

Humanizing the Coursebook

(Please answer in **full sentences** and **in your own words**)

1. What does Tomlinson mean when he says teachers need to humanize their coursebooks? Why are most coursebook lacking humanization?

2. What are some examples of how coursebooks can be humanized? What do all these examples have in common?

3. If one were to try to humanize and localize a coursebook for adolescent Korean learners, what kind of activities and materials might you want to try with them? Why?

Humanising the Coursebook

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<http://www.hltmag.co.uk/sep01/mart1.htm> [accessed January 2013]

Introduction

My first and most dramatic attempt to humanise a coursebook took place one wintry night in Liverpool thirty five years ago. As a very young teacher of a night school class of underprivileged under-achievers I could take the tedium no more. I ordered the class to line up along the window with their middle-class, middle of the road course books in their right hands. We opened the windows and, on the command "throw", they threw their coursebooks away. Now we had no irrelevant materials for the English class. So, instead the students brought their own. Soon we had a lot of comics and magazines and even one or two books as well. Then we had a lot of fun devising activities together that involved the students in doing things that connected to themselves.

In my thirty four years of teaching English since that dramatic act of defiance in Liverpool I've suffered countless other coursebooks (including some I've written myself) which have needed humanising because they didn't engage the learners I was using them with and because they didn't manage to connect with the learners' lives. Sometimes it wasn't the coursebook's fault; the books were potentially humanistic (including, I hope, some of those written by myself) but they didn't match the psychological and sociological realities of my particular groups of learners. Often though, it was the fault of the coursebooks because they didn't sufficiently take into account the resources of the learner as a human being. Many of these coursebooks concentrated on the linguistic and analytical aspects of language learning and failed to tap the human being's potential for multi-dimensional processing. That is, they made insufficient use of the learners' ability to learn through doing things physically, to learn through feeling emotion, to learn through experiencing things in the mind. They didn't acknowledge that for human beings the most important factor in learning is affect (Arnold 1999; Schumann 1999). In order to achieve effective and durable learning, language learners need to relax, feel at ease, develop self-confidence and self-esteem, develop positive attitudes towards the learning experience and be involved intellectually, aesthetically and emotionally (Tomlinson 1998a). They also need to make use of their experience of life, their interests and enthusiasms, their views, attitudes and feelings and, above all, their capacity to make meaningful connections in their minds. Not many coursebooks encourage them to do this. Instead, many of them use an interrogative approach which continually underestimates and questions the ability of the learners, and which often results in diminishment and loss of self-esteem for the learner and a minimising of opportunities for effective learning.

I hope from reading this Introduction it's becoming clear that what I mean by a humanistic coursebook is one which respects its users as human beings and helps them to exploit their capacity for learning through meaningful experience. I hope it's also becoming clear that by humanising the coursebook I mean adding activities which help to make the language learning process a more affective and relevant experience.

Humanising Without the Coursebook

One way of humanising a coursebook is for the teacher to replace sections of it with more humanistic materials which involve the learners in gaining and reflecting on experience. Or, as with my Liverpool example, for the teacher to take the drastic step of replacing the coursebook altogether. This was a step which I also took with a class of handicraft teachers at a primary teacher training college in Vanuatu. They were a class of women with at least ten years experience of apparently failing to learn English formally and with no confidence at all in their ability to use English for communication. No coursebook ever written could have helped them (unless it had been written for that class alone) and I soon decided to replace the book we'd been allocated. Instead I told them that they were each going to write a novel. They were asked to think of an environment they knew well and to develop a story situated in it. When they'd recovered from their shock they set about the task and then spent every English lesson for the term writing their novels, whilst I made myself available

as an informant and supporter. In true Melanesian style they read each others work in progress and made helpful suggestions. They quickly gained confidence and self-esteem and soon they were illustrating their books with the beautiful drawings which they all seemed capable of and 'publishing' them in elaborate and attractive ways. I'm not claiming that by the end of term their English had miraculously improved but they'd all written, revised and 'published' books which were at least sixty pages long. Even if they hadn't acquired much English (though I'm sure they did) they'd done something in English which they were proud of; and they'd gained far more confidence and self-esteem than all their coursebooks put together had ever given them.

Perhaps the best example of partial replacement I've experienced was a teacher in a high school in Jakarta who asked her class if they liked their coursebook. Of course, in typical Indonesian fashion, they told her what they thought she wanted to hear and were unanimous in their praise of the book. However, she persisted and eventually persuaded them to tell her what they really thought of the book. It seems that they found it very boring and, in particular, disliked the dull reading texts which seemed to have no connection with their lives. The teacher's response was to divide the class into twelve groups and to give Group 1 responsibility for finding something interesting for the class to read in English. Group 1 spent the week searching Jakarta for a text which could engage their peers and on the Friday they delivered it to the teacher. On the Monday she used the text for the reading class and then challenged Group 2 to find an equally interesting text for the following week. This procedure continued for the whole of the semester with the students finding the texts and the teacher supplying a variety of potentially engaging activities. The next semester the teacher told the class they were responsible not only for finding interesting texts but for developing the activities and for 'teaching' the reading lesson on the Monday. Each Friday, a group showed their text and activities to the teacher and she gave them some advice for their lesson on the Monday. This procedure continued for the whole semester with the teacher sitting in the back of the students' class whilst they gained confidence and enjoyment connected to their lives (an experience similar to that of Jensen and Hermer (1998: 191) who found that "the pupils are the best collaborators in a performance-based learning environment. They even find and devise exercises and games themselves, research situations and texts.").

Other examples of partial replacement from my experience include:

- - Getting a class of Italian university students to script and record a radio soap opera set in the college they were visiting in England (by giving each small group responsibility for producing an episode) -
- Helping a multilingual class of intermediate level learners to video their versions of poems, short stories and extracts from novels -
- Getting classes of high school students in Indonesia to participate in TPR Plus activities involving activities (e.g. collective miming of stories, making of sculptures, painting of murals, cooking of meals etc) which start off with the students following instructions spoken by the teacher but then develop into activities initiated by the students themselves -
- Encouraging teachers in Indonesia and Japan to get students to develop their own class libraries by staggering into class with a huge cardboard box and inviting the students to come and look at their new class library. Of course, the box was empty and the students were challenged to fill it with reading material which would interest their friends. In many cases, the students quickly filled their box as a result of visits to travel agents, embassies, newspaper offices, publishers and supermarkets. And one enterprising class in Jakarta even looked for English sounding names in the telephone book and then visited houses asking for unwanted books, magazines and newspapers for their libraries. -
- Encouraging teachers in Japan to give each student in their class a blank cassette and then encouraging them to record something interesting in English for their class Listening Library (one teacher told me a year later that her class had over a thousand cassettes in their Listening Library)

For other ideas for supplementing the coursebook with student-centred, student-initiated activities providing sensory experience of language learning see Jensen and Hermer (1998) who quote a father in Bateson (1972) telling his daughter, "All that syntax and grammar, that's rubbish. Everything rests on the notion that there is such a thing as "just" words – but there isn't." They advocate a performance approach which promotes "a full sensory, physical and emotional appreciation of the language" (179) and provide many practical examples of how to achieve their humanistic aims.

Humanising With The Coursebook

Often teachers are obliged to use a coursebook in all their lessons. In such cases they can humanise it by reducing the non-humanistic elements of the book and by expanding and adding to those sections which invite the learners to think, feel and do in order to learn.

Here's an example of such an approach:

1. getting the whole class to act out a version of a coursebook reading text from the teacher's spoken instructions
2. giving them the coursebook text and asking them in groups to find as many differences as they can between the two similar texts within a demanding time limit
3. organising a competition in which the groups take it in turns to articulate a difference without referring back to the text
4. stimulating the groups to develop an extended version of the text in a local context
5. giving the students some of the coursebook activities for homework

Other coursebook based humanistic activities I've used include: -

1. Getting students to draw their versions of a reading or listening text before doing the coursebook comprehension activities .
2. Getting students in groups to work out what happens in my mime of a text prior to reading it in the coursebook .
3. Getting students to dramatise texts they are going to read in the coursebook from my spoken narrative of the text. .
4. Giving the students part of a coursebook text and then asking them to complete it themselves before reading the text in the coursebook and doing the associated activities .
5. Getting the whole class to write a local version of a coursebook text by inviting them to shout out sentences and later to revise and connect them into a coherent story .
6. Giving the students the comprehension questions from the coursebook and getting them to write the text they are based on .
7. Getting students to bring photographs to class to represent their local application of a coursebook text or task they've used in a previous lesson .
8. Getting students to act out coursebook dialogues in voices appropriate to a given context (e.g. the shop assistant is the customer's ex-boyfriend) .
9. Getting students to suggest different contexts for a coursebook dialogue which would change its meaning .
10. Getting students in pairs to continue and develop a coursebook dialogue into a dramatic event with each student playing one of the characters .
11. Getting students to write the inner speech monologues of characters in a coursebook dialogue (e.g. the outwardly polite shopkeeper who's getting inwardly incensed by the customer who can't make his mind up)

Developing Humanistic Coursebooks

Of course, the ideal scenario for most hard-pressed teachers would be to be able to use a coursebook which is already humanistic. Is it possible to develop coursebooks which are humanistic and which at the same time satisfy the conservative caution of the publishers, as well as the requirements of conventional institutions, curricula and administrators? It is. But it's not easy; and no coursebook can be completely humanistic for all its users because it can't possibly relate directly to each user's life.

Some ways of developing coursebooks which are more humanistic include:

Writing in Large and Varied Teams

Writing a coursebook (and especially a series of coursebooks) can be a long and laborious process. Often the writer(s) start out energised with enthusiasm and ideas but, after making the almost inevitable compromises with the understandably conservative Editor, and after churning out innumerable units with the same format, they start to lose their creative energy. Long before the end of the book/series the writers have changed their main objective to completing the book so that it can start to re-pay them for the tedious time they've devoted to it and so it can give them back their life. One way of stimulating and maintaining creative energy is to write coursebooks quickly in large and varied teams. The team might consist of new and experienced teachers, new and experienced materials writers, a poet, an artist, an applied linguist, a musician, a Chief Examiner and a cartoonist, all pooling their resources and stimulating each other. That's how we wrote a secondary school English coursebook for Namibia (Tomlinson 1995) and how we're writing a series of coursebooks at Bilkent University in Ankara. We wrote the Namibian coursebook with a team of thirty writers in six days. The result was the most imaginative and humanistic coursebook I've ever been involved in, mainly because the short intensive writing period helped generate and maintain energy and the varied interaction with other human beings helped put the focus on the people involved in the learning process rather than on the language being learned.

Using a Text-Driven Approach

The teams in the Namibian project described above started not by selecting a language point but by selecting a potentially engaging text from the resources made available to them. They devised pre-reading or listening activities to help to activate the learners' minds in readiness for connecting the texts to their own lives and they developed post-reading activities aimed at helping the learners to articulate and develop their mental representations of the text. In other words the initial emphasis was on the people experiencing the texts and not on the language in them. Later the writers developed activities focusing on the content of the text and on helping the learners to connect it to their own lives. Then they developed language activities focussing on language features which were salient in the text. Because we'd checked that the texts chosen constituted a representative sample of the main genres and text types it wasn't too surprising that the language features chosen for the activities corresponded very closely with the language features listed in the Syllabus.

In my experience as a writer and facilitator of coursebooks, the text-driven approach described above can be a very effective way of ensuring that a coursebook is humanistic. If the initial focus is on a potentially engaging text it's much more likely that the writer will keep the learners in mind than if the initial focus is on a language item or skill. And it's much easier to develop learning activities to match a text than it is to find an engaging text to match teaching points.

Using a Multi-Dimensional Approach

"A multi-dimensional approach aims to help learners to develop the ability to produce and process an L2 by using their mental resources in ways similar to those they use when communicating in their L1. Doing so not only helps learners to maximise their brain's potential for communicating in an L2 but it also maximises their brain's potential for learning."

(Tomlinson 2000b)

A multi-dimensional approach is based on the principle that using affect, mental imagery and inner speech is what we do during effective language use and what we do during effective and durable learning too. As Berman (1999: 2) says, "we learn best when we see things as part of a recognised pattern, when our imaginations are aroused, when we make natural associations between one idea and another, and when the information appeals to our senses." The procedures which can be used in a coursebook to apply the principles of a multi-dimensional approach (and thus to create a humanistic coursebook) include:

- engaging affect (i.e. emotional involvement, positive attitudes towards the learning experience and self-esteem) through activities which involve learners recalling and recounting personal experiences, thinking about and articulating their own attitudes and views and creating their own personal mental representations of what they listen to and read ·
- imaging activities (Tomlinson 1998a) which encourage learners to create mental images whilst processing or producing language (an "overwhelming amount of empirical evidence seems to show that imagery is a remarkably effective mediator of cognitive performance, ranging from short-term memory to creativity" (Kaufman 1996, 77)) ·
- inner voice activities which encourage learners to talk to themselves in an L2 inner voice whilst processing and producing language in the L2 (Tomlinson 2000a, 2001) ·
- kinaesthetic activities which involve learners in momentary mental activity before following instructions in the L2 in order to perform physical activities such as playing games, miming stories, making models and cooking meals (Tomlinson 1994b) ·
- process activities which help learners to create a version of a text themselves before reading or listening to the complete text.

Talking to the Learners

The voice of most coursebooks is semi-formal and distant, and matches the stereotype of the knowledge transmitting teacher talking at his learners. The writers reveals very little about their personalities, interests, beliefs and experiences and spend most of the time either telling the learners what to learn, do and say or interrogating them about what they know. It's a very unequal and anti-humanistic relationship which does little to encourage or engage the learner. For example, a recent survey of eight adult EFL coursebooks concluded that the "the voices of the authors are neutral and semi-formal" (Tomlinson et al 2001: 88); though it did find that two of the courses "managed to be neutral, yet at the same time friendly and supportive" (ibid).

What I'd "like to see materials writers do is to chat to the learners casually in the same way that good teachers do" (in all cultures) "and to try to achieve personal contact with them by revealing their own preferences, interests and opinions" (Tomlinson 1998a: 8-9). There is research evidence that using a personal voice in a textbook can foster deeper and more durable learning (Beck, McKeown and Worthy 1995) and that the best way to achieve this is to include features of orality. The features I would recommend to the coursebook writer are:

- Informal discourse features (e.g. contracted forms, ellipsis, informal lexis) ·
- The active rather than the passive voice ·
- Concreteness (e.g. examples, anecdotes) ·
- Inclusiveness (e.g. not signalling intellectual, linguistic or cultural superiority over the learners) ·
- Sharing experiences and opinions ·
- Sometimes including casual redundancies rather than always being concise

Providing Text-Free Generalisable Activities

It's possible to develop a set of generalisable activities (Maley 1998) which can be used with texts selected by the learner from a resource pack of materials, from a library, from the internet or from their own resources. This ensures that the text relates to the learner and is likely to engage them and this is the way I'm writing a coursebook called English from the Web. In this book each unit provides the learners with a set of generalisable pre-reading, whilst-reading and post-reading activities for a particular genre (e.g. sports reports, cartoons, advertisements) and then suggests websites from which the learners can select texts which appeal to them for use with the activities.

Even more humanistic and productive would be an approach which provides generalisable activities in a coursebook plus guidance and stimulus to help the learners write their own texts for use with the activities (either for themselves or for a bank for other learners to select from).

Localising Coursebooks

One of the main reasons why global coursebooks are not normally humanistic is that in trying to cater for everybody they end up engaging nobody. They have to make sure that their content and approach is not unsuitable for any type of learner, that their choice of topics and texts doesn't disadvantage any learners and, above all, that they don't offend or disturb any learners. The result, very often, is a book which presents "a sanitised world which is bland and dull and in which there is very little excitement or disturbance to stimulate the emotions of the learner" (Tomlinson 1998c, 20), a world which is characterised by Wajnryb (1996, 291) in her analysis of two best selling coursebooks as "safe, clean, harmonious, benevolent, undisturbed and PG-rated. What is absent is significant – jeopardy, face threat, negotiation, implicature ... and context." Learning a language in such a world can reduce the learner from an individual human being with views, attitudes and emotions to a language learner whose brain is focused narrowly on low-level linguistic decoding.

One way of connecting coursebooks to the real world which the learners live in is obviously to localise them. It's no accident that the two most humanistic coursebooks I know are published for local markets, On Target (1995) for Namibia and Search 8 (1997) for Norway. Unfortunately local coursebooks don't generate as much profit as global coursebooks and, despite a recent trend of producing localised versions of coursebooks, the global coursebook is going to remain the resource used by the majority of learners of English in the world. However, it wouldn't be too difficult to:

- provide a bank of texts, tasks and illustrations for the teacher to select from in order to replace or supplement sections of a global coursebook not relevant to their learners
- produce global coursebooks with generalisable activities which are supplemented by local photocopiable packs of texts and illustrations
- include in the teachers book suggestions for localising the texts and activities in a global coursebook
- include activities in a global coursebook in which the learners localise some of the texts and the tasks by modifying them in relation to the world they know

Conclusion

Humanistic approaches to language learning can facilitate both language acquisition and personal development. Unfortunately most language learners learn from coursebooks and most coursebooks are not humanistic. However, it's not that difficult to make a coursebook more humanistic and it is possible to develop coursebooks which are both humanistic and profitable. We owe it to our learners to try.

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Tomlinson's Introduction

(Please answer in **full sentences** and **in your own words**)

- 1) Which three statements about materials do you agree with the most? Why?

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Introduction

Brian Tomlinson

This book concerns itself with what we could do in order to improve the quality of materials which are used for the teaching of second languages. I would like to start the book by considering some of the steps which I think we could take and at the same time introducing issues which are dealt with in the various chapters of the book. I should stress that although the contributors to this book are basically like-minded in their approach to the development of L2 materials many of the issues raised are controversial and some of the stances taken in the book are inevitably contradictory. In such cases we hope you will be informed, stimulated and able to make up your own mind by relating the authors' stances to your own experience.

I am going to argue that what those of us involved in materials development should do is to:

- 1 Clarify the terms and concepts commonly used in discussing materials development.
- 2 Carry out systematic evaluations of materials currently in use in order to find out to what degree and why they facilitate the learning of language.
- 3 Consider the potential applications of current research into second language acquisition.
- 4 Consider the potential applications of what both teachers and learners believe is valuable in the teaching and learning of a second or foreign language.
- 5 Pool our resources and bring together researchers, writers, teachers, learners and publishers in joint endeavours to develop quality materials.

Terms and concepts

Let me start by clarifying some of the basic terms and concepts which you will frequently encounter in this book.

Materials

Most people associate the term 'language-learning materials' with coursebooks because that has been their main experience of using materials. However, in this book the term is used to refer to anything which is used by teachers or learners to facilitate the learning of a language. Materials could obviously be cassettes, videos, CD-Roms, dictionaries, grammar books, readers, workbooks or photocopied exercises. They could also be newspapers, food packages, photographs, live talks by invited native speakers, instructions given by a teacher, tasks written on cards or discussions between learners. In other words, they can be anything which is deliberately used to increase the learners' knowledge and/or experience of the language. Keeping this pragmatic concept of materials in mind can help materials developers to utilise as many sources of input as possible and, even more importantly, can help teachers to realise that they are also materials developers and that they are ultimately responsible for the materials that their learners use.

Materials development

Materials development refers to anything which is done by writers, teachers or learners to provide sources of language input and to exploit those sources in ways which maximise the likelihood of intake: in other words the supplying of information about and/or experience of the language in ways designed to promote language learning.

Materials developers might write textbooks, tell stories, bring advertisements into the classroom, express an opinion, provide samples of language use or read a poem aloud. Whatever they do to provide input they do so in principled ways related to what they know about how languages can be effectively learned. All the chapters in this book concentrate on the two vital questions of what should be given to the learners and what can be done with it to promote language learning.

Although many chapters in this book do focus on the development of coursebook materials (e.g. Jan Bell and Roger Gower in Chapter 5, Peter Donovan in Chapter 7, Hitomi Masuhara in Chapter 10 and Julian Edge and Sue Wharton in Chapter 13), a number of others focus on teacher development of materials (e.g. David Jolly and Rod Bolitho in Chapter 4 and Rod Ellis in Chapter 9) and some suggest ways in which learners can develop materials for themselves (e.g. Jane Willis in Chapter 2 and Alan Maley in Chapter 12).

Materials evaluation

This term refers to attempts to measure the value of materials. In many cases this is done impressionistically and consists of attempts to predict whether or not the materials will work, in the sense that the learners will be able to use them without too much difficulty and will enjoy the experience of doing so. A number of chapters in this book challenge this vague, subjective concept of evaluation and advocate more systematic and potentially revealing approaches. For example, Peter Donovan in Chapter 7 suggests ways in which thorough trialling of materials prior to publication can improve the quality of materials, Andrew Littlejohn in Chapter 8 proposes a more objective, analytical approach to evaluation and Rod Ellis in Chapter 10 argues the need for whilst-use and post-use evaluation of materials in order to find out what the actual effects of the materials are.

All the chapters in this book implicitly accept the view that for materials to be valuable the learning points should be potentially useful to the learners and that the learning procedures should maximise the likelihood of the learners actually learning what they want and need to learn. It is not necessarily enough that the learners enjoy and value the materials.

Language teaching

Most people think of teaching as the overt presentation of information by teachers to learners. In this book the term 'teaching' is used to refer to anything done by materials developers or teachers to facilitate the learning of the language. This could include the conventions of direct speech in front of the classroom explaining the conventions of direct speech in English, it could include a textbook providing samples of language use and guiding learners to make discoveries from them, it could include a textbook inviting learners to reflect on the way they have just read a passage or it could include the teacher providing the language a learner needs whilst participating in a challenging task. Teaching can be direct (in that it transmits information overtly to the learners) or it can be indirect (in that it helps the learners to discover things for themselves). Most chapters in this book focus on indirect teaching as the most effective way of facilitating the learning of a language. For example, in Chapters 1 and 2 Gwyneth Fox and Jane Willis suggest ways in which learners can be helped to make discoveries about language use by analysing similar samples of language in use, in Chapter 14 Grethe Hooper Hansen looks at ways in which learners can be helped to learn from information which is actually peripheral to the task they are

focusing on and in Chapter 15 Brian Tomlinson proposes procedures which could enable self-access learners to learn for and about themselves.

Language learning

Learning is normally considered to be a conscious process which consists of the committing to memory of information relevant to what is being learned. Whilst such direct learning of, for example, spelling rules, conventions of greetings and vocabulary items can be useful to the language learner, it is arguable that much language learning consists of subconscious development of generalisations about how the language is used and of skills which apply these generalisations to acts of communication. Language learning can be explicit (i.e. the learners are aware of when and what they are learning) or it can be implicit (i.e. the learners are not aware of when and what they are learning). Language learning can also be of declarative knowledge (i.e. knowledge about the language system) or of procedural knowledge (i.e. knowledge of how the language is used). Most of the chapters in this book take the position that communicative competence is primarily achieved as a result of implicit, procedural learning. But most of them also acknowledge that explicit learning of both declarative and procedural knowledge is of value in helping learners to pay attention to salient features of language input and in helping them to participate in planned discourse (i.e. situations such as giving a talk or writing a story which allow time for planning and monitoring). Consequently many of the chapters view the main objectives of materials development as the provision of meaningful experience of language in use and of opportunities to reflect on this experience. This is the position taken by Ronald Carter, Rebecca Hughes and Michael McCarthy in Chapter 3, in which they argue for the need to expose learners to spoken English as it is actually used. It is also the position taken by Brian Tomlinson in Chapter 11 in which he proposes experiential ways of helping learners to transfer the high level skill of visualisation from their L1 reading process, by Grethe Hooper Hansen in Chapter 14 when she advocates multi-level experience of language in use and by Brian Tomlinson in Chapter 15 when he suggests an experiential approach to self-access learning of language.

Systematic evaluation of materials

In Chapter 6 Philip Prowse gets a number of well-known materials writers to reveal how they set about writing materials. The remarkable thing is that most of them follow their intuitions rather than an overt

specification of objectives, principles and procedures. Obviously these intuitions are informed by experience of what is valuable to learners of a language and in many cases they lead to the development of valuable materials. But how useful it would be if we were able to carry out long-term, systematic evaluations of materials which are generally considered to be successful. I know of a number of famous textbook writers who do sit down and identify the popular and apparently successful features of their competitors so that they can clone these features and can avoid those features which appear to be unpopular and unsuccessful. Doing much more than this sort of *ad hoc* impressionistic evaluation of materials would involve considerable time and expenditure and would create great problems in controlling such variables as learner motivation, out of class experience and learner-teacher rapport. But longitudinal, systematic evaluations of popular materials could be undertaken by consortia of publishers, universities and associations such as MATSDA and could certainly provide empirically validated information about the actual effects of different types of language learning materials.

A number of chapters in this book try to push the profession forward towards using more systematic evaluation procedures as a means of informing materials development. In Chapter 7 Peter Donovan proposes rigorous and representative trialling and evaluation of materials prior to publication, in Chapter 8 Andrew Littlejohn exemplifies procedures for achieving thorough and informative analysis of what materials are actually doing and in Chapter 9 Rod Ellis insists that we should stop judging materials by their apparent appeal and start evaluating them by observing what the learners actually do when using the materials and by finding out what they seem to learn as a result of using them.

Second language acquisition research and materials development

It seems clear that researchers cannot at present agree upon a single view of the learning process which can safely be applied wholesale to language teaching. (Tarone and Yule 1989)

... no second language acquisition research can provide a definitive answer to the real problems of second language teaching at this point. ... There is no predetermined correct theory of language teaching originating from second language acquisition research. (Cook 1996)

It is true that we should not expect definitive answers from second language acquisition research (SLA), nor should we expect one research-

based model of language acquisition to triumph over all the others; and we must be careful not to prescribe applications of unsubstantiated theories. But this should not stop us from applying what we do know about second and foreign language learning to the development of materials designed to facilitate that process. What we do know about language learning is a result of thousands of years of reflective teaching and of at least a century of experimental and observational research. If we combined the anecdotal and the empirical evidence available to us we could surely formulate criteria which could contribute to the development of successful materials. From the reports of many of the writers in this volume it would seem that they rely on their intuitions about language learning when they set out to write textbooks. This also seems to be true of many of the authors who have contributed reports on their processes for materials development to a book called *Getting Started: Materials Writers on Materials Writing* (Hidalgo, Hall and Jacobs 1995). The validity of their intuitions is demonstrated by the quality of their materials. But intuitions are only useful if they are informed by recent and relevant classroom experience and by knowledge of the findings and of recent second language acquisition research. And all of us could benefit from more explicit guidelines when setting out to develop materials for the classroom.

What I am arguing for is a compilation of learning principles and procedures which most teachers agree contribute to successful learning plus a compilation of principles and procedures recommended by most SLA researchers. A marriage of the two compilations could produce a list of principles and procedures which would provide a menu of potentially profitable options for materials developers from the classroom teacher adapting a coursebook unit to the author(s) setting out to develop a series of commercially published textbooks for the global market. Such a list should aim to be informative rather than prescriptive and should not give the impression that its recommendations are supported by conclusive evidence and by all teachers and researchers. And, of course, it needs to be supplemented by information about how the target language actually works (for ways of gaining such information, see, for example, Chapter 1 in this book by Gwyneth Fox, Chapter 2 by Jane Willis and Chapter 3 by Ronald Carter, Rebecca Hughes and Michael McCarthy).

Of course, one problem is that there is considerable disagreement amongst researchers about some of the main issues relevant to the teaching and learning of languages. Some argue that the main prerequisite for language acquisition is comprehensible input (i.e. being exposed to language you can understand); others argue that the main

prerequisite is opportunity for output (i.e. situations in which you have to actually use the language). Some researchers argue that the best way to acquire a language is to do so naturally without formal lessons or conscious study of the language; others argue that conscious attention to distinctive features of the language is necessary for successful language learning. Try skimming through an overview of second language acquisition research (e.g. Ellis 1994a) and you will soon become aware of some of the considerable (and, in my view, stimulating) disagreements amongst SLA researchers. Such disagreements are inevitable, given our limited access to the actual mental processes involved in the learning and using of languages and often the intensity of the arguments provoke additional and illuminating research. However I believe that there is now a sufficient consensus of opinion for SLA research to be used as an informative base for the formulation of criteria for the teaching of languages. The following is a summary of what I think many SLA researchers would agree to be some of the basic principles of second language acquisition relevant to the development of materials for the teaching of languages.

Materials should achieve impact **A-1**

Impact is achieved when materials have a noticeable effect on learners, that is when the learners' curiosity, interest and attention are attracted. If this is achieved there is a better chance that some of the language in the materials will be taken in for processing.

Materials can achieve impact through:

- novelty (e.g. unusual topics, illustrations and activities);
- variety (e.g. breaking up the monotony of a unit routine with an unexpected activity; using many different text types taken from many different types of sources; using a number of different instructor voices on a cassette);
- attractive presentation (e.g. use of attractive colours; lots of white space; use of photographs);
- appealing content (e.g. topics of interest to the target learners; topics which offer the possibility of learning something new; engaging stories; universal themes; local references).

One obvious point is that impact is variable. What achieves impact with a class in Brazil might not achieve the same impact with a class in Austria. And what achieves impact with ten learners in a class might not achieve impact with the other five. In order to maximise the likelihood

of achieving impact the writer needs to know as much as possible about the target learners and about what is likely to attract their attention. In order to achieve impact the writer also needs to offer choice. The more varied the choice of topics, texts and activities the more likely is the achievement of impact.

Materials should help learners to feel at ease **A-2**

Research has shown . . . the effects of various forms of anxiety on acquisition: the less anxious the learner, the better language acquisition proceeds. Similarly, relaxed and comfortable students apparently can learn more in shorter periods of time. (Dulay, Burt and Krashen 1982)

Although it is known that pressure can stimulate some types of language learners, I think that most researchers would agree that most language learners benefit from feeling at ease and that they lose opportunities for language learning when they feel anxious, uncomfortable or tense. Some materials developers argue that it is the responsibility of the teacher to help the learners to feel at ease and that the materials themselves can do very little to help. I disagree.

Materials can help learners to feel at ease in a number of ways. For example, I think that most learners:

- feel more comfortable with materials with lots of white space than they do with materials in which lots of different activities are crammed together on the same page;
- are more at ease with texts and illustrations that they can relate to their own culture than they are with those which are culturally exotic (and therefore potentially alien);
- are more relaxed with materials which are obviously trying to help them to learn than they are with materials which are always testing them. Feeling at ease can also be achieved through a 'voice' which is relaxed and supportive, through content and activities which encourage the personal participation of the learners, through materials which relate the world of the book to the world of the learner and through the absence of activities which could threaten self-esteem and cause humiliation. To me the most important (and possibly least researched) factor is that of the 'voice' of the materials. Conventionally, language learning materials are de-voiced and anonymous. They are usually written in a semi-formal style and reveal very little about the personality, interests and experiences of the writer. What I would like to see materials writers do is to chat to the learners casually in the

same way that good teachers do and to try to achieve personal contact with them by revealing their own preferences, interests and opinions. I would also like to see them try to achieve a personal voice (Beck, McKeown and Worthy 1995) by ensuring that what they say to the learners contains such features of orality as:

- informal discourse features (e.g. contracted forms, informal lexis);
- the active rather than the passive voice;
- concreteness (e.g. examples, anecdotes);
- inclusiveness (e.g. not signalling intellectual, linguistic or cultural superiority over the learners).

Materials should help learners to develop confidence **A-3**

Relaxed and self-confident learners learn faster. (Dulay, Burt and Krashen 1982)

Most materials developers recognise the need to help learners to develop confidence but many of them attempt to do so through a process of simplification. They try to help the learners to feel successful by asking them to use simple language to accomplish easy tasks. This approach is welcomed by many teachers and learners. But in my experience it often only succeeds in diminishing the learners. They become aware that the process is being simplified for them and that what they are doing bears little resemblance to actual language use. They also become aware that they are not really using their brains and that their apparent success is an illusion. And this awareness can even lead to a reduction in confidence. I prefer to attempt to build confidence through activities which try to 'push' learners slightly beyond their existing proficiency by engaging them in tasks which are stimulating, which are problematic but which are achievable too. It can also help if the activities encourage learners to use and to develop their existing extra-linguistic skills, such as those which involve being imaginative, being creative or being analytical. An elementary level learner can often gain greater confidence from making up a story, writing a short poem or making a grammatical discovery than she can from getting right a simple drill.

The value of engaging the learners' minds and utilising their existing skills seems to be becoming increasingly realised in countries which have decided to produce their own materials through textbook projects rather than to rely on global coursebooks which seem to underestimate the abilities of their learners. See Tomlinson (1995b) for a report on such projects in Bulgaria, Morocco and Namibia.

What is being taught should be perceived by learners as relevant and useful **A-4**

Most teachers recognise the need to make the learners aware of the potential relevance and utility of the language and skills they are teaching. And researchers have confirmed the importance of this need. For example, Stevick (1976) cites experiments which have shown the positive effect on learning and recall of items that are of personal significance to the learner. And Krashen (1982) and Wenden (1987) report research showing the importance of apparent relevance and utility in language acquisition.

In ESP materials it is relatively easy to convince the learners that the teaching points are relevant and useful by relating them to known learner interests and to 'real-life' tasks which the learners need or might need to perform in the target language. In General English materials this is obviously more difficult; but it can be achieved by narrowing the target readership and/or by researching what the target learners are interested in and what they really want to learn the language for. An interesting example of such research was a questionnaire in Namibia which revealed that two of the most important reasons for secondary school students wanting to learn English were so they would be able to write love letters in English and so that they would be able to write letters of complaint for villagers to the village headman and from the village headman to local authorities.

Perception of relevance and utility can also be achieved by relating teaching points to interesting and challenging classroom tasks and by presenting them in ways which could facilitate the achievement of task outcomes desired by the learners. The 'new' learning points are not relevant and useful because they will help the learners to achieve long term academic or career objectives but because they could help the learners to achieve short-term task objectives now. Of course, this only works if the tasks are begun first and the teaching is then provided in response to discovered needs. This is much more difficult for the materials writer than the conventional approach of teaching a predetermined point first and then getting the learners to practise and then produce it. But it can be much more valuable in creating relevance and utility for the teaching point; and it can be achieved by, for example, referring learners to 'help pages' before and/or after doing sub-tasks or by getting learners to make decisions about strategies they will use in a task and then referring them to 'help pages'. So, for example, learners could be asked to choose from (or add to) a list of project tasks and then to decide on strategies for achieving their project targets. Those learners who decide to research local documents could be referred to a

section in the book which provides advice on scanning whereas those learners who decide to use questionnaires could be referred to a section which deals with writing questions.

Obviously providing the learners with a choice of topic and task is important if you are trying to achieve perception of relevance and utility in a general English textbook.

Materials should require and facilitate learner self-investment **A-5**

Many researchers have written about the value of learning activities which require the learners to make discoveries for themselves. For example, Rutherford and Sharwood-Smith (1988) assert that the role of the classroom and of teaching materials is to aid the learner to make efficient use of the resources in order to facilitate self-discovery. Similar views are expressed by Bolitho and Tomlinson 1995; Tomlinson 1994a and Wright and Bolitho 1993.

It would seem that learners profit most if they invest interest, effort and attention in the learning activity. Materials can help them to achieve this by providing them with choices of focus and activity, by giving them topic control and by engaging them in learner-centred discovery activities. Again this is not as easy as assuming that what is taught should be learned but it is possible and extremely useful for textbooks to facilitate learner self-investment. In my experience, one of the most profitable ways of doing this is to get learners interested in a written or spoken text, to get them to respond to it globally and affectively and then to help them to analyse a particular linguistic feature of it in order to make discoveries for themselves (see Tomlinson 1994a for a specific example of this procedure). Other ways of achieving learner investment are involving the learners in mini-projects, involving them in finding supplementary materials for particular units in a book and giving them responsibility for making decisions about which texts to use and how to use them (an approach I saw used with great success in an Indonesian high school in which each group in a large class was given responsibility for one reading lesson per semester).

Learners must be ready to acquire the points being taught **A-6**

Certain structures are acquired only when learners are mentally ready for them. (Dulay, Burt and Krashen 1982)

Meisel, Clahsen and Pienemann (1981) have put forward the Multidimensional Model in which learners must have achieved readiness in order to learn developmental features (i.e. those constrained by

developing speech-processing mechanisms – e.g. word order) but can make themselves ready at any time to learn variational features (i.e. those which are free – e.g. the copula 'be'). Pienemann (1985) claims that instruction can facilitate natural language acquisition processes if it coincides with learner readiness and can lead to increased speed and frequency of rule application and to application of rules in a wider range of linguistic contexts. He also claims that premature instruction can be harmful because it can lead to the production of erroneous forms, to substitution by less complex forms and to avoidance. Pienemann's theories have been criticised for the narrowness of their research and application (restricted mainly to syntax, according to Cook 1996) but I am sure most teachers would recognise the negative effects of premature instruction reported by Pienemann.

Krashen 1985 argues the need for roughly-tuned input which is comprehensible because it features what the learners are already familiar with; but which also contains the potential for acquiring other elements of the input which each learner might or might not be ready to learn (what Krashen refers to as $i + 1$ in which i represents what has already been learned and 1 represents what is available for learning). According to Krashen, each learner will only learn from the new input what he or she is ready to learn. Other discussions of the need for learner readiness can be found in Ellis 1990 (see especially pp. 152–8 for a discussion of variational and developmental features of readiness).

Readiness can be achieved by materials which create situations requiring the use of variational features not previously taught, by materials which ensure that the learners have gained sufficient mastery over the developmental features of the previous stage before teaching a new one and by materials which roughly tune the input so that it contains some features which are slightly above each learner's current state of proficiency. It can also be achieved by materials which get learners to focus attention on features of the target language which they have not yet acquired so that they might be more attentive to these features in future input.

But perhaps the most important lesson for materials developers from readiness research is that we cannot expect to select a particular point for teaching and assume that all the learners are ready and willing to learn it. It is important to remember that the learner is always in charge and that 'in the final analysis we can never completely control what the learner does, for HE (sic) selects and organises, whatever the input'. (Kennedy 1973: 76)

Materials should expose the learners to language in authentic use

Krashen (1985) makes the strong claim that comprehensible input in the target language is both necessary and sufficient for the acquisition of that language provided that learners are 'affectively disposed to "let in" the input they comprehend' (Ellis 1994a: 273). Few researchers would agree with such a strong claim but most would agree with a weaker claim that exposure to authentic use of the target language is necessary but not sufficient for the acquisition of that language.

Materials can provide exposure to authentic input through the advice they give, the instructions for their activities and the spoken and written texts they include. They can also stimulate exposure to authentic input through the activities they suggest (e.g. interviewing the teacher, doing a project in the local community, listening to the radio etc.). In order to facilitate acquisition the input must be comprehensible (i.e. understandable enough to achieve the purpose for responding to it). This means that there is no point in using long extracts from newspapers with beginners but it does not mean that beginners cannot be exposed to authentic input. They can follow instructions intended to elicit physical responses, they can listen to stories, they can listen to songs, they can fill in forms.

Ideally materials at all levels should provide frequent exposure to authentic input which is rich and varied. In other words the input should vary in style, mode, medium and purpose and should be rich in features which are characteristic of authentic discourse in the target language. And, if the learners want to be able to use the language for general communication, it is important that they are exposed to planned, semi-planned and unplanned discourse (e.g. a formal lecture, an informal radio interview and a spontaneous conversation). The materials should also stimulate learner interaction with the input rather than just passive reception of it. This does not necessarily mean that the learners should always produce language in response to the input; but it does mean that they should always do something mentally or physically in response to it.

See in particular, Chapters 1, 2, 3, 11, 12 and 15 of this book for arguments in favour of exposing learners to authentic materials.

The learners' attention should be drawn to linguistic features of the input

There seems to be an agreement amongst many researchers that helping learners to pay attention to linguistic features of authentic input can help them to eventually acquire some of those features. However it is

important to understand that this claim does not represent a back to grammar movement. It is different from previous grammar teaching approaches in a number of ways. In the first place the attention paid to the language can be either conscious or subconscious. For example, the learners might be paying conscious attention to working out the attitude of one of the characters in a story but might be paying subconscious attention to the second conditionals which the character uses. Or they might be paying conscious attention to the second conditionals having been asked to locate them, and to make a generalisation about their function in the story. The important thing is that the learners become aware of a gap between a particular feature of their interlanguage (i.e. how they currently understand or use the feature) and the equivalent feature in the target language. Such noticing of the gap between output and input can act as an 'acquisition facilitator' (Seliger 1979). It does not do so by immediately changing the learner's internalised grammar but by alerting the learner to subsequent instances of the same feature in future input. So there is no instant change in the learners' proficiency (as is aimed at by such grammar teaching approaches as the conventional Presentation, Practice, Production approach). There is, however, an increased likelihood of eventual acquisition provided that the learners receive future relevant input.

White (1990) argues that there are some features of the L2 which learners need to be focused on because the deceptively apparent similarities with L1 features make it impossible for the learners to otherwise notice certain points of mismatch between their interlanguage and the target language. And Schmidt (1992) puts forward a powerful argument for approaches which help learners to note the gap between their use of specific features of English and the way these features are used by native speakers. Inviting learners to compare their use of, say, indirect speech with the way it is used in a transcript of a native speaker conversation would be one such approach and could quite easily be built into coursebook materials.

Gwyneth Fox in Chapter 1 of this book and Jane Willis in Chapter 2 exemplify ways of helping learners to pay attention to linguistic features of their input.

Materials should provide the learners with opportunities to use the target language to achieve communicative purposes **A-9**

Most researchers seem to agree that learners should be given opportunities to use language for communication rather than just to practise it in situations controlled by the teacher and the materials. Using language for communication involves attempts to achieve a purpose in a

situation in which the content, strategies and expression of the interaction are determined by the learners. Such attempts can enable the learners to 'check' the effectiveness of their internal hypotheses, especially if the activities stimulate them into 'pushed output' (Swain 1985) which is slightly above their current proficiency. They also help the learners to automatise their existing procedural knowledge (i.e. their knowledge of how the language is used) and to develop strategic competence (Canale and Swain 1980). This is especially so if the opportunities for use are interactive and encourage negotiation of meaning (Allwright 1984: 157). In addition, communicative interaction can provide opportunities for picking up language from the new input generated, as well as opportunities for learner output to become an informative source of input (Sharwood-Smith 1981). Ideally teaching materials should provide opportunities for such interaction in a variety of discourse modes ranging from planned to unplanned (Ellis 1990: 191).

Interaction can be achieved through, for example:

- information or opinion gap activities which require learners to communicate with each other and/or the teacher in order to close the gap (e.g. finding out what food and drink people would like at the class party);
- post-listening and post-reading activities which require the learners to use information from the text to achieve a communicative purpose (e.g. deciding what television programmes to watch, discussing who to vote for, writing a review of a book or film);
- creative writing and creative speaking activities such as writing a story or improvising a drama;
- formal instruction given in the target language either on the language itself or on another subject:

We need to recognise that teaching intended as formal instruction also serves as interaction. Formal instruction does more than teach a specific item: it also exposes learners to features which are not the focus of the lesson. (Ellis 1990)

The value of materials facilitating learner interaction is stressed in this book by Alan Maley in Chapter 12, by Julian Edge and Sue Wharton in Chapter 13 and by Brian Tomlinson in Chapter 15.

Materials should take into account that the positive effects of instruction are usually delayed

Research into the acquisition of language shows that it is a gradual rather than an instantaneous process and that this is equally true for

instructed as well as informal acquisition. Acquisition results from the gradual and dynamic process of internal generalisation rather than from instant adjustments to the learner's internal grammar. It follows that learners cannot be expected to learn a new feature and be able to use it in the same lesson. They might be able to rehearse the feature, to retrieve it from short-term memory or to produce it when prompted by the teacher or the materials. But this does not mean that learning has taken place. I am sure most of you are familiar with the situation in which learners get a new feature correct in the lesson in which it is taught but then get it wrong the following week. This is partly because they have not yet had enough time, instruction and exposure for learning to have taken place.

The inevitable delayed effect of instruction suggests that no textbook can really succeed which teaches features of the language one at a time and expects the learners to be able to use them straightaway. But this incremental approach is popular with many publishers, writers, teachers and learners as it can provide a reassuring illusion of system, simplicity and progress. Therefore adaptation of existing approaches rather than replacement with radical new ones is the strategy most likely to succeed. So, for example, the conventional textbook approach of PPP (Presentation-Practice-Production) could be used to promote durable learning if the objective of the Production phase was seen as reinforcement rather than correct production and if this was followed in subsequent units by more exposure and more presentation relating to the same feature. Or if the Production phase was postponed to another unit which was placed after further exposure, instruction and practice had been provided. Or if the initial Production phase was used to provide output which would enable the learners to notice the mismatch between what they are doing and what native speakers typically do.

In my view, in order to facilitate the gradual process of acquisition it is important for materials to recycle instruction and to provide frequent and ample exposure to the instructed language features in communicative use. It is equally important that the learners are not forced into premature production of the instructed features (they will get them wrong) and that tests of proficiency are not conducted immediately after instruction (they will indicate failure).

Ellis (1990) reports on research revealing the delayed effect of instruction and in Chapter 9 of this book he argues the need for post-use evaluation of materials to find out what learners have eventually learned as a result of using them.

Materials should take into account that learners differ in learning styles

Different learners have different preferred learning styles. So, for example, those learners with a preference for studious learning are much more likely to gain from explicit grammar teaching than those who prefer experiential learning. And those who prefer experiential learning are more likely to gain from reading a story with a predominant grammatical feature (e.g. reported speech) than they are from being taught that feature explicitly. This means that activities should be variable and should cater for all learning styles. An analysis of most current coursebooks will reveal a tendency to favour learners with a preference for studious learning and an apparent assumption that all learners are equally capable of benefiting from this style of learning. Likewise an analysis of the teaching and testing of foreign languages in formal education systems throughout the world will reveal that studious learners (who are actually in the minority) are at an advantage.

Styles of learning which need to be catered for in language learning materials include:

- visual (e.g. the learner prefers to see the language written down);
- auditory (e.g. the learner prefers to hear the language);
- kinaesthetic (e.g. the learner prefers to do something physical, such as following instructions);
- studious (e.g. the learner likes to pay conscious attention to the linguistic features of the language and wants to be correct);
- experiential (e.g. the learner likes to use the language and is more concerned with communication than with correctness);
- analytic (e.g. the learner prefers to focus on discrete bits of the language and to learn them one by one);
- global (e.g. the learner is happy to respond to whole chunks of language at a time and to pick up from them whatever language she can);
- dependent (e.g. the learner prefers to learn from a teacher and from a book);
- independent (e.g. the learner is happy to learn from their own experience of the language and to use autonomous learning strategies).

I think a learner's preference for a particular learning style is variable and depends, for example, on what is being learned, where it is being learned, who it is being learned with and what it is being learned for. For example, I am happy to be experiential, global and kinaesthetic when learning Japanese out of interest with a group of relaxed adult

learners and with a teacher who does not keep correcting me. But I am more likely to be analytic and visual when learning French for examination purposes in a class of competitive students and with a teacher who keeps on correcting me. And, of course, learners can be helped to gain from learning styles other than their preferred style. The important point for materials developers is that they are aware of and cater for differences of preferred learning styles in their materials and that they do not assume that all learners can benefit from the same approaches as the 'good language learner' (see Ellis 1994a: 546–50).

See Oxford and Anderson (1995) for an overview of research into learning styles.

Materials should take into account that learners differ in affective attitudes

A-12

... the learner's motives, emotions, and attitudes screen what is presented in the language classroom ... This affective screening is highly individual and results in different learning rates and results. (Dulay, Burt and Krashen 1982)

Ideally language learners should have strong and consistent motivation and they should also have positive feelings towards the target language, their teachers, their fellow learners and the materials they are using. But, of course, the ideal learner does not exist and even if she did exist one day she would no longer be the ideal learner the next day. Each class of learners using the same materials will differ from each other in terms of long- and short-term motivation and of feelings and attitudes about the language, their teachers, their fellow learners and their learning materials, and of attitudes towards the language, the teacher and the materials. Obviously no materials developer can cater for all these affective variables but it is important for anybody who is writing learning materials to be aware of the inevitable attitudinal differences of the users of the materials.

One obvious implication for the materials developer is 'to diversify language instruction as much as possible based upon the variety of cognitive styles' (Larsen-Freeman and Long 1991) and the variety of affective attitudes likely to be found among a typical class of learners. Ways of doing this include:

- providing choices of different types of text;
- providing choices of different types of activities;
- providing optional extras for the more positive and motivated learners;
- providing variety;

- including units in which the value of learning English is a topic for discussion;
- including activities which involve the learners in discussing their attitudes and feelings about the course and the materials;
- researching and catering for the diverse interests of the identified target learners;
- being aware of the cultural sensitivities of the target learners;
- giving general and specific advice in the teacher's book on how to respond to negative learners (e.g. not forcing reluctant individuals to take part in groupwork).

For reports on research into affective differences see Ellis 1984: 471–83 and Wenden and Rubin 1987.

For specific suggestions on how materials can cater for learner differences see Tomlinson 1996 and Chapter 12 by Alan Maley and Chapter 13 by Julian Edge and Sue Wharton in this book.

A-13

Materials should permit a silent period at the beginning of instruction

It has been shown that it can be extremely valuable to delay L2 speaking at the beginning of a course until learners have gained sufficient exposure to the target language and sufficient confidence in understanding it. This silent period can facilitate the development of an effective internalised grammar which can help learners to achieve proficiency when they eventually start to speak in the L2. There is some controversy about the actual value of the silent period and some learners seem to use the silence to avoid learning the language. However I think most researchers would agree that forcing immediate production in the new language can damage the reluctant speaker affectively and linguistically and many would agree with Dulay, Burt and Krashen that:

... communication situations in which students are permitted to remain silent or respond in their first language may be the most effective approach for the early phases of language instruction. This approach approximates what language learners of all ages have been observed to do naturally, and it appears to be more effective than forcing full two-way communication from the very beginning of L2 acquisition. (1982: 25–6)

The important point is that the materials should not force premature speaking in the target language and they should not force silence either. Ways of giving learners the possibility of not speaking until they are ready include:

- starting the course with a Total Physical Response (TPR) approach in which the learners respond physically to oral instructions from a teacher or cassette (see Asher 1977; Tomlinson 1994b);
- starting with a listening comprehension approach in which the learners listen to stories in the target language which are made accessible through the use of sound effects, visual aids and dramatic movement by the teacher;
- permitting the learners to respond to target language questions by using their first language or through drawings and gestures.

A possible extension of the principle of permitting silence is to introduce most new language points (regardless of the learners' level) through activities which initially require comprehension but not production. This was an approach which we called TPR Plus and which we used on the PKG Project in Indonesian secondary schools. It usually involved introducing new vocabulary or structures through stories which the learners responded to by drawing and/or using their first language and through activities in which the whole class mimed stories by following oral instructions from the teacher (see Tomlinson 1990; 1994b).

For discussion of research into the silent period see Ellis 1994a: 82-84; Krashen 1982; Saville-Troike 1988.

A-14
Materials should maximise learning potential by encouraging intellectual, aesthetic and emotional involvement which stimulates both right and left brain activities

A narrowly focused series of activities which require very little cognitive processing (e.g. mechanical drills; rule learning; simple transformation activities) usually leads to shallow and ephemeral learning unless linked to other activities which stimulate mental and affective processing. However a varied series of activities making, for example, analytic, creative, evaluative and rehearsal demands on processing capacity can lead to deeper and more durable learning. In order for this deeper learning to be facilitated it is very important that the content of the materials is not trivial or banal and that it stimulates thoughts and feelings in the learners. It is also important that the activities are not too simple and that they cannot be too easily achieved without the learners making use of their previous experience and their brains.

The maximisation of the brain's learning potential is a fundamental principle of Lozanov's Suggestopedia in which, 'he enables the learner to receive the information through different cerebral processes and in different states of consciousness so that it is stored in many different parts of the brain, maximising recall' (Hooper Hansen 1992). Suggesto-

pedia does this through engaging the learners in a variety of left and right brain activities in the same lesson (e.g. reciting a dialogue, dancing to instructions, singing a song, doing a substitution drill, writing a story). Whilst not everybody would accept the procedures of Suggestopedia, most researchers seem to agree on the value of maximising the brain's capacity during language learning and the best textbooks already do contain within each unit a variety of different left and right brain activities.

For an account of the principles of Suggestopedia see Lozanov 1978 and Chapter 14 in this book by Grethe Hooper Hansen.

A-15
Materials should not rely too much on controlled practice

It is interesting that there seems to be very little research which indicates that controlled practice activities are valuable. Sharwood-Smith (1981) does say that, 'it is clear and uncontroversial to say that most spontaneous performance is attained by dint of practice', but he provides no evidence to support this very strong claim. Also Bialystok (1988) says that automaticity is achieved through practice but provides no evidence to support her claim. In the absence of any compelling evidence most researchers seem to agree with Ellis who says that 'controlled practice appears to have little long term effect on the accuracy with which new structures are performed' (Ellis 1990: 192) and 'has little effect on fluency' (Ellis and Rathbone 1987).

Yet controlled grammar practice activities still feature significantly in popular coursebooks and are considered to be useful by many teachers and by many learners. This is especially true of dialogue practice which has been popular in many methodologies for the last 30 years without there being any substantial research evidence to support it (see Tomlinson 1995a). In a recent analysis of new low level coursebooks I found that nine out of ten of them contained more opportunities for controlled practice than they did for language use. It is possible that right now all over the world learners are wasting their time doing drills and listening to and repeating dialogues.

A-16
Materials should provide opportunities for outcome feedback

Feedback which is focused first on the effectiveness of the outcome rather than just on the accuracy of the output can lead to output becoming a profitable source of input. Or in other words, if the language that the learner produces is evaluated in relation to the purpose for which it is used that language can become a powerful and informative source of information about language use. Thus a learner

who fails to achieve a particular communicative purpose (e.g. borrowing something, instructing someone how to play a game, persuading someone to do something) is more likely to gain from negative feedback on the effectiveness of their use of language than a learner whose language is corrected without reference to any non-linguistic outcome. It is very important, therefore, for materials developers to make sure that language production activities have intended outcomes other than just practising language.

The value of outcome feedback is stressed by Brian Tomlinson in Chapter 15 in this book.

To find out more about some of the principles of language learning outlined above you could make use of the index of one of the following books:

Cook, V. 1996. *Second Language Learning and Second Language Teaching* (new edn). London: Edward Arnold.

Ellis, R. 1994. *The Study of Second Language Acquisition*. Oxford: Oxford University Press.

Larsen-Freeman, D. and M. Long 1991. *An Introduction to Second Language Acquisition Research*. London: Longman.

What teachers and learners believe and want

I have argued above that materials developers should take account of what researchers have told us about language acquisition. I would also argue that they should pay more attention to what teachers and learners believe about the best ways to learn a language and also to what they want from the materials they use.

Teachers spend far more time observing and influencing the language learning process than do researchers or materials developers. Yet little research has been done into what teachers believe is valuable for language learning and little account is taken of what teachers really want. In this book Hitomi Masuhara in Chapter 10 argues the need to find out what teachers really want from coursebooks and she puts forward suggestions for how this information could be gained and made use of. Also Peter Donovan in Chapter 7 describes how attempts have been made to find out exactly what teachers think and feel about trial versions of coursebooks so that their views can influence the published versions. David Jolly and Rod Bolitho in Chapter 4 propose a framework which could help teachers to adapt materials and to write materials themselves; and Rod Ellis in Chapter 9 outlines a way in which teachers can improve materials as a result of whilst and post-use evaluation of them.

There have been attempts to involve learners in the evaluation of courses and materials (see Alderson 1985a for an interesting account of post-course evaluations which involved contacting the learners after their courses had finished) and a number of researchers have kept diaries recording their own experiences as learners of a foreign language (e.g. Schmidt and Frota 1986) but little systematic research has been published on what learners actually want their learning materials to do (see Johnson 1995 for an account of what one adult learner wants from her learning materials).

One exceptional example of trying to make use of both learner and teacher beliefs and wants was the Namibia Textbook Project. Prior to the writing of the Grade 10 English textbook, *On Target* (1995), teachers and students all over the country were consulted via questionnaires. Their responses were then made use of when 30 teachers met together to design and write the book. The first draft of the book was completed by these teachers at an eight day workshop and it was then trialled all over the country before being revised for publication by an editorial panel. Such consultation and collaboration is rare in materials development and could act as a model for textbook writing. See Tomlinson (1995b) for a description of this and other similar projects.

Collaboration

The Namibian Textbook Project mentioned above is a classic example of the value of pooling resources. On page iv of *On Target* (1995) 40 contributors are acknowledged. Some of these were teachers, some were curriculum developers, some were publishers, some were administrators, some were university lecturers and researchers, some were examiners, one was a published novelist and all of them made a significant contribution to the development of the book. This bringing together of expertise in a collaborative endeavour is extremely rare and, as one of the contributors to the Project, I can definitely say it was productive. Too often in my experience researchers have made theoretical claims without developing applications of them, writers have ignored theory and have followed procedural rather than principled instincts, teachers have complained without making efforts to exert an influence, learners have been ignored and publishers have been driven by considerations of what they know they can sell. We all have constraints on our time and our actions but it must be possible and potentially valuable for us to get together to pool our resources and share our expertise in a joint endeavour to develop materials which offer language learners maximum opportunities for successful learning. This bringing together

Introduction

of different areas of knowledge and expertise is the main aim of MATSDA and it is one of the objectives of this book. The contributors to *Materials Development in Language Teaching* include classroom teachers, researchers, university lecturers, teacher trainers, textbook writers and publishers and we hope that our pooling of knowledge and ideas will help you to use, adapt and develop materials in effective ways.

Features of Good Materials Chart

Feature:	Examples that you have seen:
1) Materials should achieve impact	
2) Materials should help learners to feel at ease	
3) Materials should help learners develop confidence	
4) What is being taught should be perceived as relevant and useful	
5) Materials should facilitate learner self-investment and discovery	
6) Learners must be ready to acquire the points being taught	
7) Materials should expose the learners to language in authentic use	
8) Learner's attention should be drawn to the linguistic features of the input	

9) Materials should provided opportunities to use the TL for communicative purposes	
10) Materials should take into account that the positive effects of instruction are usually delayed	
11) Materials should take into account that learners have different learning styles	
12) Materials should take into account that learners differ in affective attitude	
13) Materials should permit a silent period at the beginning of instruction	
14) Materials should maximize learning potential	
15) Materials should not rely too much on controlled practice	
16) Materials should provide opportunities for outcome feedback	

Grave's [Adapting] Course Books

(Please answer in **full sentences** and **in your own words**)

- 1) On p. 230 (original pagination) is the acronym SARS; explain what SARS means .

- 2) Before an activity, the T needs to determine if Ss understand the instructions and are ready to do the activity because: “[S]imply telling the learners what, how, and why of an activity doesn’t prepare them. They need to demonstrate either verbally or in action that they have understood” (p. 231 original pagination). What can Ts do to check and clarify their verbal instructions? How can Ts check to see if Ss understand the activity? Give a clear example or examples.

- 3) Explain what the authors means by: “Any activity actually has three parts: Preparation, implementation, and follow-up” (p. 233 original pagination). How does this relate to what you have learned in TELS 1&2; especially in terms of the activity route map? Does the Korean educational system allow for this? Why or why not?

Chapter Eleven

Coursebooks

Kathleen Graves, School for International Training (USA)

At the end of this chapter, you should be able to:

Goals

- ✓ **analyze** how a coursebook is organized and what it emphasizes.
- ✓ **devise** ways to adapt or supplement an activity for a specific group of learners using techniques such as personalization and format shifting or by introducing supplementary material.
- ✓ **explain** how you would prepare learners to do an activity, how you would monitor them, and how you would follow up the activity.

1. What is a coursebook?

Coursebooks are prepackaged, published books used by the students and teacher as the primary basis for a language course. Coursebooks range from those that are broadly focused on developing all language skills to those that focus on a specific skill such as writing, or specific area such as hotel management. In addition to the student book, coursebook packages may include audio-cassettes or CDs, videos, workbooks, CD-ROMs, test packages and Internet materials. They almost always include a teacher's guide. In this chapter, we will focus on the student book, since it is the one component most likely to be used by all the students in the classroom. Examples will be taken from integrated skills coursebooks that are intended primarily for learners in countries where English is not a national language.

A coursebook is a learning tool shared by teachers and learners that can be used in systematic and flexible ways. In order to use a coursebook systematically and flexibly, it is important to understand how it is put together and how it can be adapted to meet the needs of your particular learners. The coursebook provides a plan for learning, a visible outline of what is to be learned in the classroom, as well as a bank of resource material and ideas (Acklam, 1994). What happens in the classroom fills out and transforms the outline into learning experiences for the students.

2. Background to the design and use of coursebooks

Most people who have studied a foreign language have used a coursebook at some point in their studies. The way coursebooks look and what they contain go hand in hand with the prevailing ideas at the time they were published about how languages are best taught and learned. Up until the mid-twentieth century, language books were used mainly in academic settings in order to understand the written texts of the target language. This approach, which is still common in academic settings today, is called the **grammar translation** approach. Coursebooks contain long reading passages, with vocabulary glossaries and grammar notes in the students' mother tongue. Students are tested on their ability to translate texts with lexical and grammatical accuracy. In the 1960s and 1970s, the focus shifted from grammar translation and its emphasis on written texts to **audiolingualism**, which focused on the spoken language. (See the chapters on methodology and grammar, this volume.) Audiolingualism was an outgrowth of **behaviorist** theories that learning is habit formation, the result of response to stimuli. Language coursebooks used dialogues, pattern practice, and substitution drills in which the teacher provided a stimulus such as a sentence beginning

with *they* and a cue *she*, and the learners provided a response sentence, changing the subject from they to she. **Structural linguistics**, which views language as a system, reducible to a finite set of grammatical structures, also had a strong influence on language texts. For example, *English 900*, a series first published in 1964, contained 900 sentences. By mastering the sentences, one was supposed to have mastered the language.

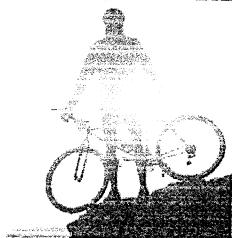
In the 1970s and 80s, there was a shift toward the **notional-functional approach**, championed by the Council of Europe (e.g., Van Ek and Alexander, 1975). Language was understood to be used for purposes, or functions, such as expressing opinions, and to talk or write about both abstract and concrete topics, or notions, such as time and weather. Communication took precedence over grammar. Coursebooks began to emphasize functional language as well as pair work and group work activities in which learners used the language to communicate with each other.

The development of English for Academic Purposes (EAP) and of English for Specific Purposes (ESP) also influenced the kinds of materials that were published. EAP coursebooks focus on the development of one or two skills, such as writing or reading for academic purposes. ESP coursebooks focus on the development of specific workplace skills such as public health administration. EAP and ESP coursebooks use authentic material such as newspaper articles and other source materials. The use of authentic or quasi-authentic materials is also common in current coursebooks in order to simulate the use of language in real contexts.

Other approaches to teaching languages have questioned the effectiveness of coursebooks. The introduction of **task-based language teaching** in the 1980s challenged the very use of coursebooks. In task-based approaches, language is learned through negotiation with other learners in problem-solving or task-management situations that focus on meaning, rather than form, not through learning prespecified grammar, functions or notions. Tasks can range from discussing the effectiveness of an advertisement and reporting on the discussion to designing an original advertisement. Because coursebooks specify language to be learned, they were seen as incompatible with this approach. However, many current coursebooks now include tasks or projects to stimulate interaction and negotiation among learners.

Other critics have charged that, because a coursebook specifies what is to be taught and learned, it becomes an operating manual that the teacher and students follow unquestioningly. It leaves little room for decision-making and adapting to the needs of the particular group. (See, for example, Swan, 1992.) Proponents of using coursebooks have argued that they provide a needed structure for interaction in the classroom and that learners see the textbook as a guide that helps them organize their learning and provides security (Hutchinson and Torres, 1994). One purpose of this chapter is to help teachers understand how to take advantage of what a coursebook has to offer and not feel dominated by it.

Reflection



Think back on your own experience learning with a coursebook. Did you notice any differences in the coursebooks you used? Did you find the coursebooks a help or a hindrance? Why?

3. Principles for using a coursebook

1. Understand how the coursebook is organized.

A coursebook provides a visible outline for what is to be learned in the classroom. Coursebooks are often described metaphorically as maps (O'Neil, 1993). Maps provide a guide to the territory to be covered. The actual classroom teaching and learning can be viewed as a journey through the territory. The first principle for using a coursebook is to become familiar with the territory so that you can plan the journey.

Most coursebooks are organized around key features of language. These features include topics and associated vocabulary (e.g. food or transportation), grammar structures (e.g. verb tenses or how to form questions), and social and cultural interaction skills (e.g. how to order in a restaurant or how to politely refuse something). Coursebooks also emphasize two or more of the four skills of speaking, listening, reading, and writing.

The first step is to explore the coursebook to see how it is organized. Often the table of contents (sometimes called scope and sequence) provides a chart that shows how the authors have mapped out the territory within each unit and across units. Knowing how the book is organized can help you to make decisions about how to adapt it to your particular group of students. Each unit or chapter of a coursebook is a microcosm of the book as a whole, so one way to get to know a coursebook is by examining a unit.

Reflection



Look at the Table of Contents extracts on page 229 from three different intermediate level coursebooks. What features of language are they organized around? What are the similarities and differences in the ways they are organized? What do you think accounts for the differences?

Unit Title	Functions	Grammar	Listening and Pronunciation	Reading and Writing	Learning Strategies and Skills
Life Stories	<ul style="list-style-type: none"> • Talk about past actions • Talk about frequency of actions • Talk about lifestyles • Talk about habits and routines 	Simple past tense: Questions, short answers Was born/married Irregular past tense of verbs Used to Had to Reported speech: verb say	Listen: listen to a biography to put events in chronological order Pronunciation: use to	Read a biography Write an autobiography Write a biography (Project)	Look for time order cues in biographical material List events in chronological order as a writing strategy

Figure 1 *Super Goal 3* (McGraw-Hill, 2002)

Alike yet different

Speaking *The roles of men and women*

Listening *Short oral report—weekend cooks*

Grammar *Review of contrasting tenses: simple present vs. present progressive; present simple past vs. present perfect*

Reading *Contrast/comparison—How different are men and women?*

Conversation *Sharing news and stating an opinion strategies*

Grammar *More adjective clauses: Fran works with a sister that specializes in interior decorating.*

Writing *Personal reports*

Figure 2 *CrossCurrents 1* (Pearson Education Limited, 1992)

Topics	Functions	Grammar	Listening/Pronunciation	Writing/Reading	Interchange Activity
Unusual and Exceptional jobs	Giving opinions about jobs; describing and comparing jobs	Gerund phrases as subject and object; comparisons with <i>er/more/less</i> than and as ... as	Listening to descriptions of jobs; Sentence stress	Writing about career advantages and disadvantages "Strategies for Keeping Your Job" Reading advice about behavior in the workplace	The best and the worst Finding out about classmates' summer or part-time jobs

Figure 3 *New Interchange 3: English for International Communication* (Cambridge University Press, 1998)

Reflection



Usually, the different language features or components of a coursebook chapter or unit are linked together around a topic or topics. What is the focus of each of the units profiled on page 229? How are the components of each unit linked?

2. Adapt the material.

Coursebooks are not written for a specific group of people. Since they are meant to be used by different or successive groups of learners, they can't be. They're written for a generalized target group (e.g., for children or adults, for use in English speaking countries or in other countries, for beginner, intermediate or advanced levels, and so on). No book can meet all the needs and interests of each group of learners that uses it. For this reason, a coursebook *must be adapted* to your particular group of learners. Acklam (1994, p. 12) suggests the following acronym for adapting a coursebook: "SARS."

S = Select

What parts of the coursebook do you definitely want to keep?

A = Adapt

What parts of the coursebook do you basically want to keep, but need to change in some way to make them more suitable for your students, and in tune with your teaching style?

R = Reject

What parts of the coursebook do you definitely want to leave out?

S = Supplement

What else do you need to bring to the coursebook to fulfill the requirements of the overall syllabus you are working to, and to respond to the needs of your particular students?

Figure 4 SARS (Select, Adapt, Reject, Supplement)

Remember, a coursebook is not an inflexible document, it is a learning tool that is used by learners and teachers. Your decisions about what to "select, adapt, reject and supplement" depend on who your learners are (age, interests, purposes for studying and language level), what the institution emphasizes, the resources available to you, how much time you have, and

what you feel is important. If there is too much X, then do less of X. If there is no Y, then add Y, if Z is unnecessary for your students, then skip Z. For example, Sato (2002) found that Japanese high school students and teachers initially had difficulty using coursebooks that emphasized speaking since they were accustomed to coursebooks that emphasized reading with a focus on translation and grammar. They were able to use the coursebooks more effectively when the teachers designed oral performance assessments to be done at the end of each unit. The addition of the tests gave the learners a goal and thus made them more willing to do the speaking activities in the coursebook. In the section on techniques we will look at ways to adapt and supplement a coursebook.

3. Prepare the learners.

In an on-line research project a colleague and I conducted with a group of teachers from four different countries, we found that coursebook activities usually fail not because they're too boring or too complicated, but because the learners haven't been adequately prepared to do them. Put another way, any coursebook activity can be successful as long as learners know what to do and have the ability to do it. (If they don't have the ability to do the activity, the coursebook may be at too high a level.) Preparing the learners means two things. First, it means orienting them to the content and purpose of the activity, that is, making sure they know *what* the activity is about and *why* they are doing it. Second, it means making sure they understand the steps of the activity, *how* to do it. However, simply telling the learners the *what*, *how*, and *why* of an activity doesn't prepare them. They need to demonstrate either verbally or in action that they have understood.

Preparing the learner really means preparing yourself. What is the context for the activity? The images that accompany an activity are often helpful in providing a context. How can you make the context clear and interesting to the learners? What is the point of the activity? Is the focus to learn grammar? Is it to practice speaking? Is it to learn vocabulary? The title of the activity often provides clues to the purpose. What are the steps involved in carrying out the activity? How can you ensure that the learners know what to do? How long will the activity take?

Figure 5 is a page from a textbook aimed at young adults/adults at the intermediate level. There are two activities on the page. Describe how you would prepare the learners to do each activity so that

- they know *what* the activity is about (How would you orient them to the content?);
- why* they are doing it (How would you make sure they understand the purpose?);
- and *how* to do it (How would you break down the steps?).

Decide on a time limit to give the students for each activity.

1 Talk it over

Complete the sentences using some of the words in the list.

Women are more _____ than men.

Men are more _____ than women.

competitive	cautious	logical	possessive	emotional	aggressive
considerate	intuitive	industrious	generous	relaxed	sensitive

Compare your sentences and opinions with a classmate.

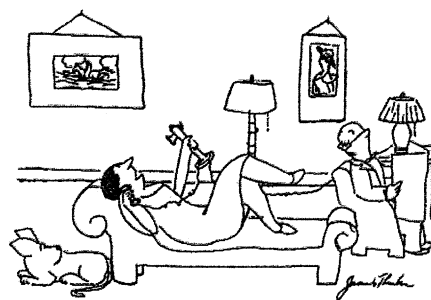
Which statements do you agree with?

2 Talk about... Cartoons

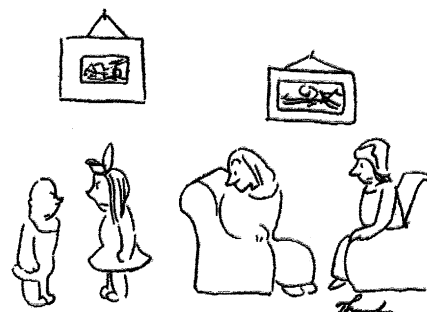
Look at these cartoons.
Describe what is
happening in each one.
What generalizations do
they show about men,
women, and children?



"He doesn't know anything except facts."



"Well, if I called the wrong number, why did you answer the phone?"



"Alice can be a little girl Commando in your game, Donald."

Figure 5 *CrossCurrents 1* (Pearson Education Limited, 1992)

4. Monitor and follow up.

Any activity actually has three parts: preparation, implementation, and follow-up. While the students are doing an activity, you have an important role: to monitor what and how well they are doing. The easiest way to monitor is to walk around the classroom and observe what they are doing, (in a neutral, not a judgmental way). As you circulate, you can answer questions, keep track of language problems, offer helpful corrections (if they don't inhibit fluency), and make sure they are doing what they are supposed to be doing. Monitoring also helps you to see if the time limit you set was appropriate and whether it will need to be shortened or extended. Often teachers concentrate on the students in the front rows and remain at the front once an activity is underway. Consequently, the students at the back give up on the activity and the learning opportunity is lost.

It helps to develop signals to let students know when to stop. In small classes, this can be done via language such as "OK, time to stop." In large classes, clapping your hands or ringing a bell are more effective than using your voice, unless you have a resonant voice! Once an activity is done, it is important to follow up so that students can demonstrate what they have learned or ask questions about it. For example, if students have practiced a dialogue in pairs, then a few pairs can demonstrate the dialogue to the group. If groups of three have just discussed what they like to read and why, then a few students can report to the class on what they learned about their partners' preferences. Alternatively, the teacher can survey the class. For example, "How many of you like to read ___?"

5. Build a repertoire.

In addition to being organized around key features of language, a coursebook generally has consistent types of activities in each unit or chapter such as pair and group tasks, **role-plays**, **information gaps**, listening tasks, and vocabulary games. It helps to build up your own repertoire of ways to do each type of activity. For example, most listening activities include some kind of task. One way to approach a listening activity (after the appropriate introduction to what it's about) is for students to listen through once to get the general idea; listen a second time and do the task in the book such as answer questions or fill in a diagram; and then listen a third time and check their answers. If you follow this format consistently, you provide some predictability for the students—they learn familiar ways to approach an activity. It also helps to have ways to vary an activity once students are familiar with the basic format. For example, students can try to do the task before the first listening as a way to create anticipation for what they will hear.

Building a repertoire also means having techniques for supplementing what is in the textbook. Part of my own repertoire includes putting things on cards or strips of paper that students can manipulate. For example, one way to teach vocabulary is to have students write the vocabulary words on cards and then group them in some way. Another way is to put parts of sentences on cards so that students can put them in order and learn the grammar. I sometimes write prompts on cards for speaking and writing activities. I also have students write comprehension questions to reading passages on cards and quiz each other.

The teacher's guide that accompanies the coursebook is an excellent resource for learning about ways to teach and vary activities. When Alison Rice and I were writing the introduction to the teacher's guide for *East West Basics* (Oxford University Press, 1994), we included nine different ways to prepare for a dialogue and ten different ways to practice it. Teacher's guides also give step-by-step suggestions for how to teach each activity in the student book.

4. Classroom techniques and tasks

In this section, we look at techniques and tasks for implementing the five principles outlined in the previous section. The first two techniques are designed to help you understand how the coursebook is organized.

Survey or map the territory When familiarizing yourself with the table of contents, trying to take in the entire contents of the book can be overwhelming. Start small, with a group of units or just one unit. Some books have review units, so a natural chunk is the group of units leading up to the review unit. If you own the book, make notes as you go through it about what you like, what you don't like, what you want to emphasize, supplement, and reject.

Another way to survey the territory is to make a map of it. This means creating a nonlinear visual representation of the contents of the book or unit. By taking apart the pieces and rearranging them in a visual way, you become familiar with what is in the book. These kinds of "mind maps" or "word webs" can be done at any level: book, unit, or activity. (See Andersen, Chapter 4, this volume.)

Group prioritizing There is often more material in a coursebook than you can cover in the amount of time available. Richard Acklam suggests the following activity (1994, p. 13). "Give out the books on the first day [of class], and, for homework, ask students to decide which topics/grammar areas in the book they are most interested in/concerned about. The next day the students vote on the most relevant parts of the book for them, and this immediately helps the teacher to select appropriately."

One advantage of this technique is that the assignment gives the students a reason for looking through the coursebook. It gives them ownership of the “tool” and helps them understand it is flexible. It also opens dialogue among them and the teacher. One disadvantage is that some learners may feel intimidated or inadequate to the task. Or they may feel that making these decisions is the teacher’s job. One way to adapt this task would be to have them do the same kind of prioritizing, but only for one unit.

The next three techniques will help you adapt the material to your particular group of learners.

Personalizing Personalizing means asking for or giving personal or culturally familiar information related to the material in the coursebook. This technique draws on the learners’ experiences and opinions and so makes the material more real and accessible to the students. I remember observing a high school French teacher teach telephone numbers using the examples in the textbook. The students were bored and inattentive. By simply asking them to use their own telephone numbers, she would have made the material more relevant and motivating. In addition to making material more relevant, personalizing also allows for personal and cultural comparisons. Learning how to order food from a menu is a common coursebook activity. Learners can be asked to compare the way menus are organized in their culture(s), what items cost, and what food items are included.

Personalizing can be done in preparing for an activity, during an activity, or following up an activity. Take the example of ordering from a menu. The menu in the coursebook is unlikely to be one students have actually used. In preparation for the activity, the teacher can ask students to make a list or sketch of what they expect to find in a menu. They can then compare their lists to the menu in the book and discuss how they are similar and different. To personalize during the activity, the learners can discuss foods on the menu that they’ve tried, and ones they’ve never tried, and whether they would want to order them or not. As a follow-up, the teacher can ask the learners to talk about the kinds of restaurants they go to and what they usually order. Alternatively, they can prepare menus with only their favorite foods.

Reflection



Why is personalizing important? What are some considerations when planning ways to personalize the material and activities in a coursebook?

Format shift **Format shift** means switching to a different skill or grouping than the one proposed in the book.

- Switching to a different skill: A reading text about places to vacation in Australia can be used as a model for writing about places to vacation in the students' own country. The same text can be used for pair dictation or for pronunciation practice. In one sense, format shift is about supplementing through skill integration: when appropriate, giving students opportunities to speak, listen, read, and write about each activity.
- Switching to a different grouping: a pair question and answer activity about the ideal roommate can become a mixer in which the whole group gets up and walks around and asks different people the same question. An individual writing activity about the pros and cons of school uniforms can be turned into a small group brainstorm and group essay.

Use props, visuals, or realia Props, visuals and realia stimulate visual and cultural interest in a lesson. Realia are objects or texts that are used by people in their everyday lives. Props are theatrical aids to represent a role or situation. Visuals are pictures, drawings, photos or images. (These three categories very often blend.) Realia for a lesson about phone numbers might include a phone book or an advertisement with phone numbers. Realia for a unit about places to vacation might include tourist brochures. Props for a lesson on phone numbers might include a toy telephone, and for a lesson on places to vacation, a beach towel and ski goggles. One of my colleagues uses a plastic bow as a humorous prop to demonstrate a dialogue between a woman and a man. He places the bow in his hair when speaking the woman's part and at his throat when speaking the man's part. Visuals for a lesson on vacations might include pictures of different vacations spots.

Props, visuals and realia can be used both to prepare students for and to supplement or extend an activity. The teacher should not be the only source of these supplementary materials. Students can be asked to bring in materials related to the topics, such as pictures of their ideal vacation spot or photos from their last vacation.



The two activities in Figure 5 (page 232) are aimed at intermediate adult/young adult learners. Think of a group of learners that fits that description.

Describe:

- how you would personalize the activities so that they are relevant to the learners and highlight potential cultural differences.
- different ways of grouping learners to do them (individual, pair, small group, whole class).
- props, visuals, or realia you or the learners could bring in to supplement them.

The next two techniques are designed to help you prepare the learners to do the activities.

Visual instructions Visual instructions is a fancy way of saying “demonstrate what to do.” This technique is based on the notion that showing is much more effective than telling. For example, to introduce a pair activity, you can write an example of the pair exchange on the board and then use your hands to represent the two speakers as you demonstrate the exchange. (Some teachers use puppets, others change positions.) You can then ask two students to stand up and model the exchange. If you are introducing a group activity in which students are to survey each other in groups (e.g., about what they like to read and why), you can demonstrate the activity by asking one student the questions first and then having the student ask you the same questions.

Elicitation Elicitation means asking the students to provide information or examples based on what they know. In preparing for an activity that reviews the present perfect tense, you can ask for several examples from the students. However, elicitation doesn’t mean putting learners on the spot. It only works when you try to elicit what they are likely to know. Because it emphasizes the learners’ experience and knowledge, elicitation helps to take the focus off of the text as the source of authority and helps learners become more self-reliant, an important skill in learning a language. Elicitation works hand in hand with personalization. To prepare for an activity about reading preferences you can first ask the students “What are things we read?” and list their responses on the board. It is also a way to get differences of opinion, or examples that are different from those provided in the coursebook. Students can be asked whether a picture that shows a family living in a large house is the way most people live. Elicitation is also useful when following up an activity.

Reflection



For the Action box on page 232, you made a list of ways to prepare students for the activities in Figure 5. How would you modify them to include visual instructions or elicitation?

The next two techniques are designed to help you monitor and follow up what the students do.

Mistake log One way to monitor what and how well the students are doing is to keep a mistake log. Make a note of the activity and the class and as you circulate, write down the mistakes you hear the students making. Mistakes

can be grammatical, lexical (vocabulary), or cultural. The mistake log can then be used in a number of ways. You can use it immediately after the activity and elicit correction from the students. For example, in an activity for practicing polite ways to ask for something, the teacher noticed that many of the students were not using the word *please*, which was included in the examples in the book. After the activity, she wrote two contrasting examples on the board “Could you bring me a glass of water?” and “Could you bring me a glass of water, please?” She asked the students to discuss the difference and why one was more polite than the other.

If there are recurrent mistakes, for example incorrect use of tenses, you can prepare a separate lesson and use examples from the log. The log will also show you and your students in which areas they are improving because the mistakes occur less frequently.

Group survey One way to follow up an activity is to do a group survey of the results. Surveys answer the questions how many, how often, how much, how long, and so on. For example, after an activity in which students have asked for and given information about their families, the teacher writes three headings on the board: only child, one brother or sister, more than one brother or sister, and then surveys the class to find out how many fit in which category. In a group survey after an activity on reading preferences, the teacher writes each type of reading on the board, asks for a show of hands for each, and writes the number after each category. She then asks the group why the categories with the most and least numbers are the most and least popular.

Activity chart Building a repertoire requires setting up some kind of system for keeping track of what has been successful so that you can use the techniques again. One way to do that is to make a chart with the relevant four skills of speaking, listening, reading, and writing (depending on which you teach), as well as other focal areas such as grammar, culture, or vocabulary.

Chapters 2, 3, 7 and 8 in *Practical English Language Teaching* provide descriptions of excellent activities that can be used in the classroom. Refer to the appropriate chapter in order to complete the activity chart. Write one or two activities from each chapter.

Focus area →	Listening	Speaking	Vocabulary	Grammar
Activity	• •	• •	• •	• •

5. Using a coursebook in the classroom

The purpose of this section is to show you some of the ways language teachers use the concepts and techniques already discussed. The first example shows how a teacher prepares to teach the first two activities in a unit. The second example shows how a teacher adapts an activity in a unit. The last example shows how a teacher prepares her students to do an activity, how she monitors, and how she follows up the activity.

Teacher A teaches at a language institute in Morocco. The learners are men and women, mainly in their twenties, and at an intermediate level of English. In preparation for teaching the activities in Figure 6, Teacher A has made notes about how she wants to teach the activities on that page.

Look at the textbook excerpt in Figure 6. Notice how the teacher has annotated the page with her comments.

1 Talk it over

Complete the sentences using some of the words in the list.

Women are more _____ than men. } expand w/phrases and vocab.
Men are more _____ than women. } make a list on the board

competitive	cautious	logical	possessive	emotional	aggressive
considerate	intuitive	industrious	generous	relaxed	sensitive

Compare your sentences and opinions with a classmate.
Which statements do you agree with?

→ brainstorm
more

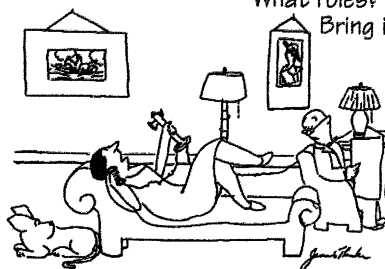
2 Talk about... Cartoons

Look at these cartoons.
Describe what is
happening in each one.
What generalizations do
they show about men,
women, and children?



What stereotypes?
What roles?

"He doesn't know anything except facts."
Bring in other cartoons for balance.



"Well, if I called the wrong number, why did you answer the phone?"

How do these reflect Moroccan culture?
American? Why?



"Alice can be a little girl/ Commando in your name, Donald."

Figure 6 CrossCurrents 1 (Pearson Education Limited, 1992)

Commentary Before the students even open the book, Teacher A plans two preparatory activities (discuss terms and brainstorm) to orient students to the theme of the unit and to generate useful vocabulary based on their own experience. The first activity in the book *Talk it Over* aims to provide the vocabulary and grammar needed to compare men and women as a basis for expressing personal opinions. The activity already has personalization built in since students are expressing their own opinions. However, as it is a forced choice, the students may feel they have to express opinions they don't hold. The teacher plans to add an additional grammar structure *As...as* so that the students can talk about similarities in addition to differences. She plans to review the vocabulary, however it is unclear from the notes how she will make sure they understand new vocabulary. If some students don't know certain vocabulary words, she could elicit explanations or examples from the students who do.

The second activity in the book *Talk about...Cartoons* asks students to describe the cartoons and the way they generalize male and female traits and roles. The teacher questions the viewpoint of the textbook. She feels the stereotypes are too traditional, so she plans to bring in additional visual material to show a variety of perspectives.



Think of a particular group of learners. Consider their age, gender, level of English, and interests and purposes for learning English. Choose a page from a coursebook. Write on the page what you would keep, what you would adapt, what you would reject and what you would supplement.

Reflection



Look at Teacher A's notes in Figure 6. What are ways that she plans to supplement the material? How does she plan to adapt the activities and why? How will she prepare the students? How will she personalize the material?

Teacher B teaches at a language institute in Brazil. His students are adults at an intermediate level. He is teaching Activity 2 in Figure 7. In this activity, they are applying the rule they learned in Activity 1.

PRACTICE

1. Read the sentences in the box and answer the questions below.

- a. In *Ghost*, Patrick Swayze stars as a ghost who returns to help his girlfriend.
- b. In *The African Queen*, Katharine Hepburn stars as a woman who travels downriver in Africa.
- c. *E.T.* is about an alien who comes to Earth and becomes friends with a young boy.
- d. A film buff is someone that knows a lot about movies.
- e. What do you call a movie that makes you laugh?
- f. A musical is a movie that has singing and dancing.
- g. I like movies that have a lot of action.

- Circle the word who in the sentences. Underline the word that. When do we use *who*? When do we use *that*?
- Look at sentences "f." and "g." One sentence uses *have*, the other uses *has*. Why?

Answers on page 100

2. Pairs. Make a guess. What do you think these films are about? Choose from the list on the right.

- | | |
|--|---|
| <ul style="list-style-type: none"> a. In <i>Roman Holiday</i>, Audrey Hepburn stars as a princess b. <i>Trouble in Paradise</i> is about two thieves c. <i>Babe</i> is about a pig d. <i>Twister</i> is about two scientists e. <i>Jaws</i> is about a huge shark f. In <i>The Mask</i>, Jim Carrey finds a mask | <ul style="list-style-type: none"> • that eats swimmers. • that wants to be a dog. • who runs away from home. • that has special powers. • who study dangerous tornados. • who fall in and out of love. |
|--|---|

Figure 7 Transitions 1 (Oxford University Press, 1998)

The activity takes about fifteen minutes.

The sentences that are in the book have been transferred on to cards.

Teacher B divides the class into two groups of six students and hands out a set of cards to each group. He tells them to match the cards. Six movies are described on the cards; there are twelve cards in each set. Examples: *Trouble in Paradise* is about two thieves...(card 1A)...who fall in and out of love (card 1B); *Babe* is about a pig...(card 3A)...that wants to be a dog (card 6B). Students sit on the floor to work. They spread out the cards on the floor but are confused about what to do. The teacher gives them an example by matching one pair of sentences himself. Once students have understood what the teacher is asking them to do, they get down to work. Students interact loudly with each other as they move the cards around and try to match them correctly. They make an effort to use English to communicate and do so successfully. The teacher stands by the students as he watches them working, but does not intervene in their negotiation. Students are on task throughout the activity and are able to match the sentences correctly in the end. Once they have finished matching the cards, the teacher plays the tape for them to check their answers. (The tape has the correct answers.) The teacher checks to see if they have any questions. There aren't any, so he moves on to the next activity.

Commentary Teacher B adapted Activity 2 by doing two format switches. The first switch was from reading and drawing lines to speaking and matching cards. Instead of having the learners connect the two sentence halves by drawing a line in the book, he transferred the sentence halves onto cards. The second switch was from pair to group work. Instead of having them work in pairs, as suggested in the book, he asked them to work in groups of six. The teacher assumed that telling the students what to do was enough preparation for the activity. It didn't work. Once he had demonstrated what to do, they understood.

Reflection



Why do you think Teacher B adapted the activity this way? What are the advantages of doing the activity the way the teacher has done it rather than the way it is suggested in the book? What are the disadvantages?

I see two important advantages to the way Teacher B has done it—group involvement and kinesthetic manipulation. One possible disadvantage is that students may not want to work on the floor or that there may not be space to spread the cards out on the floor.

Teacher C, in Extract 1 page 243, teaches in a private language school in Hong Kong. Her students are young adults. In the following example, we see how she teaches an information gap activity shown in Figure 8. In this kind of activity, Student A has information that Student B doesn't have and vice versa. The activity requires the students to use the target language in order to find out the missing information. Teacher C prepares the learners to do the activity, monitors them as they do, it and follows up with examples.

Action



Along the side of Extract 1 (page 243), draw lines where the three phases of the activity (preparing, doing, follow-up) begin and end.

Then note where you find the following:

- Orienting the learners to the purpose of the activity
- Orienting the learners to how to do the activity (making sure they know what to do)
- Elicitation from learners
- Providing a context for the activity
- Monitoring the activity
- Personalizing

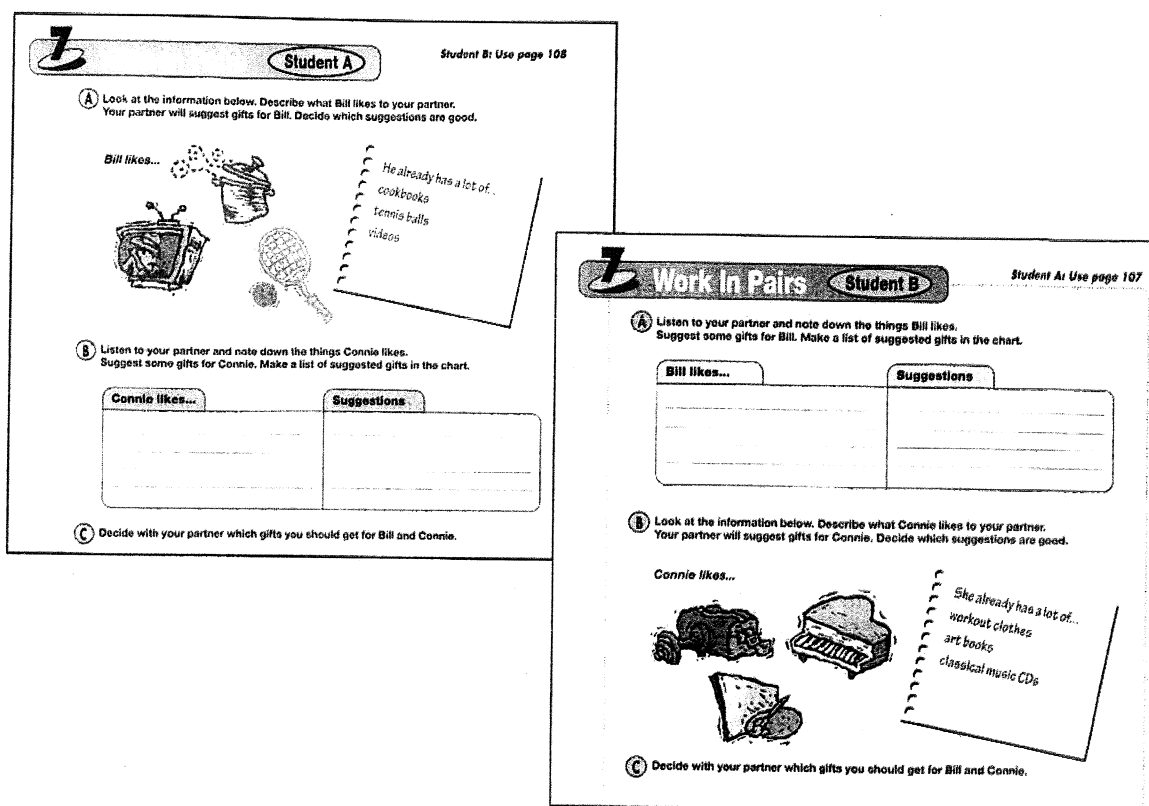


Figure 8 *Expressions 1* (Heinle/Thomson, 2001)

In the classroom extracts, *T* stands for teacher and *S* represents a particular student. *Ss* stands for students.

Extract 1

T: Right, now are you ready to do the info gap task? Yes? We've done lots of these, now, haven't we?

Ss: (Nod)

T: The purpose of this task is to give you more practice in the language we're learning in this unit. What ARE we practicing? Remember? Johnny?

S: Talk about what people like.

T: Talking about what people like—good. And?

S: Talking about gift giving.

T: Talking about gift giving. Right. These are our communication goals. And what structures do we use to do these things? ... Anyone? ... Yes, Mary?

S: What do you like? And What do you like doing?

T: Great! And we use "like" to talk about things, right? And "like doing" to talk about activities. What about making gift giving suggestions?

S: Let's.

T: OK, good, Let's get him a CD, or Let's get Tom a golf club. OK, now WHEN do we give people gifts? WHEN? Yes, Monica?

S: Birthday.

T: Birthdays are good. (Writes birthdays on the board) Johnny?

S: New ... new baby.

T: That's a good suggestion. (Writes new baby on the board and continues eliciting until there are a number of events on the board.) OK, now get into your pairs and I want Student A to look at page 107, and Student B to look at page 108. (Peers over students' shoulder) Johnny, you're the B student aren't you? You're looking at the wrong page. 108, please. Good. Now, Bill likes the things the A students can see in the picture, but he already has these things. OK? Understand, Monica? Right. So, tell your partner what Bill likes, and your partner will suggest gifts. Write the suggestions in the space, and then decide on the best idea. Oh, Student A—start off by suggesting a reason for buying a gift—look at the board—it's his birthday, he's going away and so on. Right, off you go.

(The students complete the task. As they do so, the teacher circulates and monitors. When she hears a mistake, she writes it in a notebook, but does not interrupt the students.)

T: OK, I think everybody's finished now. Are you two finished? Right, good. So, now I want you to do the same thing for Connie. B, tell A what Connie likes. A will make suggestions. Write them down then decide, decide on the best one, OK?

(Again, the teacher circulates and monitors. At one point she is stopped by one pair, listens to their question and says "It's called a subscription—a subscription.")

T: OK, time's up. Let's hear what each pair decided. (Teacher elicits responses from the students and writes them on the board.) Well, that's great—look at all these interesting gifts. Which of these gifts would YOU like to receive, Johnny? ... Sorry?

S: The California Fitness Subscription.

T: Yeah, I like that one, too. How about you, Sophie? (She continues, eliciting students' preferences, and writing their names next to the gift.) *OK, now, you all did very well, but I noticed a few mistakes creeping in here and there. Look.*

(She writes the mistakes from her notebook on the board and gets students to self-correct.)

Commentary Teacher C provides an excellent example of how to introduce and maintain control of an activity so that students are free to concentrate on the task and practice the target language. When she elicits examples, she makes sure to call on a variety of students. She is nonjudgmental in the way she makes sure that students are “on task” and in the way she introduces error correction at the end. She provides a human touch in her responses by not only asking for students’ personal preferences, but in commenting on what they have chosen and on what she herself would choose.

6. Conclusion

In this chapter, I outlined some of the ways in which coursebooks have changed through the years, as well as some of the disadvantages and advantages of using coursebooks. I then explained five principles for using a coursebook, followed by techniques that show how to put the principles into practice: how a coursebook is organized, ways to prepare for, monitor, and follow up an activity, ways to adapt and supplement what is in a coursebook, as well as how to build a repertoire of one’s own. In the last part of the chapter, we looked at how three teachers prepare to teach using a coursebook.

Further readings



Graves, K. 2000. *Designing Language Courses: A Guide for Teachers*. Boston, MA: Heinle & Heinle.

Chapter 9, “Adapting a textbook,” goes into more detail about ways to adapt a coursebook at the syllabus, unit, or activity level with step-by-step examples from teachers. It also discusses the “hidden curriculum” of coursebooks.

Rinvoluceri, M. 2002. *Humanising Your Coursebook: Activities to bring your classroom to life*. London: First Person Publishing.

This book describes 95 activities for using a coursebook with sections on warm-up activities, grammar, vocabulary, reading, writing, listening, speaking, and assessment.

Woodward, T. 2001. A Central Tool: The Coursebook, p. 145–160 in *Planning Lessons and Courses*. Cambridge: Cambridge University Press

This section includes ideas for orienting yourself and the students to the coursebook as a whole as well as thoughtful ways to adapt it.

Helpful Web sites



Many coursebooks now have their own Web sites to provide additional activities.

Here are Web addresses for a few of the major ESL/ELT publishers.

Cambridge University Press (<http://publishing.cambridge.org/elt>)

Heinle/Thomson Publishing (<http://www.heinle.com>)

McGraw-Hill/Contemporary (<http://mhcontemporary.com>)

Oxford University Press (<http://www.oup.co.uk>)

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BOX 13.1.1: IN FAVOUR OF USING A COURSEBOOK

1. Framework

A coursebook provides a clear framework: teacher and learners know where they are going and what is coming next, so that there is a sense of structure and progress.

2. Syllabus

In many places the coursebook serves as a syllabus: if it is followed systematically, a carefully planned and balanced selection of language content will be covered.

3. Ready-made texts and tasks

The coursebook provides texts and learning tasks which are likely to be of an appropriate level for most of the class. This of course saves time for the teacher who would otherwise have to prepare his or her own.

4. Economy

A book is the cheapest way of providing learning material for each learner; alternatives, such as kits, sets of photocopied papers or computer software, are likely to be more expensive relative to the amount of material provided.

5. Convenience

A book is a convenient package. It is bound, so that its components stick together and stay in order; it is light and small enough to carry around easily; it is of a shape that is easily packed and stacked; it does not depend for its use on hardware or a supply of electricity.

6. Guidance

For teachers who are inexperienced or occasionally unsure of their knowledge of the language, the coursebook can provide useful guidance and support.

7. Autonomy

The learner can use the coursebook to learn new material, review and monitor progress with some degree of autonomy. A learner without a coursebook is more teacher-dependent.

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BOX 13.1.2: AGAINST USING A COURSEBOOK

1. Inadequacy

Every class – in fact, every learner – has their own learning needs: no one coursebook can possibly supply these satisfactorily.

2. Irrelevance, lack of interest

The topics dealt with in the coursebook may not necessarily be relevant or interesting for your class.

3. Limitation

A coursebook is confining: its set structure and sequence may inhibit a teacher's initiative and creativity, and lead to boredom and lack of motivation on the part of the learners.

4. Homogeneity

Coursebooks have their own rationale and chosen teaching/learning approach. They do not usually cater for the variety of levels of ability and knowledge, or of learning styles and strategies that exist in most classes.

5. Over-easiness

Teachers find it too easy to follow the coursebook uncritically instead of using their initiative; they may find themselves functioning merely as mediators of its content instead of as teachers in their own right.

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Text-based Tasks

(Please answer in **full sentences** and **in your own words**)

1. What are some of the criteria described in the article for the selecting of text-based materials and tasks? Can you give a specific example of a text or task that meets one or more of these criteria?

2. What are some linguistic features of a text that can make comprehension difficult? What can the teacher do in terms of materials, strategies or task sequencing to help learners overcome these challenges?

3. What should a well designed text-based task allow learners to do? Can you give some examples of text-based tasks that you could use with adolescent Korean learners?

5

Text-based tasks

5.1 Defining text-based tasks

5.2 Selecting and balancing exposure

5.2.1 Coursebooks and students' needs

5.2.2 Sources of useful material

5.2.3 Selection criteria for material

5.2.4 Grading the text or the task?

5.3 Reading and listening strategies

5.3.1 Reading

5.3.2 Listening

5.3.3 Awareness of patterns in text

5.4 Designing text-based tasks

5.4.1 Prediction tasks

5.4.2 Jumbles

5.4.3 Restoration tasks

5.4.4 Jigsaw tasks

5.4.5 Comparison tasks

5.4.6 Memory challenge tasks

5.5 Planning a text-based task lesson

5.6 Summary

Material appraisal/Further reading/Notes

This chapter will illustrate some basic ways to design communicative tasks based on reading and listening texts or video extracts.

It begins by focusing on issues concerning the selection of suitable texts from available sources, and discusses whether we should grade texts or tasks. It explores the strategies involved in reading and listening, and looks at typical text patterns and the importance of recognising them. It then illustrates six different task designs which aim to encourage natural reading and listening strategies. Finally, it illustrates how texts can be presented in the task-based framework, and shows what teacher and learners do at each stage.

5.1 Defining text-based tasks

Chapter 2 offered a range of starting points for tasks. In this chapter, we shall look more closely at one of them: texts.

From now on I shall be using the word 'text' in a general sense to mean a continuous piece of spoken or written language. Texts in this sense will include

recordings of spoken language and extracts from video, in addition to the printed word. There may be suitable texts or recordings in your course materials, or you may need to supplement these by choosing extracts from other sources (see Focus 5). The texts themselves will increase learners' exposure to the target language in use.

Text-based tasks require learners to process the text for meaning in order to achieve the goals of the task. This will involve reading, listening or viewing with some kind of communicative purpose, and may well involve talking about the text and perhaps writing notes.

Such tasks may lead into a reading or listening activity (see Task A in Focus 5: *The boy who came out from the cold*), or can arise out of the text itself (see Task B: *Spiders*). Sometimes one text will give rise to three different tasks, one before the main reading or listening phase, one during, and one after.

5.2 Selecting and balancing exposure

For this section, think of a particular language course you are currently teaching, have recently taught, or once attended. Keep this course in mind as you read.

We saw in 1.3.1 that exposure to the target language is absolutely vital. Learners can only learn through trying to make sense out of the language they experience. So the quality of the exposure, i.e. to a well-balanced range of text types and topics, is crucial.

5.2.1 Coursebooks and students' needs

Because of the impoverished and restricted language found in some coursebooks, many teachers are aware of the need to use supplementary materials. But these must be chosen with due regard both for the language and the learner. For example, a course supplemented entirely by authentic texts taken from front-page stories in quality newspapers would most benefit a learner who was planning to take up journalism, but learners wishing for a broader, more general experience of English would need a greater variety of written and spoken texts.

We must make sure, then, that we look at each course we teach as a whole. By the end of it, what experience of the language will learners have had? We need to appraise, as objectively as possible, the overall balance of the language samples that the course exposes learners to. How far are they representative of their language needs?

We need to be aware of learners' possible end-of-course objectives and to think how they could continue their language learning independently after the course. This can help us familiarise them with appropriate sources, e.g. listening to BBC World Service, watching Euro-News, or listening and talking to target language speakers.

Some up-to-date coursebooks try to take account of all these things, though in different proportions. Many use authentic reading materials, audio cassettes, and some even have video components. All this is useful exposure, and should be assessed, together with the classroom language that the course materials are likely to generate, to see how far the total exposure meets the learners' needs.

teacher talk	+	student interaction	+	coursebook texts	+	task cycle language	+	recordings	+	reference material	= EXPOSURE
-----------------	---	------------------------	---	---------------------	---	------------------------	---	------------	---	-----------------------	------------

Nearly everyone is likely to need a basic command of the most frequent

words, phrases, structures and text patterns (see 5.3.3). Most learners also have their favourite topics or specialist areas. These may involve the teacher in supplementing the exposure provided by the coursebook. For example, if students want to chat to people they meet while abroad, they will need exposure to typical spontaneous interaction in English. This is the most difficult kind of language to record and harness for classroom use. It is nevertheless very important and ways of providing exposure to it will be given in Chapter 6.

In what other ways might their exposure need supplementing? Does the course help learners to make the most of outside sources? Might they feel more motivated if they could sometimes choose their own texts for class use? These and other questions relating to the learner's short and longer term aims need to be asked.

5.2.2 Sources of useful material

In Focus 5, I have tried to summarise the various types of exposure available for language learners.

Spoken language

I have distinguished between sources of real-time face-to-face language, and recorded or broadcast sources.

Face-to-face communication, where the learners have direct contact with the people they are listening to, can be one-to-one, in a small group, or as part of a larger audience. Face-to-face talk is often easier to understand because learners have recourse to paralinguistic features like gestures and facial expressions, which give clues to meaning. In a one-to-one situation they are also likely to be able to control the flow of language to suit their level of understanding. This naturally modified input may be easier to acquire from (see 1.3.1).

Many of the face-to-face situations in Focus 5 could be recorded by learners (see Chapter 6).¹

Recorded communication would normally be professionally made programmes, for radio or TV or for audio cassette, compact disc, video or film. Some sources, like the BBC World Service, are aware their audiences are not native speakers of English, and adapt the language they use in a natural way, just as one adapts in real life when speaking to a stranger who has difficulties understanding. Extracts from such sources can be termed 'authentic', because they have not been produced with a specific language-teaching purpose in mind, but mainly to communicate, inform and/or entertain.

However, materials that are especially written and scripted for language-teaching purposes to include certain functions or structures cannot be called authentic. Such materials are unlikely to be representative of natural language use, and may even make understanding more difficult (see 1.3.1).

Written language

The diagram in Focus 5 distinguishes between published and unpublished sources. A good coursebook should contain a variety of texts from published sources. For adults, these can be supplemented by extracts on topical issues from magazines, advice leaflets and newspapers (news cuttings can be also used in conjunction with recorded extracts from radio or TV news bulletins). For children, they can be supplemented by stories, activity books and reference books. Encourage extensive reading for pleasure. Sometimes a class library of short stories, magazines, children's story books and comics will help.

Unpublished sources include letters from pen-friends and data collected by students doing specialist project work. International links or twinning arrangements with schools and colleges in more than one country encourage information exchanges of all kinds between classes of similar-age learners.²

Advances in computer technology mean that the Internet is also becoming a useful resource. A whole range of text types is available; much of the material being spontaneous, unedited, and available without charge.³ Some pairs of schools and colleges in different countries have established electronic mail (email) links to exchange information, or just pen-friend letters. Other institutions are exploring it for sources of up-to-date specialist information (e.g. medical 'bulletin boards') to download and print out for their ESP classes.

Material from all these sources can be made available for student use outside class time through a self-access centre or an open learning system, where texts and recordings are carefully classified and labelled.

5.2.3 Selection criteria for material

Here are some criteria that should be kept in mind; they are, however inextricably intertwined. Selecting a piece of material will involve considering all of them, and is often a delicate balancing act.

- **Exploitability:** Choose a piece of material that lends itself to classroom exploitation, i.e. to an engaging task, or series of tasks, that will probably sustain students' interest over a length of time (see 5.4).
- **Topic:** Variety is important – it is impossible to please every member of the class every time. However, an engaging task, with the right degree of challenge, will more than make up for a seemingly dull topic. An element of surprise or originality helps.
- **Length/chunk-ability:** Choose a short piece, or a longer one that has obvious 'pause' points, i.e. can be split into sections with a task set on each. This is far more productive in class than a long piece, even if it is more challenging, linguistically.

With listening, length is also important. One minute of BBC World Service Radio contains around 200 words of running text, so a four-minute video extract could produce a text 800 words long, which is well over two pages of an average book.⁴

We saw in Chapter 1 that quality of exposure is more likely to lead to effective learning than quantity. A short quality text, made more memorable by a satisfying task, is more likely to stick in learners' minds and provide a richer learning experience than a long, less engaging one. Ideally, we should aim at a mix of short and 'chunkable' longer texts.⁵

- **Linguistic complexity:** Try choosing occasional items where the language itself seems difficult but the general message is predictable and the genre is familiar, e.g. weather forecasts, sports reports. A simple task can be set that can be successfully achieved without the need to understand every idea.
- **Accessibility:** Is the text culturally accessible or will students need additional background knowledge to appreciate it? With Business English or other professional areas, students may need to know specific information, e.g. the type of organisation or its approach.
- **Copyright:** Check that you are not breaking copyright laws by copying and using the material in class, or by storing it afterwards.

If only one or two of the criteria above present a problem in a particular text,

it should still be possible and indeed rewarding to design an initial task that makes it accessible to students.

5.2.4 Grading the text or the task?

In daily life, we process text in different ways, depending on our purpose. This is also the case when we read, listen or view in a foreign language. Sometimes we can find out what we want to know without being able to understand anywhere near the whole text. And occasionally, though we do understand every word, message and meaning are not clear.

With TV and video, the visual information combined with our knowledge of the world often helps us to predict the content and, with the help of some key words, to make sense of a fairly complex piece. Conversely, following apparently simple written instructions, e.g. to set a video recorder, is often difficult even in our first language, because we don't have the technical knowledge the writer expected.

In the classroom, the teacher may well have to supply some of the relevant background knowledge beforehand, and, without giving too much away, ensure that the key words or concepts will be recognised by learners. This could happen in the pre-task phase (see 3.2.3). Task 3b) based on the *Spiders* text, on page 84, attempts to do this.

Let us briefly consider what linguistic features might make a text problematic for a reader who wants to gain an in-depth understanding of it.

Several types of readability studies exist, but these are based mainly on sentence and word length. They conclude that the longer sentences and words are, the harder the text is to understand fully.⁶ However, there is some doubt that such studies are sufficient as an indicator. Many children can read the word 'elephant' long before they can manage more common, shorter words. Other factors which are likely to cause difficulty are:

- unknown words and phrases;
- common words used with metaphorical or less common meanings (students recognise the word, but don't realise it is being used in a different sense);
- complex phrase or clause structure. In English, for example, the noun group in journalistic and academic text can cause problems.

Some written texts are difficult to understand simply because they are badly written and consistently confound the reader's expectations. Perhaps they are badly signalled, or ambiguous. They may omit things that are necessary, or use uncommon words for effect. In other words, the weakness may not be that of the reader but that of the writer.

Even if the text in itself is linguistically difficult, the pedagogic level still depends on the extent to which its meaning has to be interpreted by the reader, and on the reader's prior knowledge of both the topic and genre of text.

Grading a text by attempting to assess its level makes no pedagogic sense, then, unless one knows the purpose for which the information is to be used. Text comprehensibility and task purpose are inseparable. The task defines the purpose for which the text needs to be understood.

The text selection criteria we considered in 5.2.3 above are also relevant when grading texts.

As a general rule, if the text is linguistically dense or complex, set an easy task, and follow it with others that encourage learners to focus on different aspects. If the text is easy, you can set more challenging tasks, for example understanding implications or inferences. It is more realistic to grade the tasks rather than the text.

5.3 Reading and listening strategies

This section examines the ways in which language learners read, and compares them with common strategies in mother-tongue reading. Listening requires different processing abilities from reading, even though there may be linguistic features in common. We then consider the importance of recognising natural patterns in text. These will give us some principles upon which to base task design, and help us to generate fresh ideas for tasks.

5.3.1 Reading

Unless learners are given a specific purpose for reading, they tend to see the text as a learning device and read one word at a time. When they come to a word they don't know, they stop to think about it or look it up. Often learners sub-vocalise, i.e. read the words in their heads. This gives them time to think about the phrasing and pronunciation, but means they read very slowly, and often fail to interpret the whole meaning.

'I understand all the words but I don't know what the writer is getting at' is a common complaint from learners reading a second language.⁸ They will need to read the text two or three times to get even an approximate sense. All this takes time and many less motivated learners give up.

Motivated learners do seem to absorb a lot of language by reading very thoroughly. But to become efficient readers, they need to develop a more versatile range of reading habits. When listening to spoken language, words are already grouped together in phrases, with the message-bearing words stressed; in written text, such clues are missing. Readers need to work out which words belong together and form units of meaning – a 'phrasing' or 'chunking' process; they also need to recognise the key words and phrases.

Reading for meaning should become a priority, and they need to get used to the idea of sometimes reading for partial or approximate comprehension, rather than aiming at perfect understanding each time. We saw in Chapter 1 that people who tolerate ambiguity tend to be better language learners. Perhaps the same goes for toleration of approximate understanding.

As far as possible, the tasks set should encourage the kinds of language-processing behaviours students will need after their course, for example, reading for specific information. Reading word by word is unlikely to be among them.

Teachers sometimes read out loud while learners follow the words in their books. This may help learners initially with relating sounds to symbols, and phrasing and chunking, but in the long run, it may encourage inefficient reading habits. Silent reading for a specific purpose is far faster, more selective – there is no need to read every line or paragraph – and gives learners practice in recognising meaning units for themselves.

How do we normally read in our own language? When reading a newspaper, for example, we rarely start at line one and read every word in every line until the end. We flick through the pages (sometimes even back to front!), dipping into the text in the middle if something catches our attention. We look at the pictures or diagrams and try to make sense of them by reading selectively. (I would bet a

lot of money that you have already done the same with this book!) Finally, we choose the bits that suit our own specific purpose and read those in depth. If we are really keen, and have time, we might finally read the whole paper. And sometimes we might tell someone about what we are reading – summarising one aspect and very likely giving an evaluation of it. Talking about text is a common pastime.

5.3.2 Listening

Listening to lectures or the radio and viewing TV or video are slightly different from reading in that they have to be done in real time and in sequence. If you don't catch something first time, you can't go back or stop and ponder over it without missing the next bit (unless you are watching a video or listening to a tape).

This can be a problem in lessons. When listening to recordings in class, some learners panic, get left behind and give up. After a few times, they stop trying. This is bad news, because they are cutting themselves off from a vast source of exposure.

Carefully designed tasks on well-chosen texts can prevent this happening. Just as we encourage learners to speak and experiment with ways of saying what they mean, no matter what mistakes they make, we should also be encouraging them to listen, predict and make guesses about meanings without penalising wrong ones. Just as, when appropriate, we accept approximate renderings of meaning, we should also accept approximate interpretations of meaning. Rather than correcting a misinterpretation, we should find ways of giving learners an incentive to listen to or read the text again, and work at improving their comprehension for themselves. This is what a good task, or series of tasks, aims to do.

But learners should also be encouraged to make do with a very approximate understanding, and train themselves to keep listening for key words and other clues to meaning and direction. This is far more useful in the long run than becoming dependent on artificially slow clear speech. Overcoming the difficulties of coping with natural input at the beginning is largely a matter of task design.

5.3.3 Awareness of patterns in text

One strategy that helps learners find their way through a reading text, or, if listening, to pick up the thread of an argument after getting lost, is recognising particular patterns and the words or phrases that signal them.

Just as sentences have a range of typical patterns, so do stretches of language above the level of the sentence. These are sometimes called higher-order patterns or macro-structures in discourse and can have explicit linguistic markers.

Learners need to be able to recognise and exploit these patterns to improve their reading and listening comprehension and to help them organise text clearly and logically. Examples of six of these patterns follow.

Situation – problem – solution – evaluation

I read recently about a traffic problem in a village high street. The report began with a description of the street (situation), then explained that speeding cars had caused accidents resulting in severe injuries (problem). It proposed that a set of traffic-calming measures be installed (solution), stating that this would be

comparatively cheap and had proved effective elsewhere (evaluation). This is a common text pattern.

Sometimes, however, it can be more complex. If the first solution proposed (e.g. to build a by-pass) is no good, the evaluation will be negative (too costly, uses valuable land) and another solution will be put forward, followed by another evaluation. So then we have: situation – problem – solution 1 – evaluation (negative) – solution 2 – evaluation (positive). The problem or solution can also be elaborated on, for example, by explaining causes, reasons, procedures.

In written English, the problem is often signalled by *but*. In spoken English, it may be signalled by expressions like *The thing is ... Trouble was ...* and the solution by *So what he did was, he ...*

Sequential

Stories, anecdotes and descriptions of processes often follow a sequential pattern. In spoken English this is typically signalled by a series of *and then*s. Written or planned text tends to contain a wider variety of time phrases to signal sequential patterns, such as *eventually, after three weeks, later*. With a process, you might find *First, then, and finally*. In spoken language, you may hear *Well, the first thing is.../What usually happens next is...* but sometimes, explicit signals are omitted, and must be inferred.

General – specific

Often a general concept will be illustrated by an example, or a general word, like ‘traffic’, followed by a more specific item, like ‘speeding cars’. Although Rachel’s account of her rough sea journey (see 2.3.1) might have seemed fairly unstructured, a closer look shows a consistent patterning. She points out that in general she’s a good traveller – it was on this specific occasion she was ill. She describes the journey first, then gives specific details of the conditions in the boat. She mentions her family in general before focusing specifically on her brother.

Topic – elaboration

When writing, we introduce a new topic or new angle on an old topic by using titles and headings, or stating the next main theme or argument.

When talking, we often announce the topic before giving more details. Two examples from the ‘Spot the differences’ interaction in 2.3.1 are:

David: *How about the television? Is that on or off?*

David: *So, the sign... What shall we say for that?*

Main facts – supporting details

Newspaper reports typically begin with a paragraph that gives most of the main facts of the story, often in one sentence, for example, *A mother and her three daughters died yesterday when fire swept through their house in Greater Manchester*.

The subsequent paragraphs then flesh out the details: the ages of the children, how the fire started, rescue attempts and so on. This is the pattern followed in the *Cold store* report on page 106.

Hypothesis – evidence – conclusion

This pattern is commonly used when reporting research. For example, a recent project set out to investigate a possible link between unemployment levels and the rise in crime. The report began with the hypothesis that poverty and boredom due to unemployment drive young people to criminal activities. It continued by presenting evidence from various sources. It ended with the conclusion that there was indeed a link, and that the government should act accordingly.

However, texts rarely follow just one of these patterns. The *Spiders* text has situation – problem – solution as a higher-order pattern within which a sequential pattern describes the steps of the solution.

Awareness of these patterns can help learners a lot. For example, if they have just had a lapse of concentration in a lecture and suddenly hear the words *Now, one possible solution might be to...* they know they have missed at least the end of a description of a problem, and can guess that this solution will get a negative evaluation. They also know that they should listen for details of another solution. If learners can predict where the text is leading, and identify what they have missed, at least they can ask someone afterwards.

Awareness of these patterns can also help us as teachers and materials writers. If we start by identifying the predominant patterns in each text, we can design better tasks. Recognising the main parts of the higher-order pattern is useful when dividing a text, for example. And if we can devise tasks that highlight patterns, students will certainly find this helpful both when completing set tasks, and when reading or listening independently.

5.4 Designing text-based tasks

All text-based tasks aim to encourage natural and efficient reading/listening/viewing strategies, focusing initially on retrieval of sufficient relevant meaning for the purpose of the task. This will entail both holistic processing, i.e. gaining an overall impression, and picking up detailed linguistic clues: a combination of what are commonly called 'top-down' and 'bottom-up' processes.

Later, in the language focus phase of the TBL framework, learners will examine the language forms in the text and look in detail at the use and meaning of lexical items that they have noticed (see Chapter 7).

There is a range of task designs that can be applied to texts. In this section we shall illustrate six and give examples of ways to adapt them.

Designs for text-based tasks

- | | |
|--------------------------------|---|
| Prediction tasks | <ul style="list-style-type: none"> • from headline and early text • from selected parts of text • from pictures or video with/without words or sound track |
| Jumbles | <ul style="list-style-type: none"> • jumbled sections of text • jumbled key points of a summary • jumbled pictures from a series |
| Restoration tasks | <ul style="list-style-type: none"> • identifying words/phrases/sentences omitted from or added to a text |
| Jigsaw/split information tasks | <ul style="list-style-type: none"> • Each student in a group reads/hears a different part of a whole text or researches an |

- | | |
|---|--|
| <p>Comparison tasks</p> <p>Memory challenge tasks</p> | <p>angle of a theme. These are then combined to form a whole.</p> <ul style="list-style-type: none"> • two accounts of the same incident/event • a diagram/picture to compare with a written account/description • After a single brief exposure to the text, students list/describe/write quiz questions about what they can remember to show other pairs. |
|---|--|

You will no doubt already be familiar with some of these tasks; many are to be found in good textbooks, and some are similar to those in Chapter 2.

Sometimes you may need to use two, or even three different types of task consecutively. If the first requires only a rapid processing of the text, students will naturally want a second chance to understand more of it. If one task is particularly challenging (like the 'lost sentence' one for *Spiders* in Focus 5), you may want an easier one to familiarise students with the text first.

Task designs can also be combined, for example, prediction based on sequencing jumbled pictures in the *Spiders* tasks 3b), c) and d) on page 84.

In the final event you need to select or design tasks that motivate your students: that make them want to read, hear and learn from the available exposure, and that encourage them to develop a variety of effective reading and listening strategies. Sometimes you will need to copy and cut up a text. Sometimes retyping is necessary. However, your efforts are likely to be rewarded. The level of student engagement and quality of learning stimulated by such preparation are usually quite evident. With the task designs suggested below, students usually want to read the text, or listen again, or solve the problem and complete the task to their satisfaction. And this is ultimately what counts. If they have enjoyed tackling the text because of your tasks, they are more likely to read, listen and watch videos on their own in future. Each task successfully completed is a step on the road to learner independence.

I will now give more detail for each task design, then highlight the type of text they work especially well with.

5.4.1 Prediction tasks

Students predict or attempt to reconstruct the content on the basis of given clues from part of the text, without having read, heard or seen the whole.

a Predicting news stories

Task A in Focus 5 (based on the *Cold store* story) asked you to do this from the headline and first lines. So, having written your seven questions, ask yourself if they are all likely to be answered in the full report. Revise them if necessary. Finally, read the rest of the text on page 106 to see how many of your questions were answered. Most people find around four.

Now reflect on how you read the report. Did you read it word for word? Were there bits you skipped? How did you manage to pick so many questions that were answered in the text without actually reading it first? Your knowledge of the genre of news stories probably helped. Factual reporting means the article has to reveal more information about the 'schoolboy', e.g. his age, which gives your predictions a basis. This process has implications for learning. You were

probably quite keen to read the full text to see how many of your questions were answered, i.e. you had a very specific purpose, and one you were involved in creating – they were your own questions (compare this with reading a text followed by comprehension questions set by a teacher). If you also had to check your partner's questions, you probably read the text twice, focusing on slightly different parts and skipping what was familiar. When reading through the other task designs in this section, choose a second task that would give learners a new reason for reading the *Cold store* (and *Spiders*) texts again, more thoroughly, for meaning.

Notice how many of the main facts were given in those first few lines. This text illustrates one of the patterns listed in 5.3.3: Main facts – supporting details. This is what makes it so suitable for a prediction task.

To make it easier, you could give a few more lines from the first paragraph, or supply dictionary definitions of key words, or do a pre-task brainstorming activity on ways of keeping warm in a very cold place.

b Predicting problem solutions, story endings, poem themes

Using a text with a situation – problem – solution – evaluation pattern (see page 73), you could:

- let students read/hear/watch only the parts which give the situation and problem, and let pairs work out two or three alternative solutions of their own, then evaluate another pair's solutions. When they have presented their best solutions to each other during a report phase, ask the class to predict which solutions are mentioned in the original text. They finally read/hear/watch the whole piece and compare and evaluate.

Using a sequential text (see page 74), you could:

- give students most of it and ask them to write an ending.
- give the ending, and ask them to write the beginning. Giving them a few carefully chosen words from the text (not all key words, and not all nouns!) may make it easier.
- get them to hear/read a video/an illustrated children's story/a series of instructions without seeing the pictures, and then ask them to suggest ideas for visuals.
- or, with the same sources, show them the video images (no sound)/pictures/diagrams first, and get them to guess what the text will say at each stage.

Using a poem, you could:

- write lines on the board, one at a time, not necessarily in order. After each line, ask what the poem could be about. Accept everyone's ideas, giving no indication as to which ideas are closest to the original. If students get too frustrated, give them a line containing more clues. Stop when they get near the actual theme and let them read the whole poem. This is fun to do as a whole class exercise.
- give the first few lines, and maybe the last line, and ask students in pairs to describe the circumstances behind the poem as they imagine them.

Make sure students don't feel they have failed if they predict something entirely different from the original text. Sometimes their ideas are even better; they are often equally interesting and viable.

NB: Prediction tasks are difficult to present in a coursebook, because some students will have read ahead and know what is coming.

Be sure to give enough clues! Only a headline or title to predict from allows students very little to work on. It encourages random, unmotivated guesses, which are often over in a few seconds, and bear little resemblance to the target text. There is little or no linguistic challenge. It is far better to give a range of clues that provide this and look intriguing.

5.4.2 Jumbles

Learners are presented with sections or parts of a complete text, but in the wrong order. They have to read or hear each part and decide in which order they would be best. Sequencing often requires quite deep linguistic processing of parts of the text, and an appreciation of the coherence of the whole meaning.

The text pattern that lends itself most obviously to this type of task is the sequential one.

- Where an account of a process/a set of instructions/a narrative is accompanied by diagrams/pictures, you could jumble either the text or the visuals. This involves matching text to visuals (see page 84).
- With listening or viewing materials (which are difficult to play in the wrong order), you could use a jumbled summary of the content or a jumbled list of main points (perhaps minus the ending) instead.⁹

Using texts that follow a general – specific pattern or a topic – elaboration pattern (see page 74), you could:

- split up the general/topic statements from the accompanying specific elaboration statements and jumble them. You might need to leave the first and last paragraph intact, to give students sufficient context.
- jumble headlines from short 'News in brief' items and ask students to read the items and select the headline that fits best. To make this more challenging, add two or three extra headlines on similar themes. Since headlines often use words with several alternative meanings, a dictionary exercise could be set at the pre-task phase to help students predict these.

Using a poem, you could:

- either mix up whole verses, or lines within verses.

NB: Jumbles can be frustrating if texts are divided into too many sections. Before you finalise the task for class use, try it out on someone who has not read or heard the text.

Jumbles are rarely suitable for newspaper reports as events are seldom written in sequence.

Always give students credit for arriving at a possible ordering, even if this is not the original order.

5.4.3 Restoration tasks

Students replace words or phrases that have been omitted from a text, or identify an extra sentence or paragraph that has been put in.

The aim here is for the student to restore the text to its original state. Although the omissions or additions are normally selected by the teacher, there is no reason why groups of students should not make their own, and give them to other groups. This could make an excellent class revision exercise, with each group working on a familiar text.

a Omissions

Omitting words/phrases from a written text, you could:

- put them into a box above the text (preferably with one or two extra words/phrases, so that students cannot do the restoration without thinking) and ask students to find where they fit. Leave gaps.
- make an even more challenging task by omitting some carefully selected phrases and retyping the text closing up the gaps. This way, a far more detailed reading will be required. Such a task is best preceded by one that gives students a general idea of what the text is about.

The choice of words to omit depends on the aims of the task. For example, some of the new words that students may not know could be removed or blacked out completely. Ask students to summarise the story with the words missing. This will prove they do not have to understand every word to do the task. Another way would be to remove phrases crucial to the story line, leaving gaps. On the basis of what they've read, learners speculate which phrase could be in each gap.

Omitting a single sentence, you could:

- put it underneath the text and close up the gap. If you have picked a good sentence, students will have to read quite carefully to find where it fits best (see Task B in Focus 5).

b Additions

Adding an extra sentence to the original text, you could:

- ask students to spot the stranger. It will need to be fairly well disguised, for example, by containing some of the same lexis as the text, but should not make sense in the context. For example, in the *Cold store* text on page 106, you could add the sentence *Even the butcher himself was freezing cold* in the middle of paragraph three.

Adding another text of a similar length on a similar topic but from a different genre, you could:

- merge the two for students to read and separate the paragraphs into the two original texts. For example, this could be done by finding a text about spiders from a children's encyclopaedia, splitting it into four or five short sections and inserting it into the *Spiders* text. (You would obviously need to retype the merged texts.) This task would be more suitable for higher-level students.

c Tabularised information

Using a separate table/flow chart/diagram summarising the main points of the text or programme extract, you could:

- omit some points (and jumble them below) or add a specific number of extra points. Students begin by discussing the points, and trying to identify which fit where, or which might not fit. They then read/listen/watch to confirm their predictions.

5.4.4 Jigsaw tasks

The aim is for students to make a whole from different parts, each part being held by a different person or taken from a different source.

Students read/listen to/view their section, and report to the others what it contains. They then discuss how it all fits together. The final product is either the

reassembled text or a new piece containing the synthesised information written by the group or presented orally.

Using a text with a situation – problem – solution – evaluation pattern (see page 73), you could:

- split it into four or more sections (depending on how many solutions are offered and evaluated, and how these are organised within the text), to make a small-scale task.
- make such tasks into large-scale projects, for example, to produce a report on a specific aspect of a country by compiling information from different sources such as interviews, reference books, travel brochures and TV documentaries (for more ideas see Appendix A, Type 6: Creative tasks).

Using a recording you could:

- do a split listening task, where the whole class hears the same recording, but different groups must listen for different information or to a different person. Then they are asked to pool what they can remember and summarise the content, having been given a set number of points to include. (This makes them sift and evaluate the points they have retrieved.) The same technique can also be used for quick dictation of a whole text or conversation.

Using a video, you could:

- do a split viewing task, where half the class turn their backs to the video, while the other half view normally. They would then pool and summarise the information as above.

For students to complete all jigsaw tasks to their satisfaction and bring them to the standard needed for the report phase, they will need to read/hear/view the sources several times after the initial task is completed. They may then have a natural desire to read or hear each other's sources, too, to check their information. This naturally increases their exposure and experience of language.

5.4.5 Comparison tasks

These are similar to the tasks described in Chapter 2.3.1 and Appendix A Type 3. Instead of spotting the differences between two pictures, learners compare two (or more) similar texts to spot factual or attitudinal differences, or to find points in common.

Using different accounts of the same incident/different descriptions of the same picture or person, you could:

- ask students to read about each others' experiences of school to find and list points that they have in common.

Using a single event covered by different media, e.g. a news story and a broadcast recording or the same news story from two different newspapers, you could:

- ask students to list the points in common or spot the differences.

Using a report/review of a video extract, you could:

- incorporate two pieces of false or additional information that were not in the original extract. Students then compare the report/review with the extract itself.

5.4.6 Memory challenge tasks

Speed is of the essence here. These tasks are based on the fact that different people will notice and remember different things from a text they have read fast (set a time limit!), or from a recorded extract they have heard or watched only once. You may, when doing them, decide to cut right down on the pre-task phase,

because you will get a greater divergence of impressions if students do it 'cold' the first time.

After a single, brief exposure to the text, depending on the content, you could ask pairs to do one of these things:

- list a specific number of ideas/things they remembered best (and why).
When reporting these, they find out how many people chose the same ones, and why.
- describe in as much detail as possible one place/person mentioned/shown in the extract.
- write three (or more) quiz questions about the text that they are sure they can answer correctly. They then ask other pairs their questions.
- with TV adverts on video, list the images on screen, in the right order, and then link them with what they can recall of the text.

After the report phase, (so long as the teacher does not give away the correct answers) the class will naturally want to read, see, or hear the piece again, perhaps several times, to see who remembered the best, and whose first impressions were the most accurate (or strangest).

5.5 Planning a text-based task lesson

The task framework can be used flexibly as a planning tool to enable students to get the most benefits from text-based tasks.

When using texts of any kind, the pre-task phase may involve a quick study of the title or a small extract, or words and phrases from them. The task cycle may take a bit longer, depending on the length of the text or recording. The balance can also be changed slightly; there may be less emphasis on the planning and reporting components, to give more time for the reading and listening. There may be two or even three task cycles arising out of one text, each giving different insights into its meaning.

A sample outline for a lesson beginning with a prediction task follows. Note what teacher and learners do at each stage. Each phase begins with general instructions and is followed by a section of a specific lesson plan based on the *Cold store* text on page 106.

Sample lesson outline for text-based tasks

Pre-task

Teacher introduces topic, source of text, its original purpose, characters, and other relevant information to set scene and activate learners' prior knowledge, using background material if suitable.

Tell class about the coldest day you remember.

Ask: *What's the coldest you have ever been? Where? Why?*

Brainstorm on words/phrases expressing cold, including *cold store/freezer*.

Brainstorm on ways to keep warm.

Task cycle

Task 1

Teacher sets up initial task for students to do in pairs, e.g. prediction task based on extract from text/video programme.

Teacher helps with meanings of key words and phrases if asked.

Pairs discuss predictions.

Write headline and first lines (up to *accidentally*) on board.

Ask pairs to write down five questions they'd like answers to.

A FRAMEWORK FOR TASK-BASED LEARNING

Planning and report 1

Students plan brief oral report for whole class, to compare predictions.

Teacher encourages but does not reveal whose predictions are closest.

Pairs tell each other the questions they thought of. Discuss possible answers.

Let pairs now write seven questions they are sure will be answered in the story.

First full exposure

Students read whole text/hear or view recorded material once or twice, to see how close predictions were.

Teacher chairs general feedback on content. (Avoid detailed explanation at this point – students may resolve own problems during the second task.)

Pairs read whole *Cold store* story to find how many of their questions were answered.

Ask how many got 7/7, 6/7, 5/7, etc.

Task 2

Teacher sets second task of different type, e.g. memory challenge. Without reading/hearing/viewing again, pairs list specific number of points, events, etc. in order they were mentioned or happened, or pairs prepare list of quiz questions for other pairs to answer from memory.

Either

Memory challenge: Pairs turn texts over. List six or seven things that happened in chronological order. Start from *At the end of the afternoon's work in the butcher's shop, Peter went into the cold store.*

Or

Memory challenge: Pairs prepare six or seven quiz questions to give another pair to answer from memory.

Planning and report 2

Pairs tell/ask other pairs, exchange lists or report to whole class.

Teacher encourages but does not reveal solutions.

Either

Pairs read each other's lists and complete their own.

Or

Pairs answer each other's questions and see how many they get right.

Second full exposure

All students read/hear/view again, once or twice, to check what they have written, and see which pairs remembered most. General feedback.

Either

Pairs read text again, to check facts and find anything else that could go in list.

Or

Pairs read text again, to check answers they got wrong.

Writing task: Plan and write a summary of the story consisting of exactly 60 words.

Not all cycles will be precisely the same since they depend on the type of task.

Once the task is set up, the role of the teacher is very much that of facilitator, encouraging students to process the text for themselves, and to help each other understand it sufficiently to do the task. It is the learners who should be doing all the work. At the end of the last report stage, the teacher can chair a summing-

up or evaluation session, before focusing on language.

The next and final phase in the task framework is language focus, with analysis and practice components, which give learners chances to take a closer look at the language forms in the text. These components will be described in Chapter 7.

5.6 Summary

The task designs described in the main section of this chapter complement the tasks described in Chapter 2. The aim of these two chapters has been to provide a wide repertoire of task types and designs. The examples in this chapter are based on written or spoken texts, and require learners to apply their real-world knowledge and experience to assign meaning to what they see, hear or read.

Tasks based on text motivate learners to read or listen for a particular purpose. Each time they do so, they interact with the text in a slightly different way, and retrieve different kinds of meanings according to the task goals. This process offers a variety of learning opportunities, and it is essential that the texts chosen form altogether a representative sample of the target language the students will later need.

We saw in Chapter 1 that exposure is vital for language learning. Its overall quality and quantity must be carefully appraised. The language contained in some textbooks fails to offer a fair sample of the target language as a whole. To help counteract this, and to broaden students' experience of language, this chapter has offered an overview of possible sources of suitable written and spoken material and listed criteria for its selection. It has presented some common text patterns, and given guidelines for the design of a range of text-based tasks, all of which should motivate learners to read and listen and employ a range of strategies in doing so. The final section illustrates how the task-based framework can help in the planning of text-based lessons, and clarifies what teachers and learners do at each stage.

Material appraisal

1 Appraising language exposure – see 5.2.1

Choose a coursebook that might be suitable for students you know. Go through it quickly to appraise the amount and range of language, both written and spoken, which it contains. Does it offer learners a relevant balance of language experience? What kinds of language and types of texts are lacking?

2 Appraising external sources of exposure – see 5.2.2

Even if you are not in a place where the target language is commonly used, think how many possible sources you/your learners have available.

3 Grading tasks – see 5.2.3, 5.2.4

Here are four tasks based on the *Spiders* text in Focus 5. Which would provide the easiest route to understanding the text and finding out how the woman was cured: a), b), c) or d)? Which might be the least effective task in providing learning opportunities? Why?

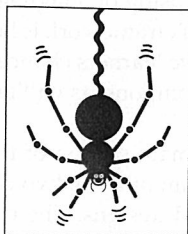
Read the Introduction about the TOP group and the first paragraph only of the text. Then either:

- a) Together think of three ways the TOP group could help this woman. Exchange ideas with other pairs. Select four ideas you think might appear in the text, then read the text to see if you guessed correctly.

A FRAMEWORK FOR TASK-BASED LEARNING



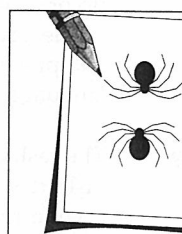
*a living spider in
a jar*



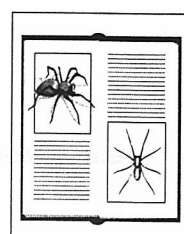
a toy spider



afraid of spiders



*drawings of spiders
on a note-pad*



*pictures of spiders
in a book*

or

- b) In pairs, look carefully at the five pictures, and read the captions. The pictures show the stages in which the woman was cured of her phobia about spiders. What order do you think they should be in?

or

- c) The same task as b) above, but without captions to the pictures.

or

- d) The same task as b) above, but with captions using words and phrases from the text (i.e. 'doodles' instead of 'drawings').

4 Reading strategies – see 5.3.1

Find some written texts either in a textbook or other sources, and see what kinds of tasks you could use from this chapter that would encourage learners to read for meaning. If possible, try them out in class and observe the kind of strategies students use to do the tasks.

- 5 a) Try to observe people reading, in and out of class. Do they read in a linear fashion?
b) Interview some good language learners in a class you know. Ask them to think about how they read and to tell you in a later session. What advice would they give to other learners who want to improve their reading?

6 Listening strategies – see 5.3.2

- a) Examine the listening materials used in conjunction with a course you know. How would the balance suit students you know?
b) Find an extract of spontaneous speech with a transcript, and devise two tasks you could use to encourage students to listen with involvement. Try them out in class, and get learners' feedback.

7 Task design – see 5.4

If you can get permission to use them in class, record some TV advertisements, preferably ones that students may not know, in the target language. Satellite channels are good for this. Would one be useful for memory challenge tasks? Which ones? Would one be useful for split viewing or predicting?

- 8 Try out two or three different text-based task cycles with one class. You may need to add some language-focused work afterwards (see Chapter 7). After each task, get students to reflect on what they did and write some feedback for you. They could either complete sentences like:

I found this task (easy/boring/hard/interesting).

I talked (a lot/a bit/not as much as I wanted to).

or you could ask them to write three things they liked about the lesson or two suggestions for improvements.

- 9 Look through resource books (three good ones are: R Holme, 1991 *Talking Texts* Longman; A Duff and A Maley, 1990 *Literature* OUP; Bassnett, S McGuire and P Grundy, 1993 *Language through literature* Longman) and observe the range of texts and tasks they suggest. How many fall into the task categories offered in this chapter and Appendix A?
Can you find any additional types of task that would motivate your learners to process texts purposefully?

Further reading

For the range of text types available and for ways of exploiting them for teaching language, see G Cook, 1989.

For more on teaching, see F Grellet, 1981, C Nuttall, 1996, J Richards, 1990, Chapter 5 or C Wallace, 1992.

For more on listening, see A Alderson and T Lynch, 1988, and J Richards, 1990, Chapter 3.

For an excellent summary of task types suitable for literary texts called 'Ten generative procedures for developing language activities', see A Duff and A Maley, 1991, pp. 157–65.

Notes

- 1 See M Legutke and H Thomas, 1991 on a secondary school in Germany who used their local airport as a rich source of language data.
- 2 Classes could exchange written materials, audio and perhaps even short video recordings on any variety of local and international topics. Language teaching magazines often have a 'wanted' column for pen-friends/school links.
- 3 The Internet address: <http://lwww.les.aston.ac.uk/ext ling.html> will give you a menu to start exploring what is available for language teachers.
- 4 Other criteria for the selection of video material should include visual interest/appeal; for example, if the screen only shows 'talking heads', there is very little to exploit on the visual side, other than personal expression, lip and body movements, etc. See M Allan, 1982, p. 22.
- 5 This is not to say that long texts or whole programmes are not useful exposure. They are, if they are moderately comprehensible. Reading and viewing for pleasure can, however, be done out of class. Here we are thinking of making the most of limited classroom time, which is often expensive for the student.
- 6 D Crystal, 1992, p. 372 describes American research which has produced a formula for calculating the 'fog index' of a text.
- 7 More than one unknown word in twenty is likely to render a text frustratingly difficult (P Meara, 1993).
- 8 When you were at school, do you remember reading a foreign language text out loud in your best pronunciation? And then realising at the end that you had hardly any idea of what it meant?
- 9 Actually making the summary of the video extract or listening text, and deciding how to jumble it would have to be done beforehand. Perhaps this could be set as a task for a higher level class to do in groups, trying the jumbled versions out on each other afterwards.

How to Put Words to Work

(Please answer in **full sentences** and **in your own words**)

1. When learners are learning new words, what is required for those words to move from working memory (short-term memory) into long term memory? How are words often taught in Korean classrooms?

2. The author describes three basic task or activity types that we can use with learners to help them remember and internalize new words, what were those three basic task types?

3. The author provides many examples of vocabulary tasks that you can do with your learners, what are some activities that you think would be appropriate for adolescent Korean learners? Why do you think they are appropriate?



How to put words to work

- Integrating new knowledge into old
- Decision-making tasks
- Production tasks
- Games

Integrating new knowledge into old

Traditionally, the presentation of new language items would swiftly be followed by the practice of these items. This practice would typically take the form of some kind of oral repetition, such as a drill. This notion of mechanical practice underlies the popular belief that 'practice makes perfect'. However, as we saw in Chapter 2, simply repeating newly learned words is no guarantee that they will move from the short-term memory store into permanent memory. New knowledge – i.e. new words – needs to be integrated into existing knowledge – i.e. the learners' existing network of word associations, or what we called the **mental lexicon**. As we also saw in the discussion on memory, there is a greater likelihood of the word being integrated into this network if many 'deep' decisions have been made about it. In other words, to ensure long-term retention and recall, words need to be 'put to work'. They need to be placed in **working memory**, and subjected to different operations. Such operations might include: being taken apart and put back together again, being compared, combined, matched, sorted, visualised and re-shuffled, as well as being repeatedly filed away and recalled (since the more often a word is recalled, the easier recall becomes). In this chapter we will look at a range of activity types designed to do just that. They might best be thought of as **integration** activities, rather than 'practice activities' or 'reinforcement activities', since both these latter terms have associations with a more mechanical, less cognitive, approach to language teaching.

Decision-making tasks


There are many different kinds of tasks that teachers can set learners in order to help move words into long-term memory. Some of these tasks will require more brain work than others. That is to say, they will be more cognitively demanding. Tasks in which learners make decisions about words can be divided into the following types, roughly arranged in an order from least cognitively demanding to most demanding:

- identifying
- selecting
- matching

- sorting
- ranking and sequencing

The more of these task types that can be performed on a set of words the better. In other words, an identification task could be followed by a matching task, which in turn could be followed by a ranking task.

Identifying words simply means finding them where they may otherwise be ‘hidden’, such as in texts.


 Here, for example, are some identification tasks relating to the text *Fear of Flying* (on page 42). Give the learners the text and ask them to:

- Count the number of times *plane(s)* and *train(s)* occur in the text.
- Find four words connected with *flying* in the text.
- Find five phrasal verbs in the text.
- Find eight comparative adjectives in the text.
- Underline all the words ending in *-ing* in the text.

Ask them to read the text, then turn it over, and then ask:

- ‘Did the following words occur in the text?’
 busy crowded fast dangerous uncomfortable
 dirty convenient inconvenient noisy
- ‘Now check the text to see if you were right.’

Listening out for particular words in a spoken or recorded text is also a form of identification activity. Below is a selection of identification tasks based on this text:

 OK, that’s Mr Brown. He’s wearing a jacket and trousers, no tie, and he’s talking to the woman with the long dark hair – she’s wearing a black dress. Now Mrs Brown is over there. She’s wearing a skirt and a blouse, and she’s talking to a tall man with fair hair. And their son, Richard ... yes, there he is, he’s over in the corner. He’s wearing jeans and a T-shirt – he’s the one with very short hair.

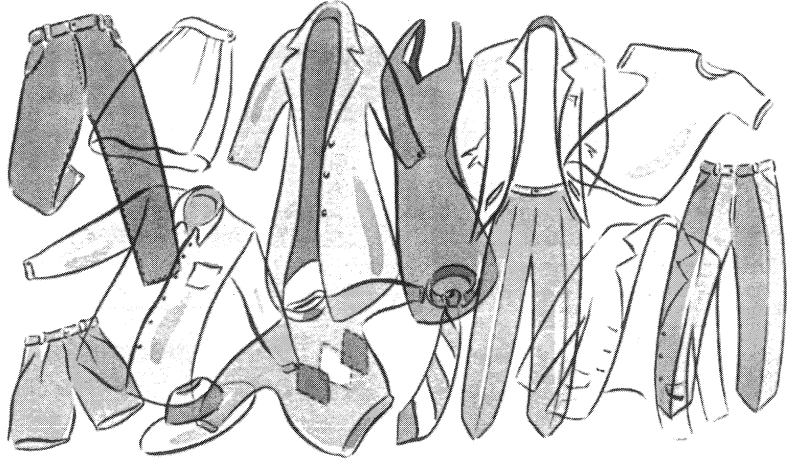
(from Doff A and Jones C, *Language in Use (Beginner Workbook)*, CUP)

- List all the clothes items that you hear.
- Raise your hand when you hear a clothes item.
- Put these items in the order that you hear them:
 blouse tie skirt jeans jacket T-shirt dress trousers
- Tick the items that you hear:
 blouse shoes tie shorts skirt socks jeans jacket hat
 T-shirt dress trousers suit shirt
- Listen for clothes words and write them in the correct column:

Mr Brown	Mrs Brown	Richard

Identification is also the process learners apply in tasks in which they have to unscramble anagrams (such as *utis, snaje, eti* – for *suit, jeans, tie*), or when they have to search for words in a ‘word soup’, such as the following (also from *Language in Use*):

- 1 What are these clothes in English?
The answers are all in the wordsquare.



S	H	I	R	T	O	S	I
J	A	C	K	E	T	H	L
A	T	C	J	N	J	O	T
T	R	O	U	S	E	R	S
I	D	A	M	W	A	T	H
E	X	T	P	U	N	S	I
O	D	R	E	S	S	J	R
S	K	I	R	T	U	P	T
S	U	S	U	I	T	J	E

Selecting tasks are cognitively more complex than identification tasks, since they involve both recognising words and making choices amongst them. This may take the form of choosing the ‘odd one out’, as in this task (again, based on the lexical set of clothes):



Choose the odd one out in each group:

- | | | | | |
|---|----------|-------|--------|----------|
| 1 | trousers | socks | jeans | T-shirt |
| 2 | blouse | skirt | tie | dress |
| 3 | T-shirt | suit | shorts | trainers |
| | etc. | | | |

Note that with this kind of activity, there is no 'right' answer necessarily. What is important is that learners are able to justify their choice, whatever their answer. It is the cognitive work that counts – not getting the right answer.

Here is another open-ended selection task, with a personalised element:

- 1** Work in pairs. Choose five words to describe yourself. Use a dictionary if necessary.

careful interesting clever cold
confident fit funny imaginative
intelligent kind lazy nervous
optimistic patient pessimistic
polite quiet calm rude sad
sensitive nice serious tidy
thoughtful

Think of other words you can use.

honest, friendly...

Discuss your choice of words with your partner.

I think I'm usually optimistic.

And I'm always polite!

Does he/she agree with you?

- 2** Think of three people you admire very much. They can be politicians, musicians, sports personalities etc. or people you know personally. Choose the person you admire most and think of three adjectives to describe this person.

Then choose the second and third person you admire and think of three more adjectives for each person to explain why.

from Greenall S, *Reward Pre-Intermediate*, Macmillan Heinemann

Another useful selecting task that can be applied to any vocabulary lesson is:



Choose five (or ten or twenty) words from this lesson to learn. Think of how you will demonstrate – in the next class – that you have learned them.

The same kind of task can be applied to any text that the learners have read or listened to. And, as a way of recycling vocabulary items from previous lessons, learners can select words from their notebooks to 'test' their classmates at the beginning of each lesson.

A **matching** task involves first recognising words and then pairing them with – for example – a visual representation, a translation, a synonym, an antonym, a definition, or a collocate. As an example of this last type, here is a verb–noun matching task:

WORD PAIR RACE

In five minutes, write as many correct pairs of verb + noun phrases as possible.

VERBS

book crash
do wear fail win
take go look like
inherit shoot
put on

NOUNS

into a tree
weight a salary
a holiday sightseeing a film
a seat-belt an exam
a photo research
a match a fortune
your father

from Oxenden C and
Latham-Koenig C,
English File
Intermediate, OUP

Pelmanism is a memory game which involves nothing but matching. Word pairs (or picture–word matches) are printed on individual cards which are placed face down in a random distribution. Players take turns to pick up a card and then search for its partner. If they correctly locate the partner (initially by guesswork, but, as the game progresses, by remembering where individual cards are located), they keep the pair, and have another turn. If

not, they lay the cards face down where they found them, and the next player has a turn. The player with the most pairs at the end of the game is the winner. Typical pairs might be:

- antonyms (*tall – short, thick – thin, dark – light*, etc.)
- British and American equivalents (*bill – check, pharmacy – drugstore, lift – elevator*, etc.), or
- collocations (*wide + awake, stark + naked, fast + asleep*, etc.)

Sorting activities require learners to sort words into different categories. The categories can either be given, or guessed. Here is an example of the former (from Thornbury S, *Highlight Pre-Intermediate*, Heinemann):

Word field: characteristics

2 Put these adjectives into two groups – positive and negative.

emotional	friendly	good-humoured	outgoing
confident	ambitious	rude	self-centred
offensive	kind	selfish	nice



Here is an activity in which learners (at a fairly advanced level) decide the categories themselves:

Put these words into four groups of three words each. Then, think of a title for each group.

goal net piece club racket shoot board green
court hole pitch referee check serve tee move

Now, can you add extra words to each group?

Finally, **ranking and sequencing** activities require learners to put the words into some kind of order. This may involve arranging the words on a cline: for example, adverbs of frequency (*always, sometimes, never, occasionally, often*, etc). Or learners may be asked to rank items according to preference:



Imagine you have just moved into a completely empty flat. You can afford to buy one piece of furniture a week. Put the following items in the order in which you would buy them:

fridge bed desk dining table sofa
wardrobe chair dishwasher bookcase cooker
washing machine chest of drawers

Now, compare your list with another student and explain your order. If you were sharing the flat together, would you agree? If not, make a new list that you both agree about.

Here is an example of a ranking activity (from Morgan J and Rinvolucris M, *Vocabulary*, OUP) that can be adapted to different levels by changing the selected words:

D/13 Classifying knowledge

LEVEL

Intermediate to Advanced

TIME

20–30 minutes

IN CLASS

1 Put the students in threes and ask them to rank the following types of skill/knowledge (a) for their usefulness in everyday life; (b) in terms of the value of qualifications that might be gained through acquiring such knowledge.

tooth care soil chemistry surgery psychiatry arithmetic
 micro-computing knitting geometry plain cookery
 darning league football literary criticism music
 nuclear physics cordon bleu cookery pop music
 servicing a motor car ancient Greek carpentry
 road safety filling in tax forms

2 Ask the threes to come together into nines and compare their rankings.

Ordering items chronologically is another way of getting students to make judgements about words. For example:



Put the following words in the order in which they typically happen in your country:

graduate get married be born get divorced get engaged
 die retire leave home have children re-marry start school

Any sequence of activities – from starting a car to buying a home – lends itself to the same treatment. Here, for example, is a task that focuses on the language of air travel (from Garton-Sprenger J and Greenall S, *Flying Colours 2*, Heinemann):

Work in pairs. Think about what people do when they travel by plane. Put the actions below in the correct column.

before the flight	after the flight
<i>check in</i>	<i>leave the plane</i>
leave the plane land unfasten your seatbelt go into the departure lounge go to the departure gate fasten your seatbelt go through passport control	check in collect your baggage go through passport control listen to the safety instructions go through customs board the plane go into the arrivals hall

Number the actions in the order people do them.

Note that there may not be a 'right answer' in a ranking or sequencing task, but that the exercise of making the choices and – even better – comparing them with a classmate's choices, is good 'brain work'.

Production tasks

The decision-making tasks we have been looking at are principally receptive: learners make judgements about words, but don't necessarily produce them. (Of course, they can then become production tasks by the simple expedient of inviting the learners to talk about these judgements.) However, tasks that are productive from the outset are those in which the learners are required to incorporate the newly studied words into some kind of speaking or writing activity. These can be classified as being of two main types:

- completion – of sentences and texts
- creation – of sentences and texts

Sentence and text **completion** tasks are what are more generally known as **gap-fills**. They are usually writing tasks and they are often used in tests (see Chapter 8) as they are easy to design and mark. They have many different formats, but a basic distinction can be made between **open** and **closed** gap-fills. The open type is one where the learner fills the gaps by drawing on their mental lexicon. (There may be a clue, though, such as the first letter of the word.) In a closed gap-fill, on the other hand, the words are provided, in the form of a list at the beginning of the exercise, for example. It is simply a matter of deciding which word goes in which gap.

Here are some example instructions for open and closed gap-fill tasks:

- Complete the text by writing an appropriate word in each space:
'Greta Garbo, the Swedish-born film ____, was born in 1905. She won a scholarship to drama school, where she learned to _____. In 1924 a film director chose her for a ____ in a Swedish film called ...'
- Choose the best word from the list to complete each sentence. Use each word once ...
- Select words from the list to complete these sentences. Note that there are more words than sentences ...
- Choose words from the text you have just read to complete these sentences ...
- Choose the best word to complete each sentence:
 - 1 When I feel tired, I can't stop ____.
 - a sneezing
 - b yawning
 - c coughing
 - d weeping
 - etc.

Note that the last example is a **multiple choice** task. These are very popular with designers of vocabulary tests (see Chapter 8).

In completion tasks, the context is provided, and it is simply a matter of slotting the right word in. Sentence and text **creation** tasks, however, require learners to create the contexts for given words. Here are some typical task instructions:

- Use each of these words to make a sentence which clearly shows the meaning of the word.
- Choose six words from the list and write a sentence using each one.
- Use each of these words to write a *true* sentence about yourself or someone you know.
- Write a short narrative (or dialogue) which includes at least five words from the list.

Tasks such as these lead naturally into speaking activities – either reading aloud or performing dialogues to the class, or comparing and explaining sentences in pairs or small groups. These activities involve many of the processes that serve to promote retention in long-term memory, such as rehearsal, repetition and explanation.

Not all creation activities need start as writing tasks. Here is a speaking task (also from *Flying Colours 2*) which requires learners to create sentences using pre-selected vocabulary:

Work in pairs. Ask and say how you feel about your town or village.

I love it. It's all right. I can't stand it.

Which of the following adjectives can you use to describe your town or village?

interesting boring annoying depressing frightening marvellous
beautiful peaceful noisy lively

Can you explain why?

I find it boring because there's nothing to do in the evenings.

The use of questionnaires is a good way of putting vocabulary to work in the form of question-and-answer exchanges. Many areas of vocabulary lend themselves to some kind of questionnaire or survey. The same vocabulary items in the preceding example could be used as the basis of a questionnaire or survey.



Students can prepare a survey – using these examples as a model:

- 1 Is your hometown boring or interesting? Why?
- 2 Do you find big cities: depressing, interesting, lively or noisy? Why? etc.

They then ask each other their prepared questions, and report the results to the class, using full sentences, such as *Mario thinks his hometown is interesting because it has a lot of historical monuments.*

Games

While the title of this chapter is 'How to put words to work', it would be wrong to suggest that vocabulary learning has to be all work and no play. Language play, including word games, has a long history. Children of all cultures seem to enjoy games of the 'I spy ...' or 'Hangman' type, and there is a long tradition of adult word games, a number of which have been adapted for television. Most first-language word games transfer comfortably to the second-language classroom. The most useful will be those that are consistent with the principles of learning outlined on pages 24 and 25. For example, the more often a word is successfully retrieved from memory, the easier it becomes to recall it. Therefore, useful games are those that encourage learners to recall words and, preferably, at speed. Or, consistent with the principle that learners need to make multiple decisions about words, a useful game would be one like a 'dictionary race', where students first sort words into alphabetical order, then into parts of speech, and then into lexical sets – the first group to complete all three tasks correctly being the winner.

However, since many word games deal solely with isolated – rather than contextualised – words, and often require only shallow processing on the part of the learner, they should be used judiciously. The time spent on a single de-contextualised word in a game of 'Hangman', for example, has to be weighed up against the more productive, contextualised and cognitively deep activities outlined earlier in this chapter. Too often games are used to plug holes in lessons which could more usefully be filled with language-rich talk. Nevertheless, the fun factor may help make words more memorable, and, like it or not, a competitive element often serves to animate even the most lethargic students.

So, here are some word games to try:



Word clap: Students stand or sit in a circle, and, following the teacher's lead, maintain a four-beat rhythm, clapping their hands on their thighs three times (one-two-three ...) and then both hands together (four!). The game should start slowly, but the pace of the clapping can gradually increase. The idea is to take turns, clockwise, to shout out a different word from a pre-selected lexical set (for example, fruit and vegetables) on every fourth beat. Players who either repeat a word already used, or break the rhythm – or say nothing – are 'out' and the game resumes without them, until only one player is left. The teacher can change the lexical set by shouting out the name of a new set at strategic points: *Furniture! Nationalities! Jobs!* etc.



Categories: Learners work in pairs or small groups. On a piece of paper, they draw up a number of columns, according to a model on the board, each column labelled with the name of a lexical set: e.g. *fruit, transport, clothes, animals, sports*. The teacher calls out a letter of the alphabet (e.g. *B!*), and to a time limit (e.g. three minutes), students write down as many words as they can beginning with that letter in the separate columns (*banana, berry; bus; bikini, blouse; bear, bat, baseball, basketball* ...). The group with the most (correct) words wins.



Noughts and crosses: Draw two noughts and crosses grids on the board:

			food and drink	clothes	the home
			jobs	colours	the weather
			sports	transport	parts of the body

One is blank. In the other each square is labelled with a category, or with nine different phrasal verb particles (*up, on, off, in, back, etc.*), or nine different affixes (*un-, non-, -less, -tion, etc.*). Prepare a number of questions relating to each category. For example (if the class is monolingual): *How do you say 'tamburo' in English?* Or, *What is the opposite of 'shy'?* Divide the class into two teams: noughts and crosses. The object is to take turns choosing a category and answering a question in this category correctly so as to earn the right to place their team's symbol in the corresponding position in the blank grid. The winning team is the first to create a line of three (noughts or crosses), either vertically, horizontally, or diagonally.



Coffeepot: This is a guessing game. One learner answers yes/no questions from the rest of the class (or group) about a verb that she has thought of, or that the teacher has whispered to her. In the questions the word *coffeepot* is used in place of the mystery verb. So, for example, students might ask *Do you coffeepot indoors or outdoors?* *Is coffeepotting easy or difficult?* *Can you coffeepot with your hands?* etc. If the verb that the student has selected is *yawn* the answers would be: *Both indoors and outdoors; It's easy; No, you can't, but you might use your hands ...* To make the game easier a list of, say, twenty verbs can be put on the board and the person who is 'it' chooses one of them. This can also be played in pairs.



Back to board: This is another guessing game, but this time the student who is 'it' has to guess a word by asking the rest of the class questions. The student sits facing the class, back to the board; the teacher writes a recently studied word or phrase or idiom on the board, out of sight of the student. The student asks different students yes/no or either/or questions in order to guess the word. For example: *Helga, is it a verb or a noun? (A verb.) Dittmar, is it an action? (No.) Karl-Heinz, is it something you do with your mind? (Yes.) ...* etc. To make the game easier, the words chosen can be limited in some way – e.g. all phrasal verbs; all character adjectives, and so on.



Pictionary®: Based on the commercialised game of the same name, this involves students guessing words or phrases from drawings. They work in teams, each member of the team taking turns to be the 'artist'. If there are three teams, for example, the three 'artists' go to the front of the class where the teacher shows them a word (or phrase) on a card. At a cue, they quickly return to their group and try to get their group to correctly guess the word by drawing it with pen and paper. The first team to guess correctly earns a point, and three new 'artists' have a turn with another word. This is good for reviewing idiomatic expressions, such as *green with envy*, *down in the dumps*, *under the weather*, *in the dark*, *over the moon*. At the end of the game, groups can use the pictures as memory prompts in order to recall and write down the expressions that came up in the game, and then to put them into a sentence to show what they mean.



Word snap: Using word cards – e.g. from the class word bag or word box (see page 51) – students work in small groups, with the aim of collecting as many word 'pairs' as possible. One player 'deals' two word cards, face up, so that everyone can read them. The first player to think of a way the words are connected gets to keep the pair, and two more words are laid down. A connection could be: same part of speech; synonyms or antonyms; same lexical set; or, simply, a meaningful sentence can be made using both words. If no connection can be made, the two cards are shuffled back into the pack. The teacher will need to be available to decide in the case of connections being 'challenged'.



Word race: The class is divided into teams and each team is given a board marker pen (or piece of chalk). The board is divided into as many sections as there are teams. The teacher (or a specially appointed student) says a word in the students' language, and the first team to get the correct English translation on to the board earns a point. The game continues for as many words as it is felt necessary to review. The game is suitable for a monolingual class, but a variation of it, which would be suitable for multilingual classes, would be to read out definitions of words, or give synonyms or show pictures, rather than give translations.



Spelling race: The board is divided in two halves, and a representative from each of two teams stands at the board with a board marker pen or chalk. The teacher shows the rest of the class a word on a card. The teams must simultaneously spell (not say) the word to their representative, who cannot see the word. The first team to get the word on to the board with its correct spelling earns a point. The game continues with different students taking turns to be the team representative. This game is more difficult than it sounds, especially if words are chosen that include letters which are frequently confused – such as *i* and *e*, *v* and *b*, *j* and *g*. Lots of variations of this game are possible. The word could be displayed as a picture, so that the teams have to decide what the word is before spelling it.

The above is by no means an exhaustive list of word games, but is representative of some generic game types, guessing being one of the most favoured. Used with discretion, putting words to play is a valid and enjoyable way of putting words to work.

Conclusions In this chapter we looked at classroom activities designed to integrate newly acquired words into the learner's mental lexicon. Key principles underlying such activities are the importance of:

- making successive decisions about words
- productive as well as receptive tasks
- the judicious use of highly engaging activities such as games

Decision-making tasks include the following types:

- identification
- selecting
- matching
- sorting
- ranking and sequencing

Production tasks can be divided into those that require:

- completion of sentences and texts
- creation of sentences and texts

Games that draw attention to newly learned words often encourage recall through guessing and categorising.

Looking ahead In Chapter 1 we established that words both 'contain' other words (as *head* is contained in *ahead*), and that a word-like unit may in fact consist of several words (as in *head and shoulders* or *a head start*). In fact, there seems to be a continuum of 'wordiness', from individual syllables, up to what are now commonly called lexical chunks. This expanded notion of what a word is – and how it impacts on teaching – is the subject of the next chapter.

Section 3

Name _____	Title or explanation Comparative Adjectives with “Yes/No” Questions	Time 45 minutes
Level/Age Low Intermediate/Upper elementary through high school		
Language focus <u>Target language</u> : Comparative statements and questions (“X is ____er than Y” / “Is X ____er than Y?”) <u>Specific language skill focus</u> : speaking & grammar (some reading) <u>Culture</u> : N/A (unless words like fat and ugly comes up, then T may want to discuss the appropriateness of those terms)		
Student learning objective and assessment activity By the end of the lesson, SWBAT make statements about and ask basic questions using comparatives (i.e. “x is taller than y” and “is x taller than y?”) by conducting a class survey about famous people.		
Ongoing assessment Ss understanding of meaning will be assessed through the puzzle activity, form will be introduced as a pattern that Ss will first manipulate in a controlled manner, as Ss gain confidence more authentic tasks such as personalized substitution drill will allow Ss to internalize and use the TL.		
Students’ background knowledge and abilities in relation to the topic of the lesson Most students will be familiar with adjectives used to describe people, such as big, small, tall short, etc...		
Challenges and solutions <u>Challenges</u> : Using adjectives to compare two things may be completely new language for some Ss. <u>Solutions</u> : I will provide lower level Ss with opportunities for peer learning; for example new learners will have a chance to model their language use after the more experienced students.		

Glossary for Common Abbreviations Used in the Lesson Plans

T = teacher
S = student
Ss = students
TL = target language
N/A = not applicable
i.e. = that is
w/ = with
w/o = without


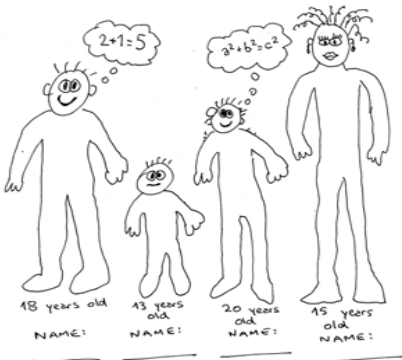
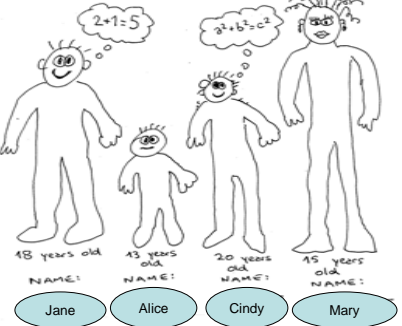
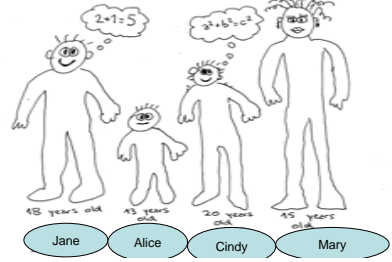
Q&A = question and answer
PPT = PowerPoint
WB = white board
SL = sample lesson
NB = take special note of
e/o = each other
b/c = because

SWBAT = students will be able to
VAKT = visual, auditory, kinesthetic, tactile
CCQ = comprehension/concept check questions
FMU = form, meaning, use
SLO = student learning objective
e.g. = for example
FOWTAK = find out what they already know

Steps	Stages	Time	Procedure	Interaction	Activity purpose
1	E	1	1. Hang pictures of famous Korean music, film, TV and sports stars on walls around classroom 2. Greet Ss, introduce my name, smile, make eye contact, ask a few questions: Who is that? Do you like him/her? What is she/he famous for? Who's your favorite singer? 3. Introduce topic: Today we are going to talk about people? Do you like to talk about people? Do like? Do you like Ivy?	T-Ss	(1) Activate schema (2) Establish rapport, friendly atmosphere (3) Get Ss used to English and my voice / pronunciation (4) Intro of topic
2	E	6	REVIEW / BRAINSTORM 1. pics of tall, old pretty – elicit vocab from Ss, write list on whiteboard (If Ss give non-adj. write on WB in different column); 2. Ss in pairs create longer list 3. if not on their list, add good, beautiful, intelligent, bad...	T-Ss S-S (T-Ss)	(1) Model task (2) Check Ss background knowledge, find out what Ss know, get an idea of Ss level (3) Validate Ss participation and build confidence in the topic
3	E/I	10	PUZZLE GAME 1. Logic puzzle on PPT and handouts. Small groups / pairs to discover names of the people in the picture based on clues: a) Cindy is taller than Alice. b) Jane is taller than Cindy. c) Mary is older than Alice. d) Jane is happier than Alice. e) Cindy is more intelligent than Jane. f) Mary is prettier than Cindy. g) Cindy is older than Jane.; 2. feedback: elicit names (include a kinesthetic component such as placing names on WB) 3. elicit/give Ss structure: A is ____ than B 4. model use of the support language 5. erase / take away clues – drill: Ss make 3 sentences 6. Ss pass monkey and share their sentences	T-S S-S T-Ss	(1) Ss first exposure to target language (2) Discovery method – Ss see the meaning of target language in a context, work out the rules from the examples (3) Student motivation / interest – Ss are initially focused on a meaningful task, NOT the language (4) VAKT is used to help Ss with various learning modalities (5) Silent period provided to give Ss time to get comfortable with new form
4	E/I	6	Next Chunk – Q Form 1. Introduce/Elicit the questions form (assuming that some Ss are already familiar with this form): Is A ____ than B? 2. Use picture to drill: Have Ss make three Qs and ask them to each other – Ss then ask Qs to T 3. Picture as prompt and WB as support when pairs practice Q and A	T-Ss S-S S-T	(1) Listening before speaking (2) T values Ss as experts (3) Encourage Ss to participate in meaning making by providing learn-centered task (4) Provides another chance to practice TL (5) Silent period provided to give Ss time to get comfortable with new form
5	I	5	CHECKING FORM 1. T models chart on WB...check rules by asking Ss CCQs 2. Ss complete chart on handout 3. T monitors, checks answers Optional: 4. Have Ss write answers on WB	Ss T-Ss	(1) Ss are given a chance to clarify the written form (2) VTK - that is - Visual/Tactile/Kinesthetic learners accommodated.
6	I	7	LESS CONTROLLED PRACTICE 1. Show pictures/ elicit names of famous Korean pop singers/movie/sports stars and write on WB 2. model activity: T / T-Ss / Ss-T / Ss-Ss A: Is A ____ than B?	T-Ss, S-S	(1) Ss are given a chance to practice in a less controlled exercise (2) Increase Ss interest by using relevant material.

			<p>B: Yes, A is ____ than B // No, A isn't ____ than B.</p> <p>3. Ss practice asking and answering using pictures prompt or WB to scaffold task. TL support is provide as a gapped dialog. T can remove TL support to check if Ss have internalized</p>		
7	F	10	<p style="text-align: center;">SURVEY</p> <ol style="list-style-type: none"> 1. Remove TL support 2. Handout survey sheet 3. Ss write 3 to 5 Qs about famous Koreans 4. T models task with Ss 5. Ss mingle with classmates and ask Qs and record As (T can have Ss form two lines, if it seems Ss aren't mingling. Have the two lines face each other and have lines move in opposite directions to change partners) 6. If time T models how Ss can report findings: Gina thinks BoA is more beautiful than Ivy. 	<p>T-Ss S-S S-S T-Ss</p>	<p>(1) Students are able to be active in their own learning (2) The activity provides an authentic purpose in using the TL: to find out about the opinions of other classmates.</p>

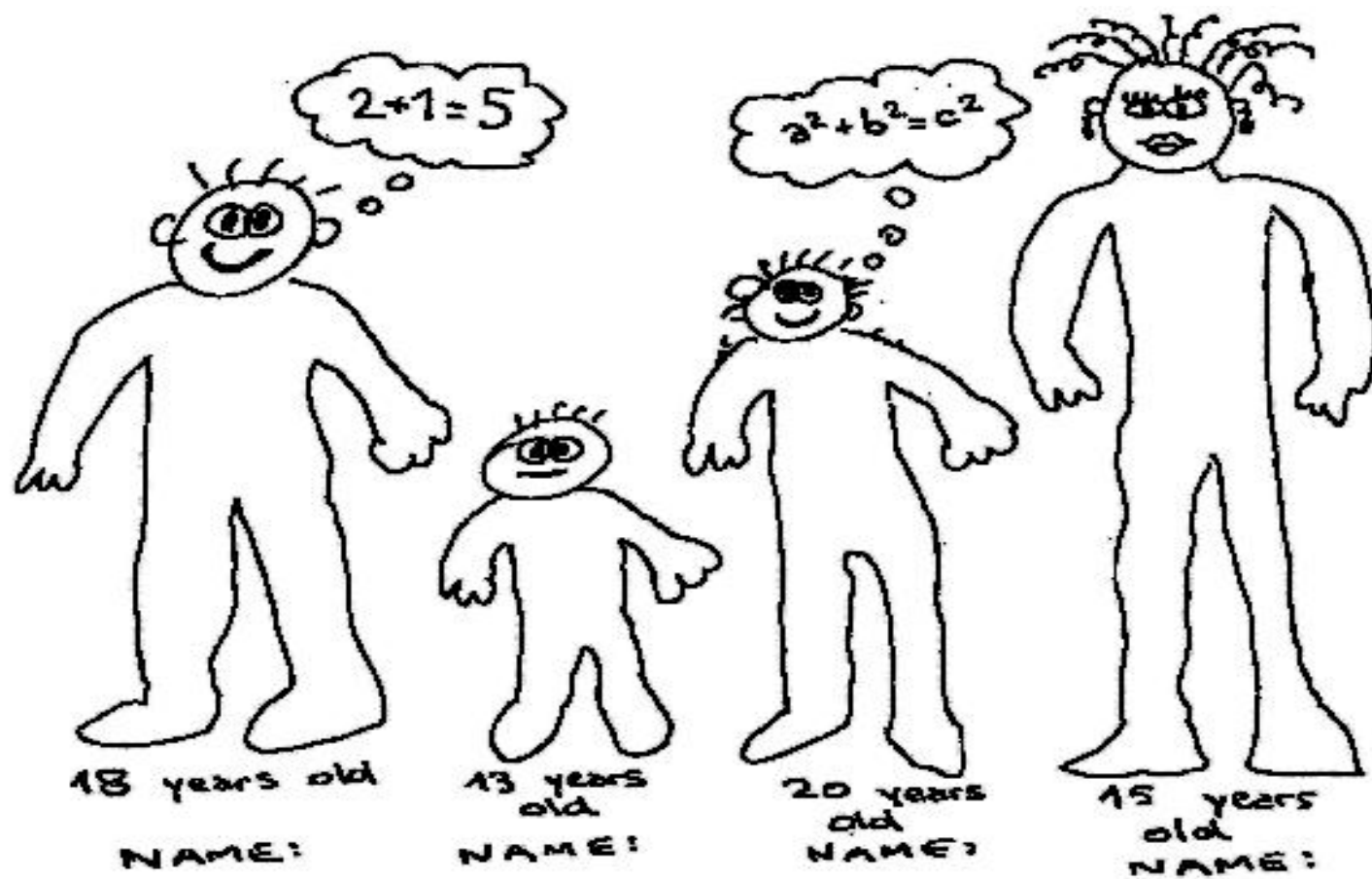
PPT and Materials

<p style="text-align: center;">Sample Lesson 1</p> <p style="text-align: center;">Let's Talk about People</p> 		<p style="text-align: center;"><u>A</u> is ____ than <u>B</u>.</p> 
<p>A: Is <u>A</u> ____ than <u>B</u> ?</p> <p>B: Yes, <u>A</u> is ____ than <u>B</u> . No, <u>B</u> is ____ than <u>A</u> . // No, <u>A</u> isn't ____ than <u>B</u> .</p> 	<p>Is <u>Bi</u> better than <u>SG Wanna Be</u>?</p> <p>No, <u>Bi</u> isn't better than <u>SG Wanna Be</u>.</p> <p>A: Is <u>A</u> ____ than <u>B</u> ?</p> <p>B: Yes, <u>A</u> is ____ than <u>B</u> . No, <u>B</u> is ____ than <u>A</u> . No, <u>A</u> isn't ____ than <u>B</u> .</p>	

Additional Materials:

- Laminated pictures of famous Koreans such as singers, actors and sports stars
- Pictures of angel, devil, Einstein and a baby

Mary	Jane
Cindy	Alice



Who is who?

Cindy is taller than Alice.

Jane is taller than Cindy.

Mary is older than Alice.

Jane is happier than Alice.

Cindy is more intelligent than Jane.

Mary is prettier than Cindy.

Cindy is older than Jane.

Where do these go?

Tall, happy, intelligent, pretty, old, interesting, beautiful, cute, big, young

+er	- y + ier	more

Special: Good – better; bad – worse.

Survey

Write questions about famous people, ask your classmates and write their answers.

Question	Name & Answer	Names & Answer	Name & Answer	Names & Answer

Sample Lesson: Strictest Parents

Name: _____

Date: _____

Teaching time: 50-60 min

Age & Level of students: middle school students intermediate

1. What are you teaching?

- **Key Vocabulary** *strict, easy-going, look after, control, organize, punish, allow*
- **Language points** Simple past tense especially questions with Did...
Describing past actions especially duties, obligations, permissible and impermissible actions
- **Language skills** – Speaking
- **Cultural Aspects** – N/A

2. What are your Student Learning Objectives for the lesson? (These should be specific and describe *observable student behaviors*, which you will be able to see in class.)

By the end of the lesson, SWBAT:

discuss the questions from the questionnaire about what their parents were like when they were young and decide “Who had the strictest parents?”
by making and presenting a poster that ranks their group members from the strictest to the least strict.

3. When/How in the lesson will I check students’ progress toward the above Learning Objectives? What behaviors/activities will show me whether they have mastered the material? Ss will have an opportunity to read the questionnaire and prepare a summary of their experiences before they begin discussing with their classmate how strict their parent were

Preliminary considerations:

a. What do your students already know in relation to today’s lesson?

Ss have learned comparative and superlative forms. Ss have also learned the simple past tense.

b. What aspects of the lesson do you anticipate your students might find challenging/difficult?

Using the language that they know to carry on an extended conversation about how strict their parents are

c. How will you avoid and/or address these problem areas in your lesson?

Ss will be given a model before they start the task. Ss will have more than one chance to describe how strict their parents were to their peers and will multiple opportunities to hear their peers describe how strict their parents were, so repetition and peer learning will be used to help the Ss become more fluent and competent.

Steps	Stages	Time	Procedure	Interaction	Activity purpose
1	PT	10	<ul style="list-style-type: none"> •Optional: Show picture of some families, and ask Ss: <i>“What do you see?”</i> Elicit the words “family, children and parents.” •Write the questions: <i>“What are/were your parents like?”</i> on the board. •Model the opening discussion by answering the question: <i>“My parents were pretty easy-going unless I was bad. If I was bad, then they were very strict. My father was very creative with some of the ways he punished me.”</i> •CCQ your model: <i>When were my parents strict? Who punished me?</i> •Ask Ss in groups of three/four to take turns describing their parents. •Elicit some answers from the groups such as <i>perfectionist, generous, hard-working, etc...</i> and write them on the board. Then introduce the topic of today’s lesson: <i>“Whose parents were the strictest?”</i> 	<p>T-S</p> <p>T</p> <p>T-S</p>	<ul style="list-style-type: none"> •Activate Schema and Intro the topic •Model the language I want Ss to use •Check that Ss understand the model •Validate Ss participation by writing words that describe their parents on the board
2	PT	5	<ul style="list-style-type: none"> •Put the following vocab on the board: <i>strict, easy-going, look after, control, organize, punish, allow</i> •Ask Ss to discuss what the words mean (Ss can do this in the L1 or the L2, but decide which is most appropriate for your Ss) •After Ss have had an opportunity to discuss the words ask the following CCQs: “If your parents are strict do they let you do what you want, or do you do what they say?” “Does look after mean take care of or find?” “Does easy-going mean stressed out or relaxed?” Does allow mean you can do something or that you can’t?” My daughter’s room is very messy. My son’s room is very clean. Which room is organized son’s or daughter’s? Which is a better punishment, giving candy or making the student write sentences on the board? Which person is controlling the car the driver or the passenger?” •Pass out the cloze exercise and let the Ss fill in the blanks. Ss do alone first and Ss should use the words in the word bank. CCQ: Alone or with your partner? What words do you use? •Let Ss check answers with each other then read and check. Ask Ss to circle the answers they get wrong •Common problem is control and organize – Ask Ss: <i>Does a schedule have moving parts?</i> You control things that can move, but you organize things that don’t. Give examples → Ask: <i>Why we can control and organize a life?</i> We control the person, but we organize the abstract thing. 	<p>T-S</p> <p>Ss-Ss</p> <p>T-S</p> <p>S</p> <p>S-S</p> <p>T-S</p>	<ul style="list-style-type: none"> •Prepare Ss for the lesson by giving Ss keywords •Allow Ss time to discover the meaning and to teach and learn from each other •Check Ss understanding of the new words by using CCQs and give lower level Ss another opportunity to learn/guess the meaning •Use Cloze activity to assess Ss understanding and to clarify similar words (control/organize)
3	TC	20	<ul style="list-style-type: none"> •Pass out the questionnaire, and go over the questions. Some questions you may want to model an answer, for example: When did you parents make you go to bed? <i>“My parents didn’t have a bedtime for me, but I couldn’t stay up later than they did. My parents usually went to bed after the news at 11:30 pm.”</i> •Ask Ss: <i>Is this strict or easy-going? Why?</i> •Set-up the task: In groups of four or five you are going to use the questionnaire as a guide to find out Whose parents were the strictest. •You may ask and answer Qs that are not on the questionnaire, but the questionnaire will give you examples to Qs to ask and answer if you can’t think of any yourself. 	<p>T-S</p> <p>Ss-Ss</p>	<ul style="list-style-type: none"> •Model a possible answers and have Ss decide if my parents were strict or easy-going, to give Ss a clear idea of what they should be working towards •Give Ss a task with an outcome that requires Ss to discuss and use language to complete •Task provides Ss with a reason to ask and answer Qs to and to ask follow-up Qs to gain

			<ul style="list-style-type: none"> •One person needs to run the discussion, another person needs to take notes and a third person will need to be the spokesperson. Please choose your roles before you begin. •With 5 minutes remaining in the discussion tell Ss that they should prepare to make their report. Whose parents were the strictest and why and whose parents were the most easy-going and why? 		more information from classmates
4	TC	5	<ul style="list-style-type: none"> •Have Ss present their finding and see if the class can decide whose parents were the most strict and most easy going. •Close the discussion by summarizing what the Ss have said. 	S-Ss	<ul style="list-style-type: none"> •Provided Ss with clear outcome feedback •Completion of task helps Ss with confidence •Validate what Ss have done by summarizing their finding and giving your stamp of approval
5	LF	10	<p>Language Focus NB: Make decisions based on what you observed during the task cycle. Two common problems are described below.</p> <p>1. Verb Tense review: simple past, present continuous, simple present and future with will 2. Additional vocabulary work with: <i>allow, have to, let, make etc...</i></p> <p>Option 1 – Verb Tense Review</p> <ul style="list-style-type: none"> •Ask the Ss: “The Qs you asked each other today, did they happen in the future, now or the past?” Ss should answer, “Past.” •Elicit and example sentence by asking: “Can you give me an example of question you asked each other today?” and write the sentence on the board; for example: <u>Did you have to look after your brothers and sisters?</u> Underline the aspect of the verb that you want Ss to focus on. •Elicit and additional example sentence by asking: How can we change this question if we want to ask a person about something they are doing now? Underline the aspect of the verb that you want Ss to focus on. For example: <u>Are you looking after your brothers and sisters?</u> •Elicit and additional example sentence by asking: How can we change this question if we want to ask a person about something they will do in the future? Underline the aspect of the verb that you want Ss to focus on. <u>Will you have to look after your brothers and sisters?</u> •Elicit and additional example sentence by asking: How can we change this question if we want to ask a person about something they do on a daily basis? Underline the aspect of the verb that you want Ss to focus on. <u>Do you have to look after your brothers and sisters everyday?</u> <p>Leave the example sentences on the board and set up the game: Ss will flip a coin and move their marker. Each square on the board has a question topic, before Ss ask their Q they need to pick a time card: past, now, future, daily and ask one of their group members the question based on the time card.</p> <p>Option 2 – Additional Vocabulary Work Tell Ss to turn over the questionnaire and pass out Cloze Test 2</p>	<p>T-S</p> <p>S-S</p>	<p>NB: The reason for this section will depend on what is actually the language focus, see below</p> <p>In general To clarify the TL that the Ss had problems with To give Ss opportunities to notice salient features of the TL To allow Ss to practice these features in a controlled way that helps Ss to build accuracy</p>

Cloze Test 1

Directions: Use the words in the word bank and fill in the blanks.

<i>strict</i>	<i>easy-going</i>	<i>look after</i>	<i>control</i>	<i>organize</i>	<i>punish</i>	<i>allow</i>
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Some parents are _____. They raise their children in a relaxed and flexible manner. Other parents, however, are _____. They have strong beliefs about what a child should and shouldn't do and they follow their beliefs exactly. My parents were pretty easy-going, because they _____ me to do what I wanted. They didn't try to _____ my schedule or to _____ my life, because they would let me make my own decisions. For example, I had an opportunity to learn how to play an instrument, but I decided not to and my parents were OK with that. I was also the youngest so I never had to _____ my brothers and sisters, but my brothers and sisters had to look after me. Although my parents were easy-going, they did _____ me when I did something wrong. In fact, my father was very creative in coming up with ways to punish me.

Questionnaire

Keywords: *strict, easy-going, look after, control, organize, punish, allow*

When you were a child:

- a) Do you think your parents were strict or easy-going?*
- b) Did they allow you to stay out late at night?*
- c) When did your parents make you go to bed?*
- d) Did you have to look after your brothers and sisters?*
- e) When you went out did you always have to tell them where you were going?*
- f) Did you always have to do your homework before dinner?*
- g) Did your parents make you help about the house?*
- h) What jobs did they make you do?*
- i) Did your parents give you lots of free time or did they control and organize your life?*
- j) When you did something wrong, who punished you and how did they punish you?*

GRAMMAR LESSON — PRESENT PERFECT

Time: 60 minutes

Level: intermediate

Age: High School and Adult

1. What are you teaching? (*You don't need to teach all in one lesson*)

Linguistic items-past tense vs. present perfect

Language skills- **speaking** & **grammar** (some listening, writing, reading)

2. What do you want the Ss to be able to do with the new material that they couldn't do before the lesson? (Learning objective) By the end of the lesson, SWBAT:

Use present perfect and simple past to ask questions and make statements about their past experiences e.g. (**A: Have you ever _____ ? B: Yes, I have. // No, I haven't A: What/When/Who did you _____? B: I _____**) by doing “The Travel Reporter” interview activity.

FORM: subject + have + past participle, commonly contracted

MEANING: past is for specific time and present perfect is for unspecified time

USE: Pres perf is frequently used with ever in Qs and never in answers and past is used with specific times

3. How will I know when and if the Ss have learned the material (have achieved the learning objective)? Ss will write the rules for the differences between the present perfect and past and then use the correct form in a game of “Talkopoly” and then in the survey

Preliminary considerations:

a. What do your students already know in relation to today's lesson?

The vocabulary used in the activities and the forms of both verb tenses



b. What aspects of the lesson do you anticipate your students might find challenging/difficult?

Coming up with the rule instead of being given the rule & when to use the two different verb tenses in the different situations

c. How will you avoid and/or address these problem areas in your lesson?

giving lots of opportunities to discover the rules through inductive-based activities/examples, working in pairs so Ss can learn from each other and writing the rule on the board once they create it and encouraging Ss to rephrase/write

Steps	Stages	Time	Procedure	Interaction	Activity purpose
1.	E	3	*Greet Ss and establish context of use by showing some pictures, such as a beach, Paris, Harry Potter and a poster from a recent movie. *Ask Ss: Have you ever....? If Ss answer yes, as Qs like: What did you do there? Who did you go with?		1. Activate Schema, 2. Establish context of use, 3. Check <u>meaning</u> of target forms, 4. Build rapport, 5. Generate interest 6. Listening before speaking
2.	E	5	*Warm-up competition: Card Attack; each team gets a pile of verbs in base form and they need to write the simple past and past participle on the chart.		1. Initial assessment 2. Checking to see if Ss are ready to acquire the TL being taught 3. Competition for motivation 4. Learning styles T&K 5. Form check .6 Group work puts Ss at ease 7. Opportunities for peer learning and teaching
3.	E/I	3	*Human sentences: Pass out cards to individuals and have them make a line at the front of class. *Ask their classmates to help them get into the correct order		1. Learning styles VKT 2. Models upcoming task 3. Form check 4. Safe and comfortable environment to put Ss at ease 5. permits silent period
4.	E/I	8	*Scrambled sentences (each group gets a bag of scrambled sentences): *Ss figure out and write rule for statements “subject + have/has + (never) + past participle” *Ss figure out and write rule for question (statements) “have/has + subject + (ever)+ past participle”		1. Guided discover activity 2. Materials facilitate learner investment and discovery 3. Opportunities for peer learning 4. Learners’ attn is drawn to significant features of TL 5. Permits silent period
5	I	8	* Ss do the Find Someone Who activity forming Qs and As following rule to show ability to use Present Perfect. *S create their own statement and question and answer—demonstrate understanding of rules		1. Less controlled practice 2. Personalization of the TL 3. Learning styles: K 4. Practice will help Ss develop confidence 5. Communicative purpose
6.	E/I	5	*Ss do handout where they compare past and present perfect—Ss are asked what words go along with past (time markers). *Ss make and write a rule about the difference in meaning & use between the two tenses *Ss share with a partner on why they chose that tense		1. Guided discover activity 2. Materials facilitate learner investment and discovery 3. Opportunities for peer learning 4. Learners’ attn is drawn to significant features of TL 5. Permits silent period
7.	I	8	Ss play “Talkopoly” in which they use both rules with some support language/and rule posted on WB		1. Controlled practice activity 2. Ss affective attitudes are accounted for with a variety of materials and activities 3. Learning styles accommodated: VKT
8.	F	12-15	*Remove TL support (have Ss turn over worksheets, etc.) *Put Ss into two groups (A and B) *Ss write on a slip of paper a country they have been to. *T mixes together group A countries in one hat and group B countries in another hat *Group B draws slips of papers of group A *T tells Group B they are travel reporters trying to research a country. They are to find the person who has been to this country and ask him/her some questions to find out what their “source” did in that country. ** This must be done in two groups: B reporters & A country experts // A: reporters & B: Country experts **T should explain that they should say “yes” only if they wrote that country/place name on the slip of paper.		1. Communicative purpose 2. Opportunity for outcome feedback 3. Success = confidence
		52-55	minutes		

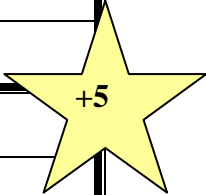

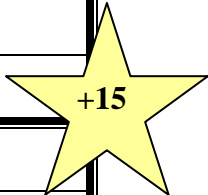

	<h3 style="text-align: center;">Card Attack</h3>  <ul style="list-style-type: none"> • Get into three groups • Each group will get a set of cards • You will only have 5 minutes • Write as many words as you can <ul style="list-style-type: none"> – EX: hop – hopped – hopped • You'll get 1 point for correct word, and bonuses for level each level. • Be careful – Mistakes will cost you a ship 	
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Additional Materials

- Laminated Human Sentence Cards- one statement and one question

Card Attack

Directions: Take turns flipping over a card and filling out the chart. The more boxes on the chart you complete, the more points you will earn. The team with the most points wins.



COME	WALK	GO
BE	HAVE	DO
DRINK	EAT	READ
WRITE	TEACH	PLAY
SING	RIDE	DRIVE
MAKE	DANCE	LEARN
JUMP	STUDY	SEE

WATCH	LIVE	RUN
TAKE	BUILD	PUT
HIT	SPEAK	KNOW
WIN	PAY	CATCH
STEAL	THROW	FLY

have you ever visited

Australia ?

has he ever played ice
hockey ?

have they ever gone fishing ?

have you ever eaten kimchi ?

has she ever been to
Canada ?

I have been to Thailand .

She has eaten kimchi many

times .

They have lived in
Australia .

He has studied English for
five years .

I have been in Korea for
three months .

Guiding Questions

1) In each sentence, which words are underlined?

2) What patterns do you see with the underlined words?

_____ + _____

3) Write a sentence using **they** + **have** + **eat lunch** using this pattern:

4) Can you make a rule for how to form a statement in this verb tense? What is it?

5) Look at the questions. How are they formed?

6) Can you make a rule for how to form a question using this verb tense? What is it?

7) Do you know the name of this verb tense?

Find Someone Who... Interview Game!

Instructions:

- 1.) Please write out **SIX** sentences about six different experiences you have had in the past in the chart below using the ***present perfect tense***.
- 2.) Interview your friends to find out if they have had the same experience by asking them questions using the ***present perfect tense***.
- 3.) You can only ask each person you speak with **ONE** question.
- 4.) If your friend has had that experience, you can write their name in the chart.

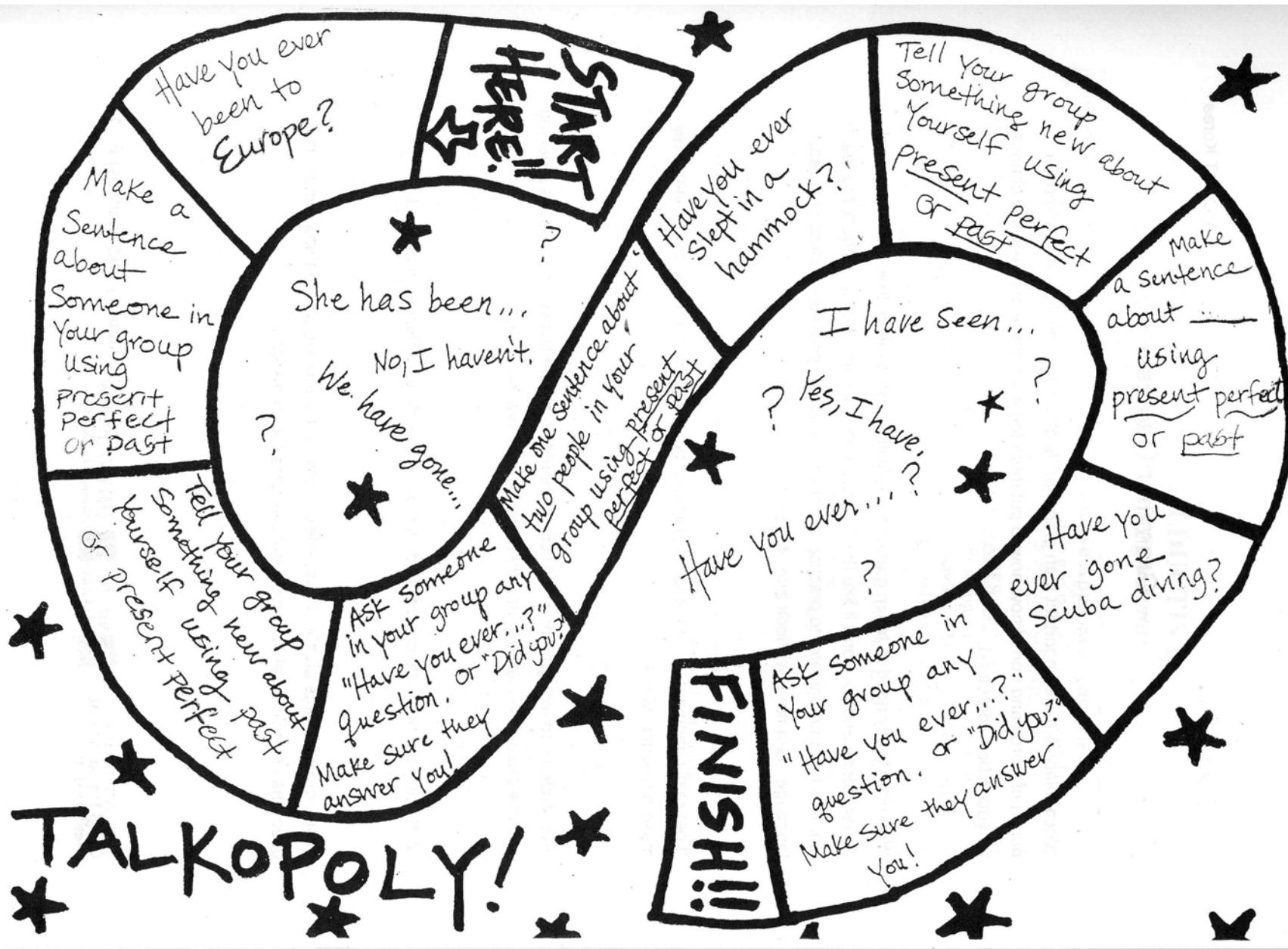
Your past experience:	Your friend:

PRESENT PERFECT OR SIMPLE PAST

Present Perfect	Simple Past
Have you ever eaten sushi?	Did you eat sushi last week ?
Carol and Jo have seen “Lord of the Rings.”	Carol and Jo saw “Lord of the Rings” last year .
Has Larry ever been to Canada?	Did Larry go to Canada in 1984 ?
David has been to the Double Decker Pub.	David went to the Double Decker Pub last night .
Kelly and I have lived in Australia.	Kelly and I lived in Australia in 1997 .
I have studied Spanish.	I studied Spanish nine years ago .

Guiding Questions:

- 1) When do the present perfect sentences happen? (past, present, future)
- 2) When do the past tense sentences happen? (past, present, future)
- 3) In the simple past tense sentences, what types of words are in **bold**?
- 4) Can we make a rule about when we use **present perfect tense** and when we use **simple past tense**?



LISTENING SAMPLE LESSON - PARK LESSON

Name _____

Date _____

1. What are you teaching?

Key words: pigeon, paper bag, entrance, statue, hoop

Language point needed for Ss to demonstrate SLO: Present Continuous

Language skills: Listening

Culture: N/A

2. What are your student learning objectives for the lesson?

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3. When/how in the lesson will I check students' progress toward the above student learning objective?

When Ss point to and circle the appropriate park-related items while listening to the text; when they identify where misinformation is given about the original story by raising their hands; when Ss describe the park picture to their partners using the new vocabulary and present continuous, and then when they are able to describe a different park picture and their own park picture using the key vocabulary and present continuous.

Preliminary considerations:

a. What do your students already know in relation to today's lesson?

Ss already know some park-related vocabulary, basic sentence formation, and the present continuous tense.

b. What aspects of the lesson do you anticipate your students might find challenging/difficult?

Understanding the Qs that I ask and want them to ask each other and pronunciation of some new vocabulary words such as "pigeon" and "statue".

c. How will you avoid and/or address these problem areas in your lesson?

Write Qs on the board.

Have choral repetition of words.

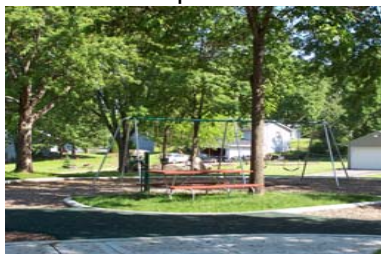
Time	framework <u>P D P</u>	Procedure/Steps	Interaction (S-T, T-S)	Activity Purpose
5	Pre	1. Introduce the topic "park". T shows Ss a picture of a park and writes the word "park" on the board. T asks Ss, "What can you do in a park?" Ss share in pairs. T. elicits from group.	T-Ss T-Ss S-S Ss-T	1. To activate schema and students' prior knowledge in order to prepare them for the new information
5	Pre	2. Show picture of a park and elicit park objects they know using the language: T. "What's this?" Ss: "A bench." T writes the words on the board.	T-Ss Ss-T	2. To elicit Ss' prior knowledge Ss are treated as knowers Ss learn from one another
3	Pre	3. For park objects that Ss do not know, T elicits from other Ss or gives new vocabulary words: pigeon, paper bag, entrance, statue, hoop	T-Ss Ss-T	3. To ensure that Ss have the necessary vocabulary to succeed at the listening task.
3	During	4. Listening Task #1: Ss circle all the items they hear as T reads the text. Ss check with partner using the language S1: "What did you circle?" S2: "I circled <u>statue, bag, and pigeon</u> . How about you?"	S S-S	4. Ss are given a general listening task that is safe and manageable. Use of VAT
5	During	5. Listening Task #2: Ss listen to false text read by T. Ss raise their hands and say "Stop." when they hear false information. T. elicits correct information.	Ss-T	5. Ss are given a more specific task. Ss check answers to make safe environment. Use of VAKT
3	During	6. Listening & Reading Task #3: Cloze sheet: T puts up a poster of words that go in the blanks. Ss work in pairs to fill in the blanks. Ss listen and check in pairs afterwards.	S-S	6. Integrating reading and listening skills. On-going assessment of key vocab.
5	During	7. Ss review the form of the present continuous and then describe the park story to a partner using the new vocabulary. S: "Two women are sitting on a bench; one man is holding a paper bag, etc."	T-S S-S	7. Ss build on language they already learned in previous lessons; SLO can be observed.
8	During/Post	8. Listening & Speaking Task #4: Ss listen to original text and look at new picture. T asks Ss to check the differences. Ss compare differences. Ss ask each other: "What did you circle that was different?" "I circled ____; what about you?" T elicits.	S-S	8.Ss use vocab. & grammar in new context. Supports post activity
13 50 min.	Post	9. Working in pairs, students draw a picture of their favorite park and describe it to their partners.	S-S	9. Adds a creative element and personalization; Ss use and expand on what was learned.

PowerPoint

Listening Lesson – “THE PARK”

- *Beginner Level Ss → Elementary to Middle School*
- *What do Ss already know?*
- Ss already know some park-related vocabulary, basic sentence formation and present continuous tense.

A park



A: What can you do in a park?

B: I can walk in a park.

A: What can you do in a park?

B: I can ____ in a park.
What can you do in a park?

A: I can ____ in a park.
What can...?

What do you see?



A pigeon

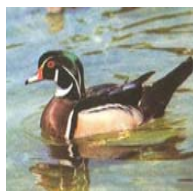


Pigeons in a park

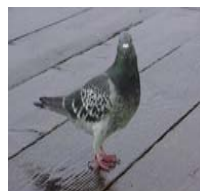


Which one is a pigeon?

1



2



Statue of Liberty



1



2



A hoop and a stick



Hoops or Sticks?



A hoop or a stick?



A paper bag



Yes or No?



Yes or No?



1



2



Entrance



An entrance?



EXIT



Circle what you hear



A: What did you circle?

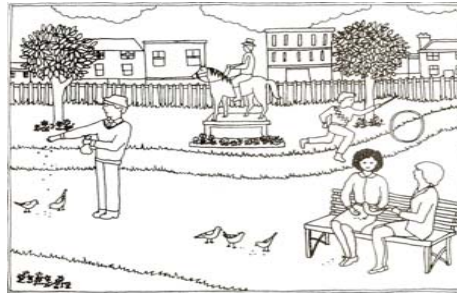
B: I circled _____. What about you?

A: I circled.....

B:



Listen for What's Wrong



Word List

- Hoop
- Horse
- Two
- Park
- Sitting
- Pigeon
- Man
- Looking
- Nearby
- Paper
- Pigeons
- Bird
- Eating
- Playing

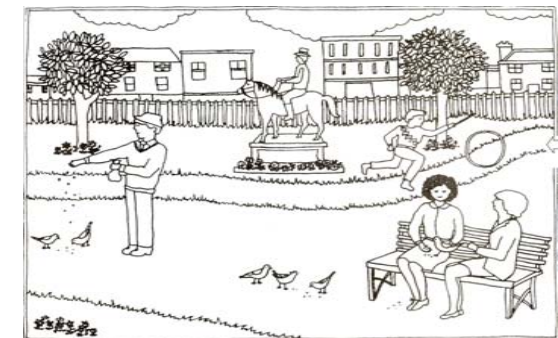
Answers

- Park
- Sitting
- Pigeon
- Looking
- Nearby
- Paper
- Pigeons
- Bird
- Eating
- Playing
- Hoop
- Man
- Horse
- Two

Review

I
You
He
She
It
We
They

Describe What You See





A: What did you circle?

B: I circled _____. What about you?

A: I circled.....

B:

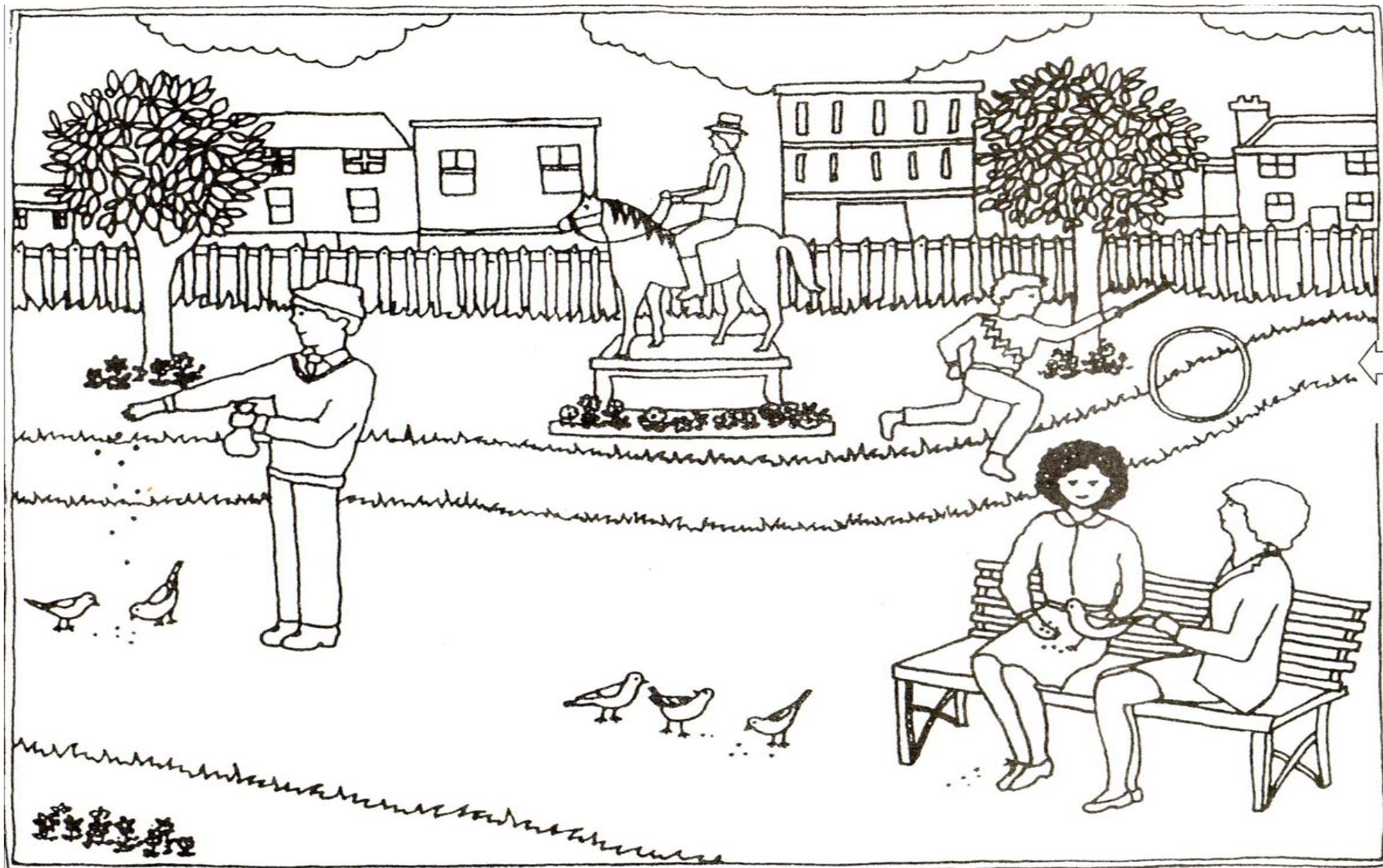


Draw Your Favorite Park

- Do you have a favorite park?
- I do:



Tell Your partner about your park



Park Sample Lesson – False Reading

You can see the picture of a **zoo** in this town. You can see that it's in a town because there are some houses behind the park. Two women are **standing** on a bench; one of them has black hair, and she's giving some food to the **dog**-the other woman is just **yelling** at it.

Three more pigeons are on the ground **far away**. Then there's a man with a **plastic** bag in one hand; I think he's got **dog** food in it because he's throwing food to the **ducks** and they're **drinking** it. On the path there's a boy **dancing** with a **girl** and running towards the entrance of the park. Behind the path you can see the statue of a **horse** sitting on **a man** with a tall hat and there are some flowers growing around.

There are **three** trees in the picture, one on either side of the statue.

Park Sample Lesson – Cloze Activity

You can see the picture of a _____ in this town. You can see that it's in a town because there are some houses behind the park. Two women are _____ on a bench; one of them has black hair, and she's giving some food to the _____-the other woman is just _____ at it. Three more pigeons are on the ground _____. Then there's a man with a _____ bag in one hand; I think he's got _____ food in it because he's throwing food to the _____ and they're _____ it. On the path there's a boy _____ with a _____ and running towards the entrance of the park. Behind the path you can see the statue of a _____ with a tall hat sitting on a _____ and there are some flowers growing around. There are _____ trees in the picture, one on either side of the statue.



Sample Park Lesson – Listening Text

You can see the picture of a **park** in this town. You can see that it's in a town because there are some houses behind the park. Two women are **sitting** on a bench; one of them has black hair, and she's giving some food to the **pigeon**-the other woman is just **looking** at it. Three more pigeons are on the ground **nearby**. Then there's a man with a **paper** bag in one hand; I think he's got **bird** food in it because he's throwing food to the **pigeons** and they're **eating** it. On the path there's a boy **playing** with a **hoop** and running towards the entrance of the park. Behind the path you can see the statue of a **man** with a tall hat sitting on a **horse** and there are some flowers growing around. There are **two** trees in the picture, one on either side of the statue.

Draw your favorite park.

Name: _____

Date: _____

Teaching time: 90 min _____

Age & Level of students: High School or older intermediate to advanced

2. What are you teaching?

- **Key Vocabulary** – tension, responsibility, figure out, collaboration, aggressive, colleague, resolve
- **Language skills** – Reading and speaking (TBL and Integrated Skills Lesson)
- **Cultural Aspects** – How culture affects expectations and behavior
- **Cultural Learning Component:** Using the ELC on Sakiko and Edmundo to come up with an action plan

2. What are your Student Learning Objectives for the lesson? (These should be specific and describe *observable student behaviors*, which you will be able to see in class.)

By the end of the lesson, SWBAT:

Demonstrate an understanding of the letters written by Sakiko and Edmundo by inferring the cultural expectations that each person might make.

<PDP>

By the end of the lesson, SWBAT:

Describe a plan of action for Sakiko and Edmundo so that they can resolve their conflict by working in groups and analyzing the problem

<TBL>

3. When/How in the lesson will I check students' progress toward the above Learning Objectives? What behaviors/activities will show me whether they have mastered the material? This will be a jigsaw reading activity, so Ss will read and fill in a chart about their individual and then they will share information with a partner. Then in pairs Ss will work on the inference activity.

Preliminary considerations:

a. What do your students already know in relation to today's lesson?

All students will have experienced cultural conflict through the chronic game. Some students may have experienced cultural conflict in real life.

b. What aspects of the lesson do you anticipate your students might find challenging/difficult?

They struggle to make the appropriate inferences about cultural expectations.

c. How will you avoid and/or address these problem areas in your lesson?

I will use collaborative learning so that Ss can talk about and discuss the answers in pairs or small groups.

Steps	Stages	Time	Procedure	Interaction	Activity purpose
1	Pre/ PT	10	<ul style="list-style-type: none"> Put the following Q/Qs on the WB: <i>What is cultural conflict? Have you every experienced cultural conflict? If so, what happened? Why was there a problem?</i> Ss discuss in small groups Elicit Ss definition of cultural conflict and their experiences and make a list on the WB 	Ss-Ss T-S	<ul style="list-style-type: none"> To activate Schema and make the topic relevant To intro the topic To build interest To get Ss involved and talking from the start of the lesson
2	Pre/ PT	10	<ul style="list-style-type: none"> Put the following vocab on the WB: <i>tension, responsibility, figure out, collaboration, aggressive, colleague, resolve</i> Ss discuss words in small groups or pairs (with lower level Ss T can have Ss discuss words in the L1) Pass out cloze sheet ask Ss to do in pairs Have Ss check answers in larger groups Ss listen to cloze and check answers (Ss should circle the words they got wrong) Go over words that Ss had trouble with and ask CCQS to clarify the meaning such as: <i>If you figure it out, do you understand it? Are problems or solutions resolved?</i> 	Ss-Ss S-T/T-S	<ul style="list-style-type: none"> To introduce and check Ss knowledge of the key vocab To promote peer learning and teaching To assess Ss understanding of the new vocab To prepare Ss for a successful reading
3	During /PT	25	<ul style="list-style-type: none"> Tell Ss that they will be doing a jigsaw reading; i.e., half will have A and the other half will have B (Two possible grouping strategies for this activity 1. make two groups and pass the A reading to one and the B reading to the other or 2. Put Ss in pair with one being A the other B → Use the first strategy if you think Ss will have difficulty filling in the chart) Pass out the reading passages and preview the first reading task: A readers will fill out information about Edmundo and B readers will fill out information about Sakiko Ss read and fill in chart If first group strategy was used let Ss check their answers with their entire group, if second strategy was used see below. Remake groups: Pair up the A's with the B's Write the following support language on the WB: <i>A: What does _____ say about _____?</i> 	T-S S T-S	<ul style="list-style-type: none"> Task before reading, so Ss have reason to read Jigsaw to integrate speaking into a reading lesson Grouping 1: for safety and comfort and promote peer learning and teaching Grouping 2: To raise the challenge level of the task and to assess Ss reading and communication ability more extensively Support language to help Ss stay in the TL Model task and TL support because showing is better than

			<p><i>B: _____ says _____.</i></p> <ul style="list-style-type: none"> •Model task yourself or with an Ss •Remind Ss not to show their papers to their partner and to use the dialog to ask and answer the Qs •CCQ: <i>Do you show your paper to your partner? What language do you use to ask and answer? Point to your partner?</i> •Let Ss exchange info •Go over answers with whole class 	<p>S-S T-S/S-T</p>	<p>telling</p> <ul style="list-style-type: none"> •CCQs to confirm Ss understanding of task
4	During /PT	15	<ul style="list-style-type: none"> •Pass out the worksheet with the expectation statements •Tell Ss that the answers are not in the text, but they should use what they know about Sakiko and Edmundo to infer who would say/believe each statement •Ask Ss to read each statement and decide if E or S would say/believe it. •Model by doing first one with Ss •Ss can do alone or with their partner, if Ss do alone have Ss compare answers with partner before going over answers with the class 	<p>T-S</p> <p>S</p> <p>S-S</p> <p>T-S/S-T</p>	<ul style="list-style-type: none"> •Comprehensive check of Ss understanding of texts •SLO is achieved •Peer checking for safety and comfort and to promote peer learning and teaching
5	Post/ Task	20	<ul style="list-style-type: none"> •Make groups of 3 or 4 (This activity can be done with or without the Ss making Posters, but Poster sessions work best with groups of 4) •Tell Ss that they work for the same company that S and E work for and that a meeting has been called to deal with the situation. •Write the roles for each Ss on the WB and tell the Ss that each Ss has to take a role, and that each role has a task such as run the meeting and make sure each person expresses his/her opinion, take notes, make the poster, and present the groups poster/ideas to the class •CCQ the roles for each group member: <i>What does the editor-in-chief do? What role does the VP have? What is the HR person's role? What will the regional manager do?</i> •Ss need to discuss Qs 1-3, but if they have time they can also discuss Qs 4-5. Ss will have about 7 min to discuss, 5 min to summarize or make poster, and 8 minutes to present their ideas to the 	<p>T-S</p> <p>Ss-Ss</p> <p>S-T/S-Ss</p>	<ul style="list-style-type: none"> •Integrate speaking into a reading lesson •Ss use higher order critical thinking skills to solve a real world problem •Building schema through a self-to-world activity •Ss have clear roles in their groups to assure collaboration and participation •Extra Qs are provided for groups who work faster than other groups, so that all groups have adequate time to finish the key components Qs 1-3.

			group <ul style="list-style-type: none"> •Have Ss pick roles and check that each Ss knows their roles •Monitor group discussions and tell Ss when to begin preparing for the presentation/finish poster •Have Ss present. 		
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Example of the poster that Ss could use to organize/summarize their discussion

Action Plan
Short Term Solutions:
Long Term Solutions:

Do We Understand Each Other Cloze Exercise

Directions: Use the words on the board or PPT and fill in the blanks.

_____ is all about working together, but we don't work well together, because there is too much _____. I have no problem with most of the people I work with, but this one _____ is a little scary. I find him kind of _____. I sometimes wonder if he might get violent. I think the only way for me to _____ this problem is to quit. I know that quitting is bad, because I'm not taking _____ for the problem. But this guy is impossible to _____. I mean he's crazy.

✂-----

Do We Understand Each Other Cloze Exercise

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_____ is all about working together, but we don't work well together, because there is too much _____. I have no problem with most of the people I work with, but this one _____ is a little scary. I find him kind of _____. I sometimes wonder if he might get violent. I think the only way for me to _____ this problem is to quit. I know that quitting is bad, because I'm not taking _____ for the problem. But this guy is impossible to _____. I mean he's crazy.

Do We Understand Each Other?

Jigsaw A

The following is a letter written by an employee of a British based international public relations firm. He is having trouble working with a colleague. Here is what he had to say:

To the editor-and-chief:

I am writing to tell you of some problems I have been having with the other editor in the office, Sakiko Fujita. We don't work well together. She seems to depend on me for all the ideas and decisions. I seem to carry the responsibility all the time.

To give you an example of our tension, I will describe what happened between us today. This morning we were working on an article. I found that I was doing all the work. She didn't contribute to the discussion. When I finally asked her what she thought of my decisions, she hesitated. Then she only said that she thought my work was interesting and that she would think about it more. I am very frustrated. She doesn't give me her opinions or her ideas. How can I work with someone who doesn't communicate or give feedback? I want to move forward with our work, but I can't with her. How can I get her to take on more responsibility?

I know that part of the problem is communication. She doesn't seem to listen to what I am saying. She rarely looks at me when we speak. And she sits so far away. She is a very reserved person. I can't figure out what is going on inside her head.

I hope you can talk to her and get her to be more involved in our work. As things are now, our collaboration is not at all productive.

Sincerely,

Edmundo Montoya Reyes

Reviewing the Case

Directions: In your letter, underline all the complaints that Edmundo has about Sakiko. Then use that information to fill in the chart on the next page.

	Sakiko says...	Edmundo says...
Eye Contact		<i>She doesn't look at me when we speak.</i>
Physical Distance		
Cooperation		
Giving Opinions		
Listening		

Do We Understand Each Other?

Jigsaw B

The following is a letter written by an employee of a British based international public relations firm. She is having trouble working with a colleague. Here is what she had to say:

Dear Norika,

How are you? I hope everything is well.

I am not doing so well. Work has been very difficult lately. One of my colleagues is very difficult to work with. He seems to only consider himself. He doesn't know how to share work space or work responsibilities.

Part of the problem is that he has difficulty listening carefully to people. When we work together, he rarely asks for my opinion. He just talks all the time! When I try to offer my opinion, he interrupts me. For example, today we had to make some important changes to an article. He told me what he wanted, and when I tried to say it wasn't the best idea, he just didn't want to listen to me.

I feel a bit uncomfortable with him. He sits very close and looks at me all the time. I try to put some distance between us, but he just keeps coming closer. He doesn't give me room to talk or think. I think his behavior is a little aggressive.

I don't know what to do. Maybe I should ask to be transferred to different department or international office. It's just too hard for us to work together. I don't think we can resolve our differences. Tomorrow I will mention my problem to the editor-in-chief. I think she will understand.

Thanks for listening to my troubles.

Sakiko

Reviewing the Case

Directions: In your letter, underline all the complaints that Sakiko had about Edmundo. Then use that information to fill in the chart on the next page.

	Sakiko says...	Edmundo says...
Eye Contact	<i>He looks at me all the time.</i>	
Physical Distance		
Cooperation		
Giving Opinions		
Listening		

Making Inferences

In the situation described in our letters, there are two people from different countries working together. They each have their individual style, personality, and experiences, but they also have **cultural expectations**. They expect other people to behave according to their own cultural ways. For example, Edmundo expects Sakiko to look at him while they speak to each other. In his culture eye contact is an important part of communication because it signals that the listener is paying attention. When Sakiko doesn't look at him frequently, he thinks that she isn't listening to him. He understands her behavior according to his own culture's rules. But Sakiko is acting in accordance with her own cultural rules. In her culture it is common to look away frequently while speaking and listening, because one is expected to show respect by looking away. Since they are co-workers, Sakiko expects Edmundo to look away from time to time. When he doesn't, she feels uncomfortable with him.

Directions: Read the following list of expectations. Decide which are Edmundo's (E) and which are Sakiko's (S). Use the chart you have completed and work together.

- E 1. When people are working together they usually sit close to each other. Closeness indicates interest and cooperation.
- 2. A man should give a woman some physical distance. Physical distance shows respect for a person's space.
- 3. People should invite each other to say something in a conversation. One should ask questions or remain silent so that the other person has a chance to say something.
- 4. One should begin speaking even if the other person is speaking. If one doesn't interrupt, one will never speak.
- 5. Silence expresses disinterest and boredom.
- 6. People often disagree with each other. It is normal to have different opinions. Some conflict is inevitable even between friends and family.
- 7. People should give their opinions and not wait to be asked. It is the individual's responsibility to say what he or she thinks and feels.
- 8. One should express disagreement carefully. An open disagreement could offend or embarrass someone.
- 9. It is not polite to speak when someone else is speaking.
- 10. People may be silent for a few seconds if they are thinking about something. One should respect the silence and not interrupt it.
- 11. If there is conflict, one should try to resolve it indirectly so that no one is embarrassed.
- 12. It is impossible to resolve a conflict without facing it directly.

Problem Solving: Simulation

Directions: You are part of the management team that is overseeing the project that Edmundo and Sakiko are working on. The management team is made up of the project manager, the editor-in-chief, assistant director of human resources, and the vice president of marketing. (Others may be present as well, for example: the regional director or her assistant). The meeting should be chaired by the vice president of marketing, because it is his/her client's account. The editor-in-chief should be the note taker. The assistant director of human resources will draw the action plan on the poster paper. The action plan will be presented by the project manager to the class.

The meeting has been called to resolve the conflict between Edmundo and Sakiko. The project manager and editor-in-chief both want to keep Sakiko and Edmundo on the project because they are both excellent editors whose styles and experiences balance each other out. The assistant director of human resources wants to resolve this conflict because there aren't any other qualified personnel to meet Sakiko's request for a transfer. The vice president of marketing wants this conflict resolved so that the project remains on schedule and the firm's second biggest client is kept happy.

In your group, discuss a possible solution. Draft an Action Plan that will help the two employees resolve their differences. As you draft your Action Plan on the poster paper, think about the following questions:

1. Why are Sakiko and Edmundo having problems with each other? What specific behaviors are causing conflict and misunderstanding? Are there cultural values and expectations that each need to be aware of? If so, what are they?
2. What small things can they do to work together better on a daily basis? Are there changes they could make in their daily routine or in their modes of communication? What is the short term solution? Why are these solutions the easiest and most effective in the short term?
3. What are the long term solutions? What can the firm do to help Sakiko and Edmundo deal with their communication problems? Why are these solutions the most appropriate for this situation?
4. What might be the best way for the management team to communicate with them? Should the management team send them each memo? Should a meeting be called to address this problem directly? Or is there some other way that might be more effective and empathetic?
5. To what extent should the editor-in-chief and the project manager be involved in this cultural misunderstanding? What roles, if any, should they take? Why?

Section 4

2 Working with film clips

These 16 activities involve the use of video and the study of individual film **clips**. In this chapter, the focus moves from the broad view of the industry to the study of the effects and language of specific films. Many of the activities contain worksheets, and all contain descriptions of appropriate types of film clip.

A number of activities focus on the director's intentions in making the film, and invite the students to analyse the director's aims and compare them with their own perceptions. These activities also exploit the growing tendency of 'collector's edition' videocassettes and DVDs to include special features such as theatrical trailers for the featured film, interviews with the director, and voice-over commentary tracks with the director, screenwriter, and producer. Examples of these activities include 'Analysing trailers' (2.1), 'Director's comments' (2.3), and 'Listen to the music' (2.7).

Activities such as 'Complete the timeline' (2.2), 'Eyewitness' (2.4), and 'The memory game' (2.8) focus on students' perceptions of a scene and encourage them to observe and analyse what happens in a film sequence. Other activities, such as 'Hidden meanings' (2.5), 'Images and sounds' (2.6), and 'Point of view' (2.9), encourage students to give their own reactions to what they have seen and heard. Active involvement is required in 'On the phone' (2.9), 'Roleplaying great scenes' (2.11), and 'Show your emotions' (2.12), where students have the opportunity to observe, analyse, and play the **roles** of the actors themselves.

A quiz element is provided by activities such as 'Predict the opening scene' (2.10), 'Talk about the story' (2.13), 'What's it all about?' (2.14), and 'Where and when?' (2.15).

2.1 Analysing trailers

Students watch a trailer (a short filmed advertisement) for a feature film. They then work in groups and use a worksheet to analyse and discuss the trailer.

LEVEL

Intermediate and above

TIME

30–40 minutes

MATERIALS

A trailer for a feature film; a worksheet for each student (intermediate or upper-intermediate) — see page 33.

PREPARATION

Cue the trailer. Make enough copies of the worksheet to give one to each student.

PROCEDURE

- 1 Draw two columns on the board. At the top of one of the columns, write the word *trailer*. Write the word *clip* at the top of the other. Explain to the class that a trailer is a short, filmed advertisement for a new film, and that a clip is a short piece from a film.
- 2 Ask the students to name any differences in content and style they would expect to find between a trailer for a film, and a two-minute clip from the same film. Write student answers in the appropriate column on the board.

EXAMPLE

Trailer	Clip
<i>The trailer will be cut.</i>	<i>The clip will be a complete sequence.</i>
<i>The trailer may have graphics superimposed on it.</i>	<i>There will be no graphics, unless they are part of the film.</i>
<i>The trailer may have a voice-over commentary.</i>	<i>There will be no voice-over commentary, unless it is part of the film.</i>

The idea of the trailer is to summarize the film in two minutes of viewing time, and to indicate what makes the film it is advertising uniquely different from other films on the cinema circuit.

- 3 Distribute the worksheet. Go through the questions on the worksheet to make sure students understand them.
- 4 Play the trailer 2–3 times. Pause for a few minutes after each viewing to give students time to make notes.
- 5 Put students into groups of two or three. Tell them to use the questions on the worksheet as a basis for discussion.
- 6 Conduct a feedback session with the students. Go through the questions and discuss the students’ answers.

FOLLOW-UP

Guidelines for making a trailer: Students use the worksheet to compare the techniques used in several different trailers. Students then write a set of guidelines for making a trailer, for an audience that knows nothing about them.

REMARKS

In recent years, trailers have become more available on videotape and DVD. Many videos of popular films come with a selection of trailers at the beginning of the tape. Also, many DVDs and Collector's Edition videos of feature films include the original theatrical trailer (the trailer that was shown in cinemas) for the film. For a list of some videos and DVDs that contain trailers, see 5.3, 'Comparing trailers', on page 95.

Trailers are visually exciting and conveniently short, and can be used to great effect instead of film clips for many of the activities described in this book, for example, 2.6, 'Images and sounds', on page 41, 2.8, 'The memory game', on page 44, and 2.15, 'Where and when?', on page 57.

WORKSHEET (intermediate)

ANALYSING TRAILERS	
Discuss these questions in your group. Use the boxes to make notes about your answers.	
What is the title of the film?	
When does the trailer give the name of the film? Why is this?	
What information about the actor does the trailer give? Why does it give this information?	
Which is faster, a trailer of a film or a clip from the same film? Why?	
What kind of music does the trailer use? What does the music suggest about the film?	
What information is at the end of the trailer? Why is this information at the end?	

WORKSHEET **(upper-intermediate and above)**

ANALYSING TRAILERS	
Discuss these questions in your group. Use the boxes to make notes about your answers.	
What is the title of the film that the trailer is advertising?	
Before what films at a cinema might this trailer be shown? Name some examples. For example: Think about whether the trailer is violent, sexy, or contains adult content or bad language. If it does, you wouldn't show this kind of trailer with, say, a Walt Disney cartoon for young children.	
At what point in the trailer do we find out the name of the film? Why is this?	
How is information about who is starring in the film presented? Why is it done in this way?	
How does the speed of the trailer compare to the speed of a clip from a film? Why is this?	
What kind of music is used on the trailer? What clues does this give us about the film?	
How would you describe the voice that delivers the voice-over? Why do you think this particular voice was used?	
What information is given in the very last frame of the trailer? Why do you think this information was placed at the end?	

2.2 Complete the timeline

Students complete a timeline showing the sequence of events in a film clip, and then produce a written summary of the clip.

LEVEL

Elementary to intermediate

TIME

30–40 minutes + time to write the summary

MATERIALS

A worksheet for each student (see page 36); a film clip that presents a sequence of events with a beginning, a middle, and an end—any straight narrative sequence will do, such as the one in *Notting Hill* (1999) which begins with Anna Scott (played by Julia Roberts) walking into Will Thatcher's (Hugh Grant) bookshop for the first time and ends with her leaving the shop.

PREPARATION

Prepare enough copies of the worksheet to give one to each student; cue the video to the beginning of the film clip.

PROCEDURE

- 1 Distribute the worksheet.
- 2 Tell the students they are going to see a film clip. Their task is to watch and use the worksheet to make notes on the timeline of each event they see in the clip.
- 3 Play the film clip in short sections, pausing at the end of each major event to allow students to make notes on the worksheet.
- 4 Play the clip again, straight through without pauses. Students watch the film and complete or change their notes if necessary.
- 5 Divide the class into small groups. Tell the groups to discuss the film clip and compare their completed timelines.
- 6 Students use the notes in their timelines to write a one- or two-page summary of all the events on the film clip.

VARIATION 1

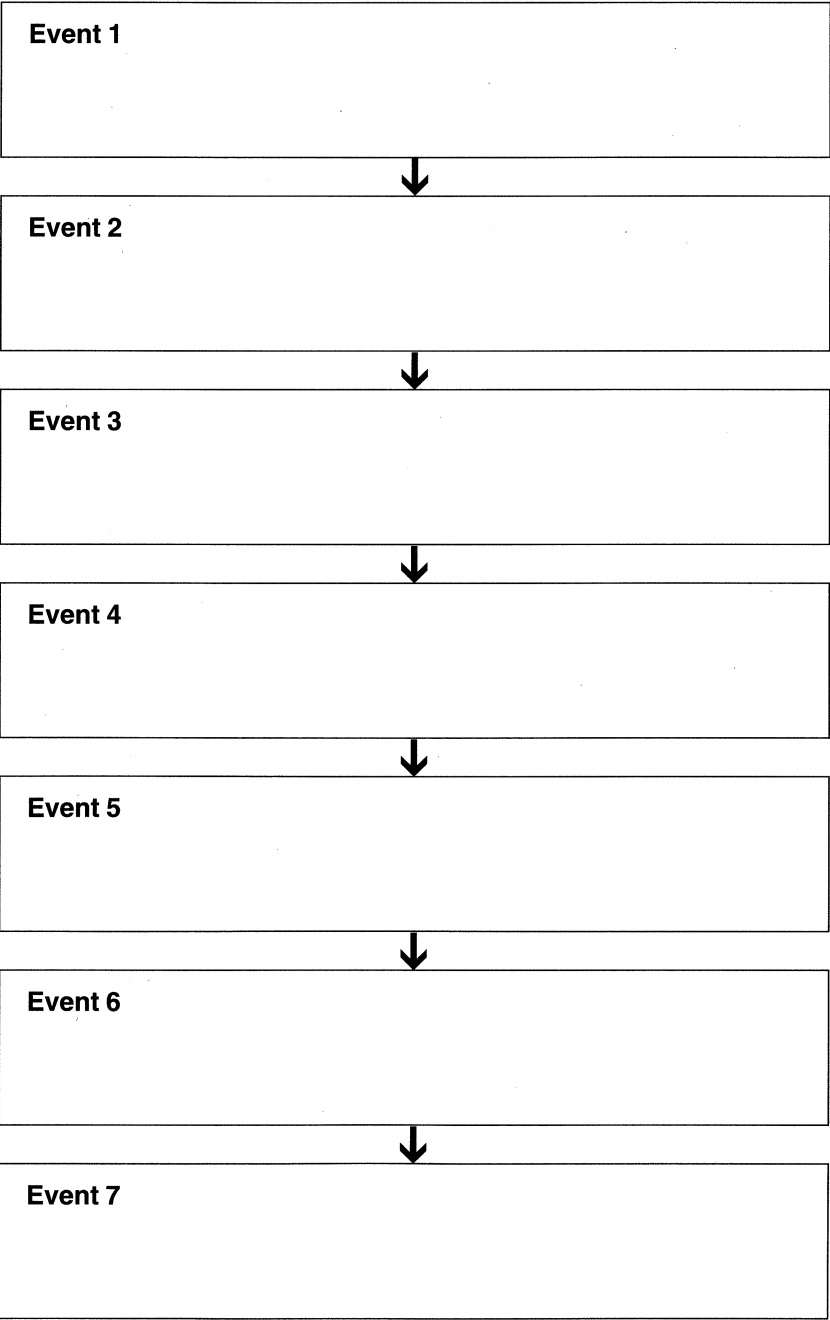
Oral summaries: Instead of producing written summaries, students can work in groups and take turns using their notes to give oral summaries of the various events in the story to members of their group. One student summarizes event 1, another student summarizes event 2, and so on.

VARIATION 2

Order the events: If you are using DVD, you can use 3–4 selected scenes from the DVD menu of a feature film, show the scenes out of order, and ask the students to decide which scene comes first in the film, which comes second, and so on. Ask students to give reasons for their answers.

WORKSHEET

COMPLETE THE TIMELINE
Watch the film and complete the timeline. Use the boxes to take notes about each event that happens.



2.3 Director's comments

Students think of *Why?* questions about a film clip, and then listen for the answers in a voice-over commentary on the film.

LEVEL

Advanced

TIME

30–60 minutes

MATERIALS

You will need a video or DVD that contains two versions of the same film. One is the normal version of the film with the complete soundtrack, the other consists of the normal version of the film with an additional soundtrack added, and on which you hear the director's and/or producer's **voice-over** commentary on how the film was made. There are some examples in *Remarks* at the end of this activity.

PREPARATION

Cue both clips to the beginning of the sequence.

PROCEDURE

- 1 Begin by playing the normal version of the scene, without the director's comments. The students discuss the **plot** and the characters. Ask them to describe the scene: where it is set, what it looks like, how the characters behave, and so on.
- 2 Tell the students they will now have the opportunity to interview the director about the sequence. They must think of some *Why?* questions about the sequence.
- 3 Elicit questions from the class and write them on the board.
- 4 Now play the version of the scene with the voice-over commentary by the director and/or producer. The students listen for the answers to their questions.
- 5 Elicit the answers from the students. Their questions may have been answered directly, by suggestion, or not at all.
- 6 Play the commentary video again. This time pause the tape at points of interest and check that the students have understood.
- 7 At the end of the activity, conduct a whole-class discussion centred on these questions:
 - *Why do you think the director shot the scene the way he or she did?*
 - *Do you agree with the way the director shot the scene?*
 - *Has doing this activity affected your appreciation of, or interest in, the film? How?*

FOLLOW-UP

As a homework assignment, students write a report on what the director, producer, or writer had to say about the scene. They might, for example, write their report in question and answer interview form.

REMARKS

‘Collector’s Sets’ of videos of feature films often contain a version of the film which includes voice-over comments by the director on how or why particular scenes were shot the way they were, for example:

- the deluxe video collector’s set of *The English Patient* includes a version on which director Anthony Minghella, producer Saul Zaentz, and author Michael Ondaatje provide a voice-over commentary on the shooting of the film;
- the collector’s edition video of *The Usual Suspects* contains ‘The Definitive Guide’, in which the director and writer provide a voice-over analysis of the film;
- the DVD of *Notting Hill* contains a feature commentary with the director, producer, and writer.

2.4 Eyewitness

Students watch a film clip and then describe the events they have ‘witnessed’.

LEVEL

Elementary and above

TIME

30–40 minutes

MATERIALS

A one- or two-minute film clip which shows an incident that a witness might be asked to describe or report on in real life, for example, for the police, family, or friends. Dramatic or unusual events with little or no dialogue work best, for example, an accident, a bank robbery, a fight, a mugging, or a pickpocketing incident.

PREPARATION

Cue the film.

PROCEDURE

- 1 Introduce the film clip by saying something like *Watch this*. Give no information about the content of the film clip, and do not tell the students that they will later be asked to act as witnesses.
- 2 Play the film clip straight through.
- 3 After students have watched the clip, ask the class a few general questions about what they saw, for example:
 - *How many people did you see?*
 - *What were they wearing?*
 - *What happened first?*
 - *What happened after that?*

Keep this questioning phase short and do not say whether particular answers offered by students are correct or incorrect. The purpose of the questioning is to give the students an idea

of the kind of information they need to include in their description, and also to get them personally involved in the activity. Personal involvement in the activity tends to increase according to the amount that individuals disagree about the facts.

- 4 Divide the class into groups of three or four. Explain the task to the students. They should work together in their groups, preparing a reconstruction in note form of the event they witnessed in the film clip.
- 5 Volunteers take turns reporting their group's witness description of the event. As volunteers report, note the main points on the board.
- 6 Play the film clip again, with pauses and replays as needed to clarify particular points. Groups confirm or correct their own accounts of the event.

FOLLOW-UP

Each student writes a statement for the police, describing exactly what happened. In order to do this, you may want to replay the film clip, so that individual students can make their own sets of notes.

VARIATION

Split viewing: Divide the students into pairs. One student, the 'watcher', in each pair will watch the film clip, while the other student, the 'listener', sits with his/her back toward the screen and listens to the **soundtrack**. After the clip has been played, the listeners interview the watchers about what was shown on the screen. When students have completed the interviews to their satisfaction, play the clip again. The listeners confirm or correct their understanding of the events as described by the watchers.

Acknowledgement

This activity is adapted from Eddie Williams, *The 'Witness' Activity: Group Interaction through Video*, in Geddes, M. and G. Sturtridge (eds.), *Video in the Language Classroom* (London: Heinemann Educational Books, 1982), pages 69–73.

2.5 Hidden meanings

Students analyse and discuss the subtext of a scene.

LEVEL

Intermediate and above

TIME

20–30 minutes

MATERIALS

A short film clip of a conversation in which the characters clearly have strong feelings or reactions that they do not directly express in words, for example, a scene where a character's body language

or facial expression conveys his or her attitude toward another character. Scenes with eight to ten utterances are usually long enough. The most useful scenes have some points of tension and contain no more than four speakers, all highly expressive actors.

PREPARATION

Cue the film clip.

PROCEDURE

- 1 Write the word ***subtext*** on the board. Depending on the level of the class, either elicit the meaning from the students or explain that we use the word subtext to refer to the hidden meanings in a conversation, expressed not by words, but other means such as intonation, tone of voice, timing, facial expression, gesture, eye contact, and posture.
- 2 Tell the class you are going to play a film clip in which the characters obviously have strong feelings about what is happening and what others are saying, but they do not express these feelings in words. Students should ‘read between the lines’ and find the *subtext*, by looking at the characters’ bodies, watching their faces, listening to the tone of their voices, etc.
- 3 Play the film clip twice. The first time play it straight through with no pauses. The second time, use the **freeze-frame** control to pause the action at points where interpretive questions can be asked, for example:
 - *What did the character say?*
 - *Did the character mean what he/she said? How do you know?*
 - *If not, what did he/she mean?*
 - *What does character X think about what character Y said?*
 - *What is Y thinking right now?*
 - *How do you think X will respond to what Y said?*
 - *How do you think this conversation will end?*

When dealing with the interpretation of hidden meanings, there may be no definite correct answers to some questions. Students can be encouraged to use expressions such as ‘It’s possible, but ...’, ‘Maybe he/she’s thinking ...’, or ‘He/She might be wondering ...’.

FOLLOW-UP 1

As follow-up work, students can do 2.11, ‘Roleplaying great scenes’, on page 49.

FOLLOW-UP 2

Tell students to imagine they are a character in the scene. They each write a letter from their character to a friend. In their letter they describe what happened in the scene and their thoughts about the events.

VARIATION

Interior monologues: Use a film clip in which one character says very little but obviously has strong feelings or reactions about what is going on. Ask students to imagine what the character is thinking and feeling, and to write an **interior monologue** (a

passage of writing presenting a character's inner thoughts and emotions) from that character's point of view.

REMARKS

When using the freeze-frame control in step 3, it is not necessary to pause the film and ask questions after every utterance. The important thing is to ask the students to focus on the most important bits of hidden meaning and discover what is really happening between the people in the scene.

Acknowledgement

This activity is adapted from Barry Baddock, 'The subtext' in *Using films in the English Class* (Hemel Hempstead, Hertfordshire: Phoenix ELT, 1996), pages 31–6.

2.6 Images and sounds

Students watch a film clip and then call out any visual images and sounds from the film that immediately come to mind, along with their feelings or reactions to what they have seen. These student responses are then used as a springboard for whole class discussion.

LEVEL

Elementary and above

TIME

20–30 minutes

MATERIALS

A three- or four-minute clip of a key sequence in a film

PREPARATION

Cue the film clip.

PROCEDURE

- 1 Tell the students you are going to play a film clip. Their task is to watch and pay close attention to the images and the sounds.
- 2 Play the film clip.
- 3 After playing the clip, ask students to call out any visual images or sounds that immediately come to mind, as well as any feelings or reactions they have to the film. Write key words from their responses on the board. For example, students who have watched the scene in which violence erupts in *Do the Right Thing* (1989) might mention the images of the firemen and the water hoses and their personal reactions and feelings about the violence and racism displayed in the scene.
- 4 Conduct a whole-class discussion of the clip, centred on some or all of these questions:
 - *What are some words you would use to describe the film?*
 - *What, if anything, surprised you?*
 - *What pleased you?*

- *What bothered you?*
- *What upset you?*

5 Proceed to more intensive study of the film clip for content and language. For a list of discussion questions that can be used with any film, see 4.1, ‘Discussion topics’, on page 77.

FOLLOW-UP

Allow 5–10 minutes for students to write their reactions to the film in their film journals. (See 7.3, ‘Film journals’, on page 132.)

VARIATION 1

Steps 3 and 4, the discussions phases of this activity, can be carried out in small groups.

VARIATION 2

In step 3, instead of asking students to call out the their responses, ask them to make a written list of images and sounds they recall. Students then get into pairs or small groups and compare lists.

REMARKS

This is an excellent activity for encouraging discussion of personal reactions to a film. In our experience, it is almost always better to allow for some small group or whole-class discussion immediately after viewing, since that is when students will have the strongest reactions and best remember important details.

Acknowledgement

This activity is an adaptation of ‘image-sound skimming’ described by Richard A. Lacey in *Seeing with Feeling: Film in the classroom* (Philadelphia and London: W.B. Saunders Company, 1972).

2.7 Listen to the music

Students listen to the music used in the title sequence, and make predictions about the film.

LEVEL

Elementary and above

TIME

30–60 minutes

MATERIALS

Two films with typical atmospheric music over the titles (see the list of atmospheric music recommendations); a worksheet for each pair of students (see page 43).

PREPARATION

Cue each film at the opening of the title sequence. Make enough copies of the worksheet to give one to each pair of students.

WORKSHEET

LISTEN TO THE MUSIC		
Listen to the title sequences from two films, and fill in your predictions about each film.		
	<i>Film 1</i>	<i>Film 2</i>
Film genre		
Film title		
Time (historical period)		
Stars		
Opening scene		

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Atmospheric music recommendations

<i>Film genre</i>	<i>Example</i>
Thriller	<i>The French Connection</i> (1971)
Horror	<i>Jaws</i> (1975)
Romance	<i>Notting Hill</i> (1999)
Historical drama	<i>Anne of a Thousand Days</i> (1969)
Western	<i>Shane</i> (1953)
War film	<i>Lawrence of Arabia</i> (1962)
Adventure film	<i>Return to Snowy River</i> (1988)
Science fiction	<i>The Matrix</i> (1999)
Disaster film	<i>Volcano</i> (1997)
Comedy	<i>Dirty Rotten Scoundrels</i> (1988)

And a few interesting recommendations that might cause discussion:

<i>Film genre</i>	<i>Example</i>
Comedy, drama	<i>Danny, Champion of the World</i> (1989)
War	<i>Platoon</i> (1986)
Comedy	<i>Babe</i> (1995)

PROCEDURE

- 1 Preteach or revise key film genres, for example, *thriller*, *horror*, *romance*, *historical drama*, *western*, *war film*, *adventure film*, *science fiction (sci-fi)*, *disaster film*, and *comedy*. Elicit examples of each genre from the students, and write the titles on the board.
- 2 Divide the class into pairs and distribute the worksheet.
- 3 Tell the students they are going to hear the music from the title sequences of two different films. Their task is to work in pairs, discussing the music and filling in the worksheet with their predictions about the genre, title, time (historical period), stars, and opening scene of each film.
- 4 Cover the screen with a thick newspaper or coat and play the title sequence (sound only) of the first film.
- 5 Pairs discuss the music and fill in the worksheet with their predictions about the first film.
- 6 Repeat steps 3 and 4 with the second film.
- 7 Elicit the students' predictions and summarize them on the board.
- 8 Play the title sequences of both films with sound and vision, extending each into the opening scene.
- 9 The students compare their predictions with what they see and hear on the screen.

FOLLOW-UP

More advanced classes can describe the kind of music they would expect to hear in each genre.

2.8 The memory game

Students watch a film clip, and then talk about what they have seen and write down as many details as they can remember.

LEVEL

Elementary and above

TIME

10–15 minutes

MATERIALS

A 60–90 second film clip in which a wide variety of images are shown.

PREPARATION

Cue the film.

PROCEDURE

- 1 Divide the class into pairs.
- 2 Explain the task to the students. First, they are going to watch a short film clip. After viewing the clip, they should work with their partners, talking about what they have seen and writing

down as many visual details as they can remember. Depending on the level of the class, the students might mention concrete things such as objects or people, together with descriptions, processes, and actions, or more abstract things such as emotions or concepts.

- 3 Play the film clip.
- 4 Allow five minutes or so for pairs to discuss the film clip and make a list of all the details they can remember.
- 5 Pairs get together with another pair and compare lists. Who remembered the most?
- 6 Play the film clip again as a final check. Depending on the level of the students and the visual complexity of the film clip, you may want to pause at selected points and have student volunteers attempt to describe the details they notice on the screen.

REMARKS

In addition to being an enjoyable way to review and reinforce vocabulary, this activity is good for stimulating spoken language and discussion, and for encouraging students to pay closer attention to visual details than they might normally do. Focusing students' attention on visual details rather than spoken language has the dual effect of decreasing their anxiety about the language on the soundtrack and increasing their general understanding of the story as a whole.

At the same time, training students to pay closer attention to visual clues can help them to predict and understand specific items in the dialogue, especially in cases where there are links between the pictures and what the dialogue conveys, for example, you see Gene Kelly singing and dancing in the rain and in the song you hear 'I'm dancin' and singin' in the rain!' or you see a middle-aged woman, placing her hands on her hips and registering a surprised expression, look up at a very tall young man and on the soundtrack you hear her saying, 'Oh my, you've grown tall!'

Paying closer attention to visual details such as gestures and facial expressions will also help students better to understand situations in which the speaker's body language does not necessarily back up what they are saying, for example, verbally they cooperate, but their gestures and facial expressions show dismay or alarm.

VARIATION

Team trivia quiz. Before playing the video, divide the class into two teams. Students watch the video and then each student writes down one or two questions about visual details in the film clip, for example, *What time did the alarm clock say? What password did the man type on the computer? How many books did Mary pick up?* Members of each team consolidate their questions into a list. Teams take turns asking members of the other team a question.

Individual members of each team take turns asking questions and responding. Score 1 point for each correct answer. If necessary, replay the film clip to check questions and answers. In any case, students should have a chance to view the entire sequence again at some point.

2.9 Point of view

Students watch a clip and describe the action from the point of view of one of the characters.

LEVEL

Intermediate and above

TIME

20–30 minutes

MATERIALS

A film clip with a limited number of characters, all of whom have some part to play in the scene.

PREPARATION

Check whether the clip is complete in itself or whether you need to provide a brief story **synopsis**; cue the film to the start of the chosen clip.

PROCEDURE

- 1 Explain the task to the students. They are going to watch a film clip and describe the action from the **point of view** of one of the characters on the screen. They need to observe and describe:
 - what people do
 - what they say
 - their character’s emotions about what he/she observes.Students can give their description in the present or the past tense, but they should use the first person singular form (*I ...*) to express the character’s personal attitude, emotions, etc.
- 2 Divide the class into small groups, one group per character. Or, alternatively, allocate the same character to all the groups so that you get a variety of opinions about one character.
- 3 Watch the clip with the students so that they get an idea of who their characters are. Make sure they understand the storyline. If necessary, give out the synopsis for the students to study.
- 4 Play the clip again. This time the students find words to describe their character’s emotions and how the situation appears from the character’s point of view.
- 5 In groups, the students make notes on and rehearse their point of view. Go round the class, giving help where necessary.
- 6 Each group nominates a ‘speaker’ who presents their character’s point of view in the first person, for example, *I saw her come into the room, she was wearing ...* . Each group presents in turn.

- 7 At the end of the activity, the class discuss what they have learnt about the characters and the plot of the film.

FOLLOW-UP

Students can write up their points of view for homework.

2.10 Predict the opening scene

Students use a video cover, magazine or newspaper advertisement, or poster to make predictions about what might happen in the opening scene of a film.

LEVEL

Intermediate and above

TIME

30–40 minutes

MATERIALS

A film clip of an opening scene; the film’s video cover, film poster, or illustrated newspaper or magazine advertisement; a copy of the worksheet for each group of 3–4 students (see page 49).

PREPARATION

Cue the film clip; make enough copies of the worksheet to give one to each group of 3–4 students.

PROCEDURE

- 1 Remind the class that print materials such as newspaper and magazine advertisements, film posters, and video covers give us information about a film, and that we usually have expectations about what will happen in a film, based on what we have seen and read. Explain to the class that they are going to examine a video cover, magazine or newspaper advertisement, or poster (whichever you choose to use) and predict what might happen in the film.
- 2 Divide the class into groups of three or four.
- 3 Distribute one copy of the worksheet and one photocopy of the video cover, newspaper, or magazine advertisement to each group of students—or put the poster on a board or wall where all the students can have a good view of it.
- 4 Explain the task to the students. They should work together in their groups, examining the title, comments, picture(s), story outline, and any other information that may be included in the material. Then they should discuss what might happen in the story and what might happen in the opening scene of the film. Finally they should use the worksheet to summarize their ideas about what might happen in the opening scene.
- 5 Allow enough time for groups to examine the print material and complete the worksheet.
- 6 After groups have finished, ask for volunteers to summarize their group’s predictions about the opening scene. Do not at this point say how accurate any group’s predictions might be.

7 Play the opening scene of the film.

8 Conduct a whole-class discussion of the following questions:

- *Which group's predictions were closest to what happens in the opening scene of the film?*
- *How do you feel about the opening scene? Is it interesting?*
- *How do you feel about the characters? Do you like them?*
- *Based on what you have seen and read about this film, would you be interested in seeing the whole film? Why or why not?*

VARIATION 1

As a follow-up or for homework, students can be asked to write a one- or two-page summary of, and/or their personal reaction to, the opening scene they have watched.

VARIATION 2

Students can discuss, as a whole class or in groups, what they think will happen in the next scene of the film:

- *Where and when will the next scene take place?*
- *Which characters will appear in the scene?*
- *What will happen?*
- *What are some lines of dialogue you will hear?*

After the discussion, play the second scene and ask students to compare their predictions with what actually happens in the scene.



WORKSHEET

PREDICT THE OPENING SCENE	
Setting Where and when might the opening scene take place?	
Characters Which characters might appear in the opening scene?	
Key events What might happen in the opening scene?	
Dialogue What are some lines of dialogue you might hear?	
Other List any other details you think might be part of the opening scene.	

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2.11 Roleplaying great scenes

Students practise reading and performing famous scenes.

LEVEL

Elementary and above

TIME

20–30 minutes

MATERIALS

A clip of a famous scene from a film; a transcript of the scene for each student (see sample on page 50).

PREPARATION

Cue the film; make enough photocopies of the transcript (see the sample transcripts) to give one to each student.

PROCEDURE

- 1 Divide the class into groups equal to the number of speaking parts in the scene and distribute the transcript. Tell the students they are all going to have the chance to be actors and play a part in a famous film scene.
- 2 Play the film version of the selected scene through a couple of times. Discuss any significant speech features used by the actors, for example, *What word does Annie stress most in ‘There’s a big spider in the bathroom.’ What intonation does Alvy use in ‘Hey, what is this?’* Get students to practise those features using the transcript.
- 3 Students roleplay the dialogue as a sit-down reading task. Encourage students to use both *verbal* and *non-verbal* ways to express the thoughts and feelings of the characters.
- 4 Get volunteers to take turns performing the scene for the class.

FOLLOW-UP

As an extension of this activity, students working in pairs or small groups discuss the ways the scene might continue. Then they write up the imagined dialogue and roleplay it for the class.

VARIATION 1

Distribute the transcript and ask the students to practise reading the script *before* seeing the film version of the scene. Pairs or groups perform their interpretations of the scene for the class. Finally, play the film version of the scene to the students. Discuss the similarities and differences between the film and the students’ interpretations.

REMARKS

- 1 This activity works best with scenes involving no more than 2–3 characters.
- 2 The kind of roleplay described in the basic version of this activity (sit-down reading) can be very useful with shy or reluctant students.
- 3 This activity is a good follow-up to 1.3, ‘Famous film lines’, on page 14.
- 4 For suggested sources of film scripts, see Appendix B, ‘Internet resources for film’, on page 146.

**SAMPLE
TRANSCRIPT**

From *Annie Hall*

Annie, looking slightly distraught, goes to open the door to Alvy’s knock.

- ALVY What’s—It’s me, open up.
- ANNIE *(Opening the door)* Oh.
- ALVY Are you okay? What’s the matter? *(They look at each other, Annie sighing)* Are you all right? What—
- ANNIE There’s a spider in the bathroom.
- ALVY *(Reacting)* What?

- ANNIE There's a big black spider in the bathroom.
- ALVY That's what you got me here for at three o'clock in the morning, 'cause there's a spider in the bathroom?
- ANNIE My God, I mean, you know how I am about insects—
- ALVY *(Interrupting, sighing)* Oooh.
- ANNIE I can't sleep with a live thing crawling around in the bathroom.
- ALVY Kill it! For Go—What's wrong with you? Don't you have a can of Raid in the house?
- ANNIE *(Shaking her head)* No.
Alvy, disgusted, starts waving his hands and starts to move into the living room.
- ALVY *(Sighing)* I told you a thousand times you should always keep, uh, a lotta insect spray. You never know who's gonna crawl over.
- ANNIE *(Following him)* I know, I know, and a first-aid kit and a fire extinguisher.
- ALVY Jesus. All right, gimme a magazine. I—'cause I'm a little tired.
(While Annie goes off to find him a magazine, Alvy, still talking, glances around the apartment. He notices a small book on a cabinet and picks it up.)
You know, you, you joke with me, you make fun of me, but I'm prepared for anything. An emergency, a tidal wave, an earthquake. Hey, what is this? What? Did you go to a rock concert?
- ANNIE Yeah.
- ALVY Oh, yeah, really? How—how'd you like it? Was it—was it, I mean, did it ... was it heavy? Did it achieve total heavy-ocity? Or was it, uh ...
- ANNIE It was just great!
- ALVY *(Thumbing through the book)* Oh, humdinger. When—Well, I got a wonderful idea. Why don'tcha get the guy who took you to the rock concert, we'll call him and he can come over and kill the spider. You know, it's a—
He tosses the book down on the cabinet.

This activity is adapted from "Teaching English With Great Movie Scenes", a presentation by Lisa Brickell and Jim Kahny at the 30th Annual International Summer Workshop for Teachers of English, Language Institute of Japan, Odawara, Japan in August of 1998.

More great scenes to use

The final scene of *Gone with the Wind*, where Rhett Butler walks out on his wife, Scarlett O'Hara.

The final showdown between Luke Skywalker and Darth Vader in *The Empire Strikes Back*, where they fight with light sabres.

The scene in *The Wizard of Oz* where the Good Witch Glinda arrives and tells Dorothy how to get back home to Kansas.

2.12 Show your emotions

Students identify and describe emotions displayed by characters in a film clip.

LEVEL

Intermediate and above

TIME

30 minutes

MATERIALS

A film clip of a very emotional sequence from a film; a worksheet for each student (see page 53).

PREPARATION

Choose a short film clip that shows a display of emotion; make enough copies of the worksheet to give one to each student.

PROCEDURE

- 1 Pre-teach vocabulary for describing different degrees and ways of expressing emotion, for example, *restrained, controlled, emotional, tight-lipped, lip quivering, mouth wide open, eyes neutral, eyes expressive, eyes staring, gesticulating, cold, cool, over the top, screaming, yelling, crying*.
- 2 Brainstorm with the class how different cultures express emotion in film, i.e. vocally, using body language, etc.
- 3 Tell the class you are going to show them a clip from an English-language film. They have to work out what is happening in the scene, and then identify and describe the emotions shown by the characters.
- 4 Play the clip once. Ask for volunteers to describe what happens in the clip, and to identify any emotions that they saw.
- 5 Distribute the worksheet. Tell the class they are going to see the clip again. This time they should concentrate on the emotions the actors show and take notes in the appropriate boxes on the worksheet. Ask them to try to include at least 2–3 different examples.
- 6 Play the clip again. Students work alone, completing their worksheets.
- 7 Ask the students to work in pairs and compare their answers.
- 8 Finish the activity with a whole-class discussion based on these questions:
 - *How did you feel about the emotion in the film? Was it just right, too little, or too much for the situation?*
 - *Does the scene work for you? If not, how would you change it?*

REMARKS

This activity works especially well with scenes from silent films, for example, the scene in *Blood and Sand* (1922) when the bullfighter (Rudolph Valentino) meets and falls under the spell of the Marquis’s daughter, Doña Sol.

WORKSHEET

SHOW YOUR EMOTIONS			
Who? Which character displays the emotion?	What? What emotion does the character display?	How? How does the character display the emotion?	When? What is happening at the time the character displays the emotion?

2.13 Talk about the story

Students watch a film clip, then fill out a worksheet and discuss story elements such as plot, setting, and characters.

LEVEL

Intermediate and above

TIME

40–50 minutes

MATERIALS

A five- to ten-minute clip from a film that illustrates the literary elements of film: plot, **characters**, **setting**, point of view, mood, and **theme**, for example, the second sequence in *Citizen Kane*: a newsreel biography of the title character, Charles Foster Kane; a worksheet for each student (see page 55).

PREPARATION

Make enough copies of the worksheet to give one copy to each pair of students; cue the video to the start of the film clip.

PROCEDURE

- 1 Write the following terms on the board: **plot**, *characters*, *setting*, **point of view**, **mood**, *theme*.
- 2 Explain to the class that the six words on the board are features that films have in common with works of literature such as novels or short stories. Go through the words one by one with the class to be sure students are familiar with their meanings. Definitions of these and other important film terms are included in Appendix A, ‘Glossary of film terms’, on page 141.
- 3 Divide the class into pairs and distribute one worksheet to each pair of students.
- 4 Explain the task to the students. They are going to view a film clip and then they work together with their partners, discussing the clip and answering the questions on the worksheet.
- 5 Get the students to read through the questions on the worksheet, and make sure they understand them.
- 6 Play the film clip.
- 7 Students work with their partners, discussing the film clip and completing the worksheet.
- 8 Conduct a whole-class discussion based on the questions on the worksheet.

FOLLOW-UP

As a follow-up, ask students to think about their favourite films and choose one. Working individually, students use the questions on the worksheet to analyse their chosen film. Pairs or small groups of students then use their completed worksheets as a basis for discussion and comparison of their favourite films.

REMARKS

This activity works well when preceded by a discussion of the students’ favourite films. (See 1.4, ‘Favourite films’, on page 17.)

WORKSHEET

TALK ABOUT THE STORY	
Plot (What are the main things that happen in the story?)	
Characters (What are their names?)	
Setting (Where does the story take place?)	
Point of view (Who is the narrator of the story?)	
Mood (What is the mood of the film?)	
Theme (What is the theme of the film?)	

2.14 What’s it all about?

Students create a script based on a freeze-frame picture from a film clip.

LEVEL

Elementary to intermediate

TIME

50–60 minutes

MATERIALS

A one- or two-minute film clip of a very dramatic scene with two characters, each with something interesting to say in relatively easy-to-follow language.

PREPARATION

Cue the film clip to a shot that shows the two characters interacting.

PROCEDURE

- 1 Write the following questions on the board:
 - *What’s the situation?*
 - *Who are these people?*
 - *Where are they?*
 - *What are they doing?*
 - *What are they talking about?*
- 2 Divide the class into pairs. Tell the class they are going to see a **freeze-frame** picture from a scene in a film. They should study the picture and imagine all they can about the characters, the setting, and the situation. Ask students to think about the questions on the board as they look at the picture.
- 3 Display the selected freeze-frame picture on the screen for three to five minutes.
- 4 Students work in pairs, discussing possible situations or story-lines to go with the picture.
- 5 After pairs have discussed the picture for five or ten minutes, elicit some examples of situations and story-lines from student volunteers.
- 6 Students continue to work in pairs. Their task is to write a one- or two-minute script in which the freeze-frame picture they have studied has some part, and then practise performing their scenes with their partners.
- 7 Student pairs write their scripts and practise performing their scenes.
- 8 Pairs take turns performing their roleplays for the class.
- 9 Play the whole scene through. Students compare their scripts with the film clip.

2.15 Where and when?

Students watch a film clip, take notes about the pictures and words that give information about the setting, and then compare and discuss their notes.

LEVEL

Elementary and above

TIME

20–30 minutes

MATERIALS

A 3–5-minute film clip with a strong sense of setting in its narrative, for example, the scene near the beginning of *Notting Hill* (1999) where William (Hugh Grant) walks through a weekday market in the Notting Hill area of London and describes the neighbourhood in **voice-over**; enough copies of the worksheet (see page 58) for each student.

PREPARATION

Make copies of the worksheet for each student; cue the film clip.

PROCEDURE

- 1 Write the word *setting* on the board. Ask the class *What is the setting of a film?* As student volunteers give their answers, write key words from their responses on the board.
- 2 Explain to the class that the setting of a film (the time, place, and circumstances in which a film takes place) gives them a lot of information about the story, and that in this lesson they are going to look at the setting of a film.
- 3 Distribute the worksheet. Go over all the items on the worksheet to make sure the students understand the questions.
- 4 Explain the activity to the students. They are going to watch a clip from a film. As they watch, they should look for visual clues and listen for words that give information about the setting of the story. After viewing the clip, they should complete the worksheet.
- 5 Play the film clip.
- 6 Allow enough time for students to complete their worksheets.
- 7 When the students have completed their worksheets, divide the class into small groups and ask students to compare and discuss their answers.
- 8 Write the words *saw* and *heard* on the board. Conduct a whole-class discussion centred on the following questions:
 - *What things did you see that gave information about the setting?*
 - *What words did you hear that gave information about the setting?*

Write key words and phrases from the students' responses under the appropriate word, *saw* or *heard*, on the board.

VARIATION 1

Intermediate

In classes at intermediate level and above, students can discuss this additional question in step 8: *What aspects (costumes, music, etc.) gave the strongest sense of setting?*

VARIATION 2

Advanced

Advanced students can be asked to draw up a list of explicit and implicit techniques that **filmmakers** use to communicate information about setting to their audience.

WORKSHEET

WHERE AND WHEN?
1 When does the story take place, in the past, present, or future?
2 How do you know?
3 Does the film tell you the year, month, or season that the story takes place?
4 If yes, how does it do so?
5 What time of day does the scene take place?
6 How do you know?
7 Where does the scene take place?
8 How do you know?
9 Draw a picture of the setting and label the important things.

7

Mainly grammar

The games in this section focus on particular points of grammar and give the learners the opportunity to *experience* the language *in use* in contexts that are meaningful and enjoyable, and to practise using them over and over again. This helps the learners to understand, remember and, later, to re-use the language.

Look in the information box for each game to see what point of grammar is being focussed on. Note that many of the games are multipurpose, offering practice for a variety of language items.

For a complete list of language, in these and other games in other sections, see the Index.

DO: MOVE, MIME, DRAW, OBEY

7.1 Simon says

Family	DO: OBEY
Language	Total physical response (TPR) Demonstrating understanding of imperatives by ...
	Main game ... moving appropriately in response to spoken orders
	Variation 1 ... miming in response to spoken orders
	Variation 2 ... obeying spoken instructions requiring movement
	Variation 3 ... obeying written instructions requiring performance of a physical or mental task

Procedure

- 1 Tell the class that you are going to give them instructions. Anything Simon says that they should do, they must do exactly, but anything said without Simon's name should not be obeyed. For example:

Teacher: *Simon says, stand up!* (All the learners stand up.)

Simon says, sit down! (All the learners sit down.)

Stand up! (The learners should remain seated because the order wasn't given by Simon.)

Other useful imperatives

Open your book.	Look sad.
Close your book.	Look angry.
Wave your hand.	Put your book on a chair.
Jump.	Put your chair under the table.
Walk.	Turn around.
Dance.	Touch something red.
Say 'hello' to a neighbour.	Touch something made of leather.
Smile.	

- The usual rules require a player to drop out of the game if he or she does the action when the order was not preceded by *Simon says*. However, these are the learners who need most practice in listening, so ask them to continue playing but to remember how many mistakes they made and to try to do better next time.
- Once the game is familiar, invite learners to take over the role of Simon (i.e. your role) either with the class as a whole or in pairwork.

Note

You might like to:

- write a sentence pattern on the board to give visual support to the learners' understanding and to guide pair or group games;
- show the instructions in writing on cards instead of speaking;
- say *please* instead of *Simon says*.

Variation 1 Film director

Preparation Choose or prepare a story outline that can be easily acted out as if for a film. It must be full of action for acting out! Alternatively, you may invite the learners to choose or create the story.

An example of a story outline

A man has a robot who shops for him, cooks for him, etc. He sends the robot to his girlfriend's house with a rose. The girlfriend falls in love with the robot, keeps it and doesn't go to see her boyfriend again.

- When the story outline is ready, choose a learner to be the 'film director', or assume this role yourself.

Games for Language Learning

- 2 Explain that the 'film director' will dictate the script to the rest of the learners, who must write down exactly what the 'director' says. Some sentences can summarise the situation for the 'actors' but most sentences will tell the 'actors' exactly what to do, using plenty of verbs in the imperative form. (Other language points can also be introduced, for example, adverbs, prepositions, etc.)
- 3 In groups, the learners mime in response to their reading of the dictated text. If every learner has prepared a story, then each learner will take it in turns over a period of days or weeks to be the 'film director' and to read out their story for the others to mime.

An example of how the beginning of the story might be written, combining descriptions and instructions

You are a man. You are lying in bed. You are ill. You are cold. Shiver! Groan! You are thirsty. You want some water. There's a glass of water on the table by the bed. You try to get the glass, but you can't. Shout, 'Robot! Come here!'

Variation 2 Magicians, hypnotists and robots

Preparation You will need a cardboard box (optional).
Optional: Make a magician's hat by rolling a piece of paper into a cone, or a robot costume by putting a cardboard box on somebody's head.

- 1 It seems natural for magicians, hypnotists or owners of robots to tell people (or robots) what to do. Invite one of the learners to take on one of these roles or do so yourself.
- 2 Tell the class that they must obey all orders!

Examples for a magician and for a hypnotist

Magician: *I am a magician! You are a frog! Hop! Jump! Stop! Sit down! Go to sleep! etc.*

Hypnotist: *Sit down, please. Look at my watch (swings watch). Relax. Relax. Shut your eyes. You are becoming younger and younger. You are now three years old. Stand up. Walk. Fall over a teddy bear. Cry. Shout, 'Mummy!' Say, 'Mummy! Give me some juice!' Drink the juice. Say, 'Thank you.' Sit down. Relax. Relax. You are getting older and older. Now you are yourself again.*

Variation 3 Forfeits

Preparation	Make forfeit cards or encourage the learners to help invent and write forfeits, which gives them practice in using imperatives. You will also need a cardboard box to keep the forfeit cards in.
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- 1 Explain or demonstrate with an example what a forfeit is. (In party games someone losing or doing something wrong often has to do a forfeit. Forfeits are a form of playful punishment, and are usually expressed through imperatives.)

Examples of forfeits

Sing a song.
Stand on one leg and sing a song.
Tell a joke.
Describe an embarrassing experience.
Laugh for one minute.
Count from 100 to 1 as fast as you can.

- 2 If the class like this idea, then introduce forfeits at any time, not just in a game. Keep the cards in a *Forfeits Box*.

7.2 Can you stand on one leg?

Family Language	DO: OBEY Responding to challenges (that consist of the question <i>Can you ...?</i>) by performing a physical or mental feat Creating such challenges and issuing them to others
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Procedure

- 1 Challenge a learner to do something. For example:
Teacher: (challenging a learner) *Can you stand on one leg?*
Good! Now, can you stand on one leg for one minute?
- 2 Try to do the challenge yourself and fail miserably, in order to amuse the class and to use the negative form:
Teacher: *Oh, I can't stand on one leg. I can only stand on one leg for a few seconds! I can't stand on one leg for one minute!*

- 3 Once the learners understand the idea of the game, invite them to work out challenges and to try them on other learners in the class.

Examples of challenges

Touch your toes.

Balance a pencil on your finger.

Pick up a pencil using your toes.

Multiply 89 by 98 in your head.

Write a sentence on the board with your eyes closed.

Pat your head with one hand and rub your stomach round and round with the other, both at the same time.

7.3 Miming

Family Language

DO: MIME

Miming and watching mimed actions

Speculating about mimed actions using the following tenses:

Main game Present continuous for actions in progress (e.g. *You're carrying a gun*)

Variation 1 Present continuous for actions in progress (e.g. *What am I doing?*) and present simple for routine actions (e.g. *What do I do in my job?*)

Variation 2 Present simple for actions performed at the same time every day (e.g. *What do you do at 7 o'clock?*)

Variation 3 Past simple for a sequence of completed actions recalled in sequence (e.g. *You filled a pan with water. Then you put the pan on the stove, etc.*), and connecting words (e.g. *then, next, after that*) to indicate that the actions are part of a single sequence.

Variation 4 Past continuous for a continuous, uncompleted action (e.g. *You were typing*)

Variation 5 Past continuous for a continuous action in the past (e.g. *You were reading*) interrupted by another action, expressed in the past simple (e.g. *Someone knocked on the door*)

Variation 6 Present perfect for an action implying that another action has occurred in the past (e.g. *Have you hurt your thumb?*), and past simple to identify this action (e.g. *Did you hit it?*)

Variation 7 Present perfect continuous for an action that has just been completed (e.g. *You've been sleeping*)

Variation 8 Future with *going to* for an anticipated action (e.g. *You're going to dive*)

Variation 9 Future in the past for an action anticipated in the past
(e.g. *You were going to dive*)

Variation 10 Future in the past for an action anticipated in the past
(e.g. *You were going to dive*) which was halted by another action
(e.g. *You stopped him from diving*)

Preparation Prepare a list of actions which learners could mime.

Procedure

- 1 Divide the class into two teams.
- 2 Randomly ask one learner from one team to mime an action (or sequence of actions).
- 3 The mimer's team must try to guess what he or she is miming. If they guess correctly, they win a point. The mimer can nod or shake their head as the team make their guesses. For example:

Team: *You're carrying something.*

Mimer: (nods head)

Team: *Is it a gun?*

Mimer: (shakes head)

Team: *Is it a stick?*

Mimer: (nods head)

Variation 1 Present continuous and present simple

- 1 Invite a learner to mime a number of actions they do every day.
- 2 Tell them that, while miming the action, they should ask the class, *What am I doing?*
- 3 Once someone has guessed correctly, encourage the mimer to ask what the action might represent in terms of daily actions. For example:

Learner 1: (mimes writing) *What am I doing?*

Learner 2: *You're writing.*

Learner 1: *Yes, that's right.* (mimes reading a book) *What am I doing?*

Learner 2: *You're reading a book.*

Learner 1: *So, what do I do in my job?*

Learner 2: *You are an author, or perhaps a teacher, or a secretary.*

Variation 2 Present simple

- 1 Draw on the board a number of clock faces, each showing a different time of day.
- 2 Explain that you are going to mime what you usually do at those times on weekdays. Point at the first clock face, ask the question (before the mime,

Games for Language Learning

so that the general symbolic nature of your mime is more important than the individual action) *What do I do at ... o'clock?*, then mime.

Teacher: (pointing at the first clock) *What do I do at seven o'clock?*
(then miming waking up)

Learner: *You wake up.*

- 3 Invite learners to take over your role once they are familiar with the game. Other verbs suitable for miming are:

get up, get dressed, get washed, brush your teeth, have breakfast, leave the house, catch a bus, get to college, start work, have a break, have lunch, leave college, get home, have a meal, go to the gym, watch TV, go to bed.

Notes

- Add variety by asking what the learners always or sometimes do at the weekends away from school.
- Ask the learners to mime what they would like to do at the different times of the day related to the clock faces, using *I would like to ... if I could.*

Variation 3 Simple past

- 1 Mime, or invite a learner to mime, a sequence of actions, being careful to choose actions which the learners can name.

Sequence of actions involved in preparing an egg for breakfast

Filling a pan with water, putting the pan on the stove, lighting the gas, opening the fridge door, taking out an egg, putting it in the pan, waiting for the egg to boil and looking at your watch for four minutes, taking out the egg with a spoon, cooling the egg in cold water, putting the egg into an egg cup, cracking open the egg and removing the top, putting some salt on the egg, eating the egg.

- 2 Mime all the actions and **only then** ask what you did. Make use of various connecting words, for example, *then, next, after that.*

Teacher: (mimes the whole sequence before speaking)
What did I do first?

Learner 1: *You filled a pan with water.*

Teacher: *What did I do next?*

Learner 2: *You put the pan on the stove.*

You can ask the learners to retell the whole series of actions.

- 3 Once learners are familiar with the game, encourage them to take over your role.

Note

You may wish to re-enact the sequence, but omit several actions. The learners must then say what you did and what you didn't do.

Variation 4 Past continuous

Mime a continuous, uncompleted action, and then stop and ask what you were doing.

- Teacher: (mimes typing, then stops)
What was I doing?
Learner 1: *You were playing the piano.*
Teacher: *Was I playing the piano?*
Learner 2: No.
Teacher: *What was I doing?*
Learner 3: *You were typing.*

Variation 5 Past continuous interrupted by the past simple

Invite two learners to mime. Learner 1 mimes a continuous action and then Learner 2 interrupts Learner 1.

- Learner 1: (mimes reading)
Learner 2: (after about five seconds knocks on the door and rushes into the room and shouts, 'Fire!')
Learner 1: *What was I doing?*
Learner 3: *You were reading.*
Learner 2: *Then what happened?*
Learner 4: *You knocked on the door, opened it and shouted, 'Fire!'*

Examples of other situations for the past continuous and past simple

Reading interrupted by replying to a knock at the door.
Walking interrupted by falling over a body.
Sleeping interrupted by a dog barking.
Eating interrupted by someone knocking a glass over.
Having a bath interrupted by a telephone ringing.

Variation 6 Present perfect

Mime an action that implies that something else has happened.

Invite the class to try to guess what it is, and express this by asking a question. For example:

Teacher: (holds his/her thumb with an expression of pain)

Learner 1: *Have you hurt your thumb?*

Teacher: (nods head)

Learner 2: *Did you hit it?*

Teacher: (nods head)

Learner 3: *Did you hit it with a hammer?*

Teacher: (nods head)

Note

When the learners are unsure about what has happened, it is natural to use the present perfect, e.g. *Have you hurt your thumb?* When it is established that an incident has been completed, the simple past tense is more relevant, for example, *Did you hit it?*

Examples of other situations for the present perfect

Broken something (mime: shock, dismay, regret, shaking head, looking at the floor, picking up the pieces)

Lost something (mime: frowning, looking around and under things, exasperation)

Seen a ghost (mime: look of pop-eyed horror plus wobbling knees and possibly pointing backwards to where the ghost was seen)

Put your fingers into something horrible (mime: constant wiping of the fingers plus face wrinkled in disgust)

Variation 7 Present perfect continuous

Mime an action that suggests another continuous action that has just been completed.

Teacher: (rubbing his or her eyes and stretching) *What have I been doing?*

Learner: *You've been sleeping.*

Examples of other situations for the present perfect continuous

Washing (mime: drying your face)

Brushing your hair (mime: looking in the mirror and patting your hair)

Eating (mime: wiping your lips, taking off your napkin, pushing away your plate and standing up)

Running (mime: panting for breath, leaning forwards and putting your hands on your knees)

Variation 8 Future with going to

Mime an action that suggests very strongly what you are going to do next. While miming ask, *What am I going to do?*

Teacher: (standing with your legs together and your arms outstretched together in front of you) *What am I going to do?*

Learner: *You're going to dive.*

Examples of other situations to elicit the future with going to

Going to brush your teeth (mime: squeeze toothpaste on to a brush and bare your teeth)

Going to shout (mime: take a breath, put your two hands on either side of your mouth, open your mouth and move your head forwards)

Variation 9 Future in the past

Mime as for the future tense but clearly stop the mime, move to another part of the class (to place the action in the past) and then ask, *What was I going to do?*

Teacher: (mimes 'going to dive', then stops and moves to another part of the class and even points back to where he or she was standing) *What was I going to do?*

Learner: *You were going to dive.*

Variation 10 Future in the past and simple past

Invite all the learners, in pairs, to prepare a mime in which one learner is about to do something and then is prevented from doing so by the other learner.

Games for Language Learning

- Learner 1: (mimes 'going to dive')
Learner 2: (after about five seconds Learner 2 pulls Learner 1 backwards to stop him or her diving)
Learner 1: *What was I going to do?*
Learner 3: *You were going to dive.*
Learner 2: *What did I do?*
Learner 4: *You stopped him.*

IDENTIFY: DISCRIMINATE, GUESS, SPECULATE

7.4 Drama of sounds

Family	IDENTIFY
Language	Main game Using the present continuous in reference to actions as they are heard (optional) Using expressions of uncertainty (e.g. <i>I think someone is ...</i> , <i>I think it is ...</i>) (optional) Using the word <i>somebody</i> (e.g. <i>Somebody is/was dancing.</i>) Variation 1 Using the past continuous in reference to actions that were heard

Procedure

- 1 List on the board verbs the learners know which can be acted out, then identified by their sound alone.

Examples of verbs that can be identified by sound		
<i>sleeping</i>	<i>closing a door</i>	<i>coughing</i>
<i>dancing</i>	<i>drinking</i>	<i>eating</i>
<i>jumping</i>	<i>driving</i>	<i>knocking</i>
<i>playing football</i>	<i>playing a guitar</i>	<i>running</i>
<i>singing</i>	<i>sneezing</i>	<i>speaking</i>
<i>swimming</i>	<i>walking</i>	<i>washing</i>
<i>watching football</i>		

- 2 Demonstrate the idea of the game, which is for one or two learners to make a noise to represent one of the verbs you have written on the board, while the rest of the class sit with their eyes closed and try to identify the verb. Encourage the class to call out their ideas while the action is going on, in order to contextualise the present continuous. Ask the noise-

makers to sustain the noise in order to give time for the listeners to describe their action while it is still happening.

Teacher: *What is David doing?*

Learner 1: *He's dancing.*

Teacher: *Alyson! Do you think David is dancing?*

Learner 2: *I think he's running.*

- 3 Once learners are familiar with the game, encourage them to play it in pairs, being sure to try to identify the verbs while the action is continuing.

Notes

- So often the present continuous is practised in the classroom by reference to actions that are seen. In this game the learners close their eyes, listen and try to interpret what they hear.
- You may like to practise the use of *someone*, for example, *Someone is coughing. I think it is John.*

Variation 1 Mystery action and person

Follow the same game procedure as above, asking the question *after the action has stopped* in order to contextualise the past continuous.

Teacher: *What did you hear?*

Learner 1: *Someone was coughing.*

Teacher: *Who was it?*

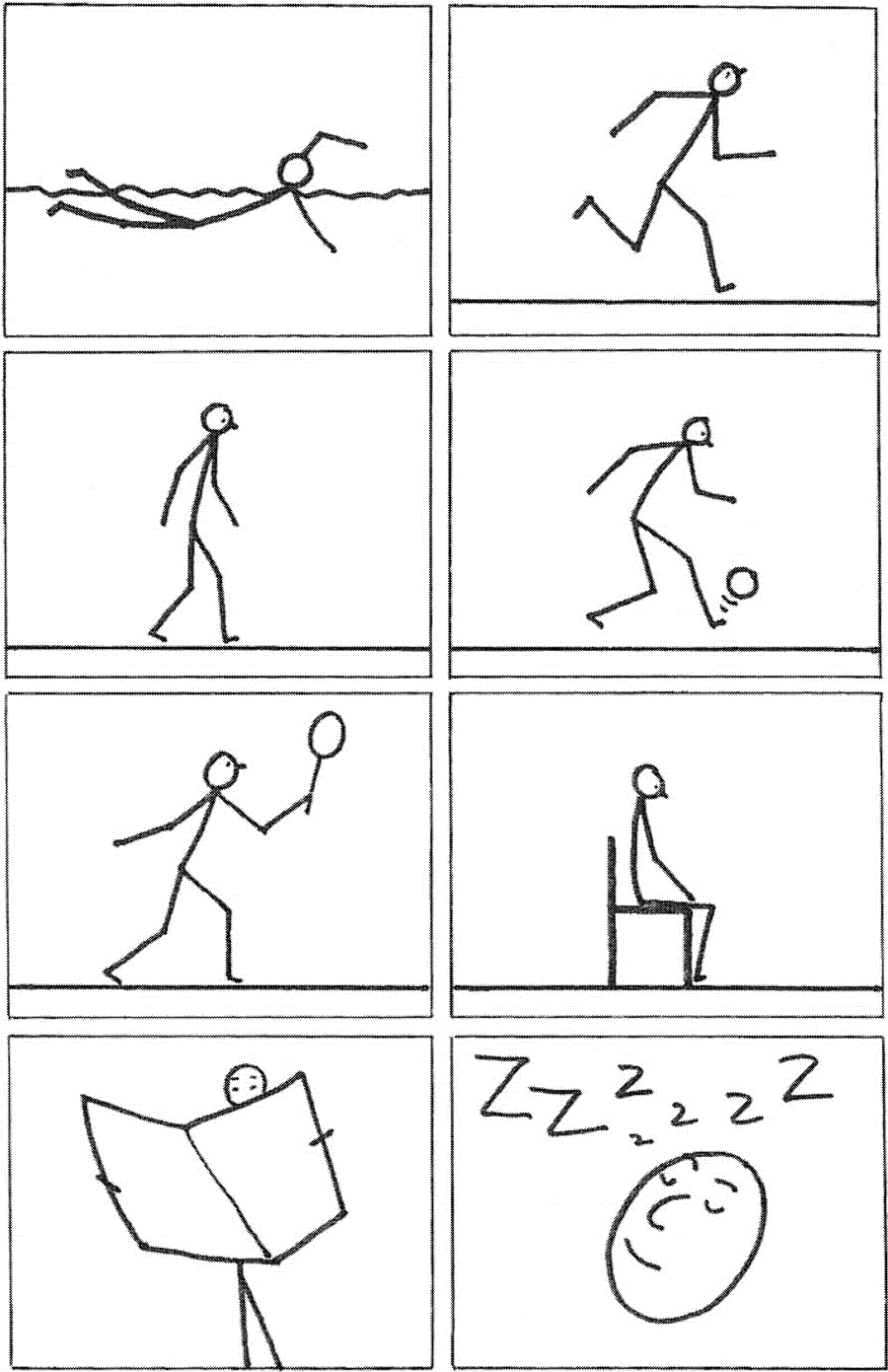
Learner 1: *I think it was John.*

Note

You may like to increase the game element by awarding one point for any learner who volunteers an idea and two points for the learner who guesses correctly.

7.5 Telepathy (pictures)

Family Language	IDENTIFY Asking questions about the content of hidden pictures using the present continuous (e.g. <i>Is he running?</i>), present perfect (<i>Has she just dropped a plate?</i>) or future tense (e.g. <i>Is he going to jump?</i>), or emphasising another language point (e.g. adjectives: <i>Is it a green apple?</i>)
Preparation	Prepare or procure six to eight picture cards of, for example, actions. (It is better to have all the pictures showing either a male or a female.)



Procedure

- 1 Make sure the learners know the picture cards in your hand. They should be able to remember all of them.
- 2 Discuss telepathy with the class in the mother tongue for a few moments, raising interest in whether or not there is any truth in it.
- 3 Say that you will do an experiment. Select one of the picture cards at random and show it to only half the class. Tell them they must concentrate on the card, and try to send out telepathic signals about what the person in the picture is doing.
- 4 Tell the other half of the class that you will give them three chances to receive the telepathic signals. It is then inevitable for people to feel the need to try it again. Do it perhaps five times, with three chances each time. Each time record if the 'message' was received within the three attempts. For example:
Learner 1: *Is he swimming?*
Teacher: No.
Learner 2: *Is he running?*
Teacher: *Yes! Well done.*
- 5 Then suggest that the same experiment be done in pairs. Each learner should draw three or four stick people showing different actions. (Or they might write down three or four short sentences evoking actions in the present perfect.) Then one learner in each pair takes both sets of drawings and, hiding them from the other learner behind a book, places his/her finger on one of them. The other learner then has three guesses.

Notes

- You could ask the learners to do the experiment ten times with the utmost concentration. They should count how many times the right guess is made within the first three attempts.
- This same game can be used for practising areas of vocabulary and, of course, then involves reading the texts and thinking about them. See 5.2 *Telepathy (texts)*.

7.6 Random sounds

Family Language	IDENTIFY: SPECULATE Speculating orally and/or in writing about the sources of sounds, using the past continuous, simple past, expressions of uncertainty (e.g. <i>I thought I heard a ...</i>) and/or expressions of speculation (e.g. <i>I think I could hear ...</i>).
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Procedure

- 1 Ask the learners to close their eyes, perhaps even to rest their head on their arms. Invite them to listen carefully to every sound they can hear, and to try to identify the sounds. They should be listening for all the 'natural' noises of the classroom, the building, and outside.
- 2 Let everyone listen for two or three minutes, and then write down what they heard.
- 3 Then ask them about what they heard. For example:
Learner 1: *I heard some girls.*
Teacher: *What were they doing?*
Learner 1: *They were talking and laughing.*
Teacher: *What did you hear, Mario?*
Learner 2: *I think I heard a plane.*
- 4 Alternatively, you can ask the learners to describe the noises *as they hear them* in order to contextualise the present continuous. For example:
Learner 1: *I can hear some girls.*
I can hear some girls playing.
They are laughing and calling to each other. I think they are playing with a ball. Yes, I can hear it (bouncing).
Learner 2: *I think I can hear a plane. It's probably coming into the airport.*

Note

Being able to use the present continuous depends on the particular sound continuing long enough to be able to comment on it.

7.7 Dramatised sequence of sounds

Family	IDENTIFY
Language	Acting out a series of actions with a co-actor, following instructions given in the imperative Listening to a series of events without watching them, then narrating them, using one or more of the following tenses: past simple, past continuous, present simple, present continuous, present perfect, future (with <i>going to</i>) Writing scripts for a series of actions featuring two actors, using the imperative
Preparation	Write down a sequence of actions on a piece of paper. When getting ready to play the game for the first time with a class, prepare two learners to demonstrate.

- 1 Ask everyone to close their eyes and put their head on their arms.
- 2 Select two learners, and give them each a copy of the sequence of actions you have written so they know what to do. (See below for an example.) If your class has never done such a thing before, it would be better to prepare your two actors before the lesson begins.

Example of a sequence of actions

A – Sing for 20 seconds.

B – Listen to A for 20 seconds and then shout, 'Shut up!'

A – Begin to cry. Cry for about 20 seconds.

B – Say, 'I'm sorry.' Then walk across the room and out of the door. Shut the door.

- 3 Let the two learners act out the sound script you have given them. Before the class open their eyes, ask A and B to return to their places.

Teacher: *What happened?*

Learner 1: *Brian was singing.*

Learner 2: *Then Susan shouted, 'Shut up!'*

Learner 3: *Then Brian cried.*

Teacher: *Then what happened?*

Learner 4: *Susan said, 'I'm sorry.'*

Teacher: *What happened then?*

Learner 5: *Susan walked out of the room.*

Games for Language Learning

- 4 If there is some confusion over the sequence of events, tell the class to close their eyes again and ask the two learners to repeat their performance.
- 5 Once the sequence is correctly reported, ask everyone to watch as the performers present it one last time. Comment on it as it happens using the present continuous and then ask for a description of the whole sequence using past tenses.
- 6 Ask the learners, in pairs or groups, to prepare, write and present their own sequences. Show them how to write the instructions, using imperatives, as in the example given above.

Note

Any of the sound drama sequences may be recorded. The advantage of recording the dramas is that background sound effects can be added, even if it is in an amateurish way, and this invites more creativity and participation by the learners. Also the recording can be replayed very easily. Sound recordings of mini sound dramas can be used to promote the use of all the tenses.

Using sound recordings of a mini drama to focus on different tenses

Present continuous

Ensure that each action continues long enough on the recording to be identified using the present continuous while the sound of the action is continuing.

Present simple

Present a sequence of actions which are established, e.g. daily actions or actions related to a particular activity. The question you ask then prompts the use of the present simple.

Teacher: *Here is Julia's Sunday. What does she do every Sunday morning?*
(sound of gentle snoring)

Learner 1: *She sleeps.*

Teacher: *Yes, she sleeps. She sleeps until what time?*
(sound of clock chiming eleven)

Learner 2: *Until eleven o'clock.*
etc.

Future with *going to*

Once the learners are familiar with the recording, you can keep stopping the recording and asking them what is going to happen next.

Simple past

You can pause the recording periodically to ask learners to report on short actions that have just occurred, or wait until the end of the recording to ask about them.

Past continuous

After listening to the recording, you can ask the learners to tell you about longer or repetitive actions.

Present perfect

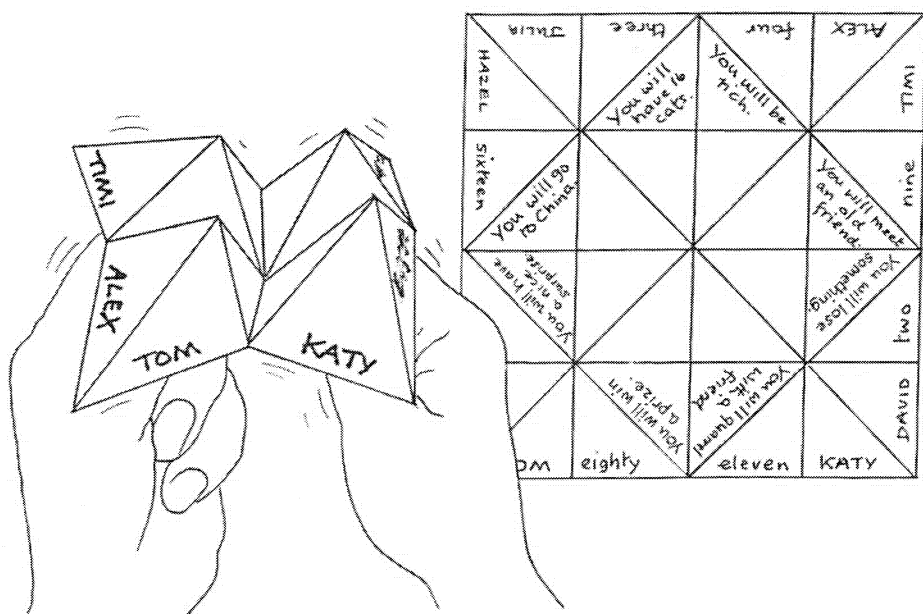
You can pause the recording as an event is completed, and ask *What has just happened?*

7.8 Paper fortune-teller

Family	IDENTIFY
Language	Asking questions with <i>Who ...?</i> and <i>What ...?</i> Reading and writing sentences containing reference to the future with <i>will</i>
Preparation	Make a paper fortune-teller. This device, folded in paper, is known to children in many countries. If you are not sure how it is made, ask some children aged nine or ten! Write names and numbers on the outside surfaces, or try using colours instead. (The fortune-teller should then be opened and closed according to the number of letters in the colour, for example g-r-e-e-n, five times.) On the inside write eight sentences referring to the future.

Procedure

- 1 Show the class your fortune-teller and tell one or two fortunes. The usual exchange between English children is as follows:
 - A: *Who do you love?* (referring to one of the names on the fortune-teller)
 - B: *Simon.*
 - A: *S-I-M-O-N* (alternately opens and shuts the device as he or she says each letter). *What number do you want?*



B: 8.

A: 1, 2, 3, 4, 5, 6, 7, 8 (alternately opens and shuts the device as he or she says each number)

What number do you want now?

B: 3.

A: (opens the flap with the number 3 written on it and reads out the fortune written beneath) *You will have 16 cats!*

- 2 On the assumption that at least some people in the class will know how to make the device and will help those who don't, ask everyone to prepare eight appropriate original sentences referring to the future. For example:

You will go to China.

You will win a prize.

- 3 Organise the making of the devices so that each learner has one, writes eight sentences referring to the future (using *will*) in the middle, and writes names and numbers on the flaps.

Note

The future tense using *will* suggests a dispassionate, cool prediction or even a command. The *going to* future tense brings the future action vividly into the present.

Variation 1 Inventing fortunes for friends

- 1 Ask learners to form groups of four or five, then to write a fortune or prediction for each member of their group. In other words, each learner writes three or four fortunes.
- 2 When the learners have completed this first step, invite them to give each of the fortunes to the learner concerned.
- 3 Invite learners to read their fortunes out to their group and comment, for example, on whether some of them are the same, or just what they had hoped for, or highly unlikely.

Notes

- The learners need not know each other well. People love having their fortunes told, even if the prediction is clearly without any foundation!
- At some future time you can ask if the fortune telling proved to be correct or not. This invites a natural use of the future in the past tense and the simple past tense.

Teacher: *John said you were going to meet a strange person. Did you meet a strange person?*

Learner: *Yes, I did.*

Teacher: *What happened?*

7.9 Why did they say that?

Family	IDENTIFY
Language	Imagining and writing explanations for exclamations and questions Listening to descriptions of extraordinary circumstances, and reacting orally with an appropriate exclamation or question

Procedure

- 1 Write ten exclamations and/or questions on the board.

Examples of exclamations and questions

No!	Good luck!	Really!
Yes!	Good luck?	Really?
Sorry!	Bad luck!	Wow!
Sorry?	Bad luck?	Not now!
Never mind!	Careful!	Of course!
Never mind?	Careful?	

- 2 Invite pairs to write a sentence explaining a reason for somebody saying one of these exclamations or questions. Ask learners to take turns reading out their sentences, and the rest of the class to identify which exclamation or question is being referred to in each case.

Example 1

Explanation: *A pet owner said to a friend, 'Would you like to kiss my tarantula?'*

Exclamation: *No!*

Example 2

Explanation: *A man told his friend he was going to get married. His friend said, 'Good luck!' And the man said ...*

Question: *Good luck?*

- 3 Ask the learners to take another exclamation and to invent an even funnier reason.
- 4 Once they are ready, invite the learners to stand up and mill about, reading out their extraordinary explanations and asking the other learners to identify the exclamation it refers to.

7.10 Objects in a box

Family Language	IDENTIFY
	Naming objects and describing them in as many ways and as much detail as possible (using adjectives, making true statements about them) Using possessives to indicate the owners of objects (optional) Guessing the name of a hidden object, using the question <i>Have you got a ...?</i>
Preparation	You will need a box or bag big enough to hold 10 small objects.

Procedure

- 1 Go round the classroom picking up about ten small objects. Ask the learners to name each object before you put it into the box or bag.
- 2 Put your hand into the box, take hold of one of the objects but do not take it out.
Teacher: *What have I got in my hand?*
Learner 1: *A comb.* (guessing, because the learners cannot see what the teacher is holding)
or: *The comb.* (if only one comb was put in the box)
Teacher: *No.*
Learner 2: *A/The watch.*
Teacher: *Yes.*
You may ask learners to guess what you're holding by telling them to ask you *Have you got a ...?*
- 3 Explain that the learner who guessed correctly has won the object, unless someone else can call out something true about it before you hand it over. Start to walk towards the learner to give them the object, and immediately change direction if another learner says something true about it, for example:
Learner 1: *It's black!* (walk towards Learner 1)
Learner 2: *It's small!* (walk towards Learner 2)
- 4 Learners may continually attempt to 'win' the object by calling out true statements:
Learner 3: *It's a silver watch.* (walk towards Learner 3)
Learner 4: *It's fast.* (walk towards Learner 4)
Learner 5: *It's ticking.* (walk towards Learner 5)
Learner 6: *It's not Big Ben.* (walk towards Learner 6)
Learner 7: *It's like a person. It has a face and two hands.* (walk towards Learner 7 and give it to Learner 7 if no other learner calls out anything before you get there)
- 5 When the game is over, make use of possessive forms in returning the objects to their owners.
Teacher: *Whose is this?*
Learner: *It's mine/his/John's.*

7.11 Where's the mouse?

Family Language	<p>IDENTIFY</p> <p>Main game Asking questions using <i>Are you</i> + preposition + place (e.g. <i>Are you on top of the cupboard?</i>) in an attempt to locate someone</p> <p>Variation Making suggestions using <i>Let's</i> + verb + object + preposition + place (e.g. <i>Let's hide the watch on top of the cupboard.</i>) Asking questions using <i>Is it</i> + preposition + place (e.g. <i>Is it under the table?</i>) in an attempt to locate something (optional) Asking questions using the present perfect (e.g. <i>Have you hidden it near the door?</i>) or the passive form (e.g. <i>Is it hidden at the back of the classroom?</i> or <i>Has it been hidden at the back of the classroom?</i>)</p>
Preparation	(optional) You may like to bring a picture showing lots of places in which a mouse could hide (see step 1).

Procedure

- 1 Invite the learners to take it in turns to imagine being a mouse. The 'mouse' should think of a hiding place in the room, or in a larger place, for example *the school* or *the town*. (Alternatively, show the class a picture and ask the 'mouse' to imagine where in the picture he or she is hiding.) Ask the 'mouse' to write down their location on a bit of paper. (This will prevent the 'mouse' from cheating!)
- 2 Challenge the other learners to ask questions to try to find where 'the mouse' is, for example:

Learner 2: *Are you in the cupboard?*
 'Mouse': No.
 Learner 3: *Are you under the desk?*
 'Mouse': No.

Variation 1 Hiding place

- 1 Send one or two learners out of the room. Discuss with the class what small object they would like to hide and where it should be hidden. For example:

Learner 1: *Let's hide this watch.*
 Learner 2: *Let's hide this coin.*
 Learner 3: *Let's hide it under the box of chalk.*
 Learner 4: *Let's hide it in the cupboard.*

- 2 When the object is hidden, call the learner(s) in and challenge them to find the object by asking questions. For example:

Learner 1: *Is it at the front of the room?*

Class: Yes.

Learner 1: *Is it on top of the cupboard?*

Class: No.

At an intermediate level, the learner(s) who went outside the classroom can be asked to use the present perfect (e.g. *Have you hidden it near the door?*) or the passive form (e.g. *Is it hidden at the back of the classroom?* or *Has it been hidden at the back of the classroom?*).

- 3 When the 'seekers' guess correctly, they should go to the place, find the object, hold it up and say: *Is it this (watch)?*

Note

As so often in games, you may decide that it will help the learners if you give examples of phrases on the board for them to make use of.

7.12 Twenty questions

Family	IDENTIFY
Language	Asking questions to acquire information in an attempt to reveal the identity of an unknown animal, person, place, object or idea

Procedure

- 1 Think of an animal, a person, a place, an object or an idea, and introduce the game as follows:

Teacher: *I am thinking of something. It is an animal / a person / a place / an object / an event / an idea.* (Choose the most appropriate label.)

Alternatively, once the learners are familiar with *Twenty questions*, you can invite one of them to start off the game. This is an advantage, because it gives you the opportunity of showing the class how to narrow down the range of possibilities.

- 2 Invite the players to put twenty questions to the acting 'question master' in an attempt to discover what they are thinking of. The questions must be put so that they can be answered by Yes or No.

Examples of questions that narrow down the possibilities

Is it bigger/smaller than a car?

Can you eat it?

Have you got one?

Would you normally find one in a house?

Is it made of (wood)?

Can it be easily broken?

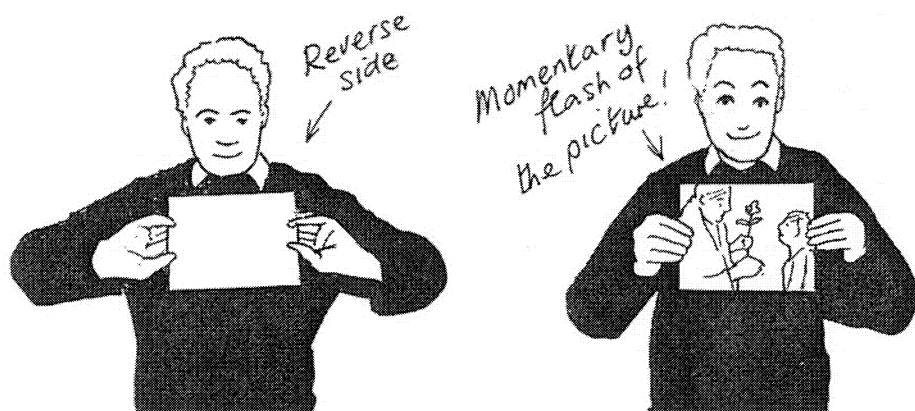
- 3 Award a point to the learners if they discover what it is in less than twenty questions. Otherwise, the point goes to the 'question master'.

7.13 Flashing a picture

Family Language	<p>IDENTIFY</p> <p>Describing pictures of which one has only seen brief glimpses, using certain tenses (as determined by your choice of picture and influenced by the questions you use to guide the learners), for example:</p> <p>Past continuous: <i>A man. What was he doing? He was running.</i></p> <p>Present continuous: <i>A man. What is he doing? He is sitting in a chair.</i></p> <p>Going to future: <i>A man. What is he going to do? He is going to jump off a building.</i></p> <p>Variation Predicting the contents of a text based on brief glimpses of its contents, indications as to its general meaning, as well as familiarity with word order and the habitual grouping of certain words. You can choose a text to focus on a grammatical point or a function.</p>
Preparation	<p>You will need a picture (from a magazine or drawn on paper or OHP transparency) no bigger than magazine-page size. Choose or draw a picture that consists of reasonably simple shapes rather than intricate details, and that requires the language you want the learners to practise in order to describe it. Mount paper pictures on card in order to be able to flick them over quickly.</p>

Procedure

- 1 Explain that you are going to test the learners' ability to see at great speed.
- 2 Hold the picture towards you and upside down, and spin it very quickly indeed so that the learners receive only a momentary flash of it. (Practise this at home! The first few 'flashes' should be really fast!) Make sure that



everyone can see it – there should be no heads in the way and the angle should not be too acute for learners on each side of the class.

- 3 Ask the class what they saw. Some will have seen nothing, but others will have seen some colours and someone might, amazingly, have seen the gist of the whole picture.
- 4 Continue to give the occasional flash, perhaps a little slower, and gradually work towards a correct description in broad terms. At no point should you confirm or deny the learners' observations. Just provoke the differences between their contributions in order to promote opinion gaps and a reason for listening and speaking.

Learner 1: *There is/was a woman.*

Teacher: *What is/was she wearing?*

Learner 1: *I don't know, but it is/was yellow.*

Teacher: *Yellow?*

Learner 2: *Orange.*

- 5 Finally, show the picture.

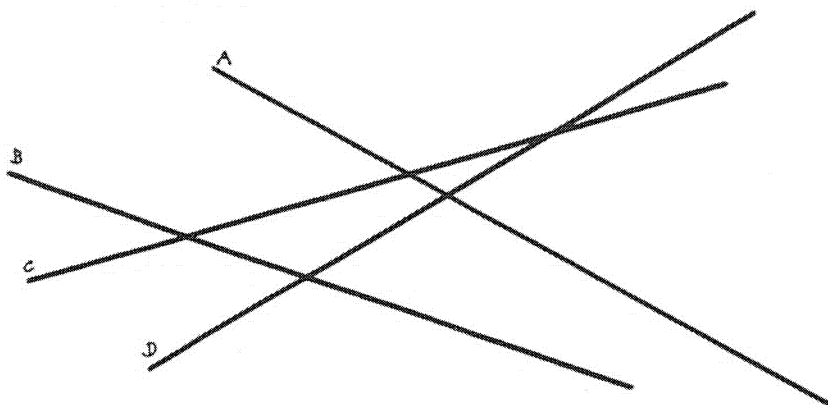
Variation 1 Flashing a text

Preparation	Find or write a short text which contains an example of the grammatical point you wish to focus on. Write the text on a card or OHP transparency.
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Flash the text and invite students to reconstruct it, based on the words they have glimpsed.

7.14 How long is it?

Family	IDENTIFY: SPECULATE, COMPARE
Language	Using comparatives (<i>bigger, smaller</i>), superlatives (<i>widest, narrowest</i>) and expressing conjecture (e.g. <i>I think...</i>) in speculating about, then judging ...
Main game	... the relative lengths of lines
Variation 1	... the relative widths of angles
Variation 2	... the relative area of squares
	The main game also involves the use of possessives (e.g. <i>John's line</i>).



Procedure

- 1 Invite four or five learners to take it in turns to draw a line on the board. Each line should be in a different colour, of a different length and be straight. (The lengths should not be too varied.) It helps the game if the lines are crossed.
- 2 Challenge the class to judge which is the longest, and which the shortest line. For example:

Teacher: *Which is the longest line, Rachel?*

Learner 1: *John's line.*

Teacher: *What do you think, Robin?*

Learner 2: *I think Mary's line is the longest.*

You will find it natural to use comparatives as you discuss the opinions put forward. For example:

Teacher: *Don't you think the red line is longer than the green line, Robin?*

Encourage the learners to use the comparative form by questioning them in the following way:

Teacher: *I think the blue line is longer than the brown line. What do you think, David?*

Learner 1: *I think it's shorter.*

- 3 After some further discussion, ask each learner to write down their judgements, for example:

The green line is the shortest line.

The red line is longer than the green line.

The brown line is longer than the red line.

The yellow line is the longest.

- 4 Finally, measure the lines and write the measurements next to them.
5 Staying with the same game and language practice, guide the learners into individual work, and then into pair work as follows.

Ask each learner to use a ruler to draw a number of coloured lines on a piece of paper. Below the lines they should write a number of sentences, some true and some deliberately false, concerning the relative lengths, for example:

The red line (A) is longer than the green line (C).

The brown line (B) is longer than the black line (D).

The green line is shorter than the brown line.

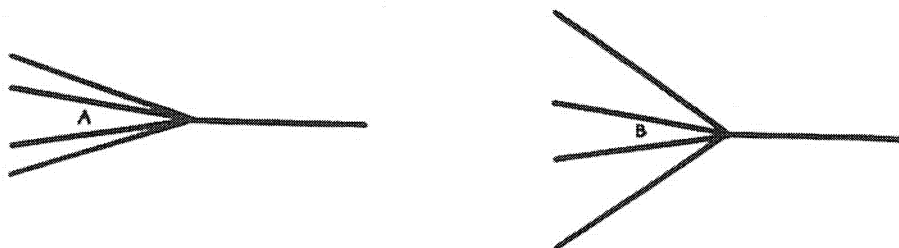
- 6 Tell the learners to exchange their papers with a partner, who must determine, judging by eye, which of the statements are true and which false.

Here is an example of a student's page.

The diagram shows four lines labeled Red, Brown, Green, and Black. The Red line is the longest, followed by the Brown line, then the Green line, and the Black line is the shortest.

	Really	False	True
The red line is longer than the green line.	x	x	✓
The brown line is longer than the black line.	✓	✓	x
The green line is shorter than the brown line.	x	✓	✓
The black line is the shortest.	x	✓	✓
The red line is the shortest.	✓	x	x
The green line is the longest.	✓	✓	x
The brown line is the longest.	x	x	✓

Variation 1 How wide is it?

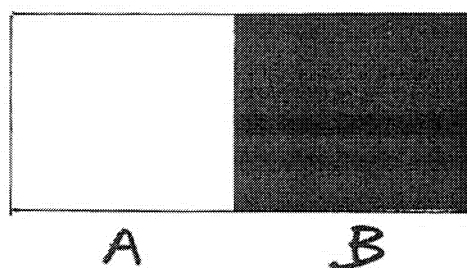


Angle A is wider than angle B. True or false?

Preparation Draw the above diagram on the board or prepare it on a poster before the lesson.

- 1 Ask the class as a whole whether angle A is wider or narrower than angle B.
- 2 Measure it, cover the outer lines and explain the illusion.
- 3 Encourage each learner to draw several examples of this type of diagram, adjusting them slightly so that they are not necessarily the same size, and then to make a true or a false statement that their partner must judge.

Variation 2 How big is it?



True or not true?

Rectangle B is bigger than rectangle A.

Preparation	Draw the above diagram on the board or prepare it on a poster before the lesson.
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- 1 Ask the class as a whole whether rectangle A is bigger or smaller in area than rectangle B. In order to decide exactly how big each rectangle is, measure two adjacent sides and multiply them to establish the area.
- 2 Encourage each learner to draw several examples of this type of diagram, adjusting them slightly so that they are not necessarily the same size, and then to make a true or a false statement that their partner must judge.

DESCRIBE

7.15 Riddles

Family Language	DESCRIBE
	Main game Writing riddles using present simple questions and statements, and solving riddles presented orally
	Variation 1 Writing riddles using present simple questions and statements, and solving riddles presented in writing
	Variation 2 Asking questions in the present simple about the characteristics of an unknown object, in an attempt to identify it

Procedure

- 1 Launch this activity by demonstrating the idea of a riddle for the class: describe something and then ask the class to say what it is. Make the first example very easy! For example:

Teacher: *It is made of glass. It is a rectangle. You can see through it. What is it?*

Class: *A window!*

Teacher: *Yes!*

Teacher: *It is an animal. It has got four legs and a tail. It barks. It eats meat and bones.*
- 2 If you would like, brainstorm on to the board words and phrases that are useful for describing things (or people) that are found in particular places, for example, the classroom, a busy street, a farmer's field. Ask the learners to write five riddles using a selection of these words and phrases.
- 3 Invite learners to take it in turns to describe something for the other learners to identify.

Useful language for describing people and animals

It is / has ...

It lives in / for ...

It eats / drinks ...

It likes / doesn't like ...

It can ...

Note

You can make this game more challenging by limiting to three, for example, the number of sentences allowed in the description.

Variation 1 Riddle and write

- 1 Invite each pair or small group of learners to write a five-line riddle describing an object, place, person or animal. Ask them to write their riddles on A5 paper and display them on the wall or on a table. Here is an example of a riddle for *cat*.

I am smaller than a big dog.

I am faster than a fat dog.

I can climb like a squirrel.

I like to lie in the sun.

I drink milk and I purr.

- 2 Invite all the learners to tour the classroom, reading and trying to solve all the other riddles.
- 3 Finally, make a book of riddles.

Variation 2 Riddles and questions

Preparation Think of several words (object, place, person or animal) that can be the basis of a riddle and write each on a separate card.
If the learners need a lot of support, write about 10 questions on a poster to help guide their queries.

- 1 Give a word card to one of the more proficient learners in the class, who must pretend to be the person or thing on the card. Tell the class:

Teacher: *Tom is pretending to be someone or something! I wonder what he is. Is he a table? Is he a chair? Is he a tree or a bird? Let's ask him questions and find out. Here are some questions you can ask. (Put up your poster of questions.)*

?????????? What am I? ???????????

I am smaller than a big dog.

Am I a mouse?



I am faster than a fat dog.

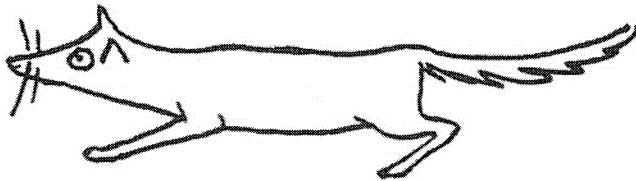
Am I a rabbit?



I can hear very well. Am I a bat?



I can see in the night. Am I a fox?



What am I?

????????????????????

Games for Language Learning

- 2 Encourage the learners to ask the 'pretender' questions, until they can name the word.

Learner 1: *How big are you?*

'Pretender': *I am small.*

An opening question if you don't identify the category yourself

Are you an object, place, person or animal?

Examples of questions about an object

How big are you?

What are you made of?

Are you valuable?

Examples of questions about an animal

Where do you live?

What do you eat?

How big are you?

Can you climb trees?

Do people like you?

Examples of questions about a person

Are you alive?

Are you a man or a woman?

What do you do?

What do you look like?

Do you appear on television?

Examples of questions about a place

Are you a building?

Where are you?

What do people do there?

CONNECT: COMPARE, MATCH, GROUP

7.16 Pelmanism (grammar)

Family
Language

CONNECT: MATCH

Matching cards containing text and/or pictures, using the language point emphasised by the set of cards utilised. (Any language point can be focussed on in this game!)

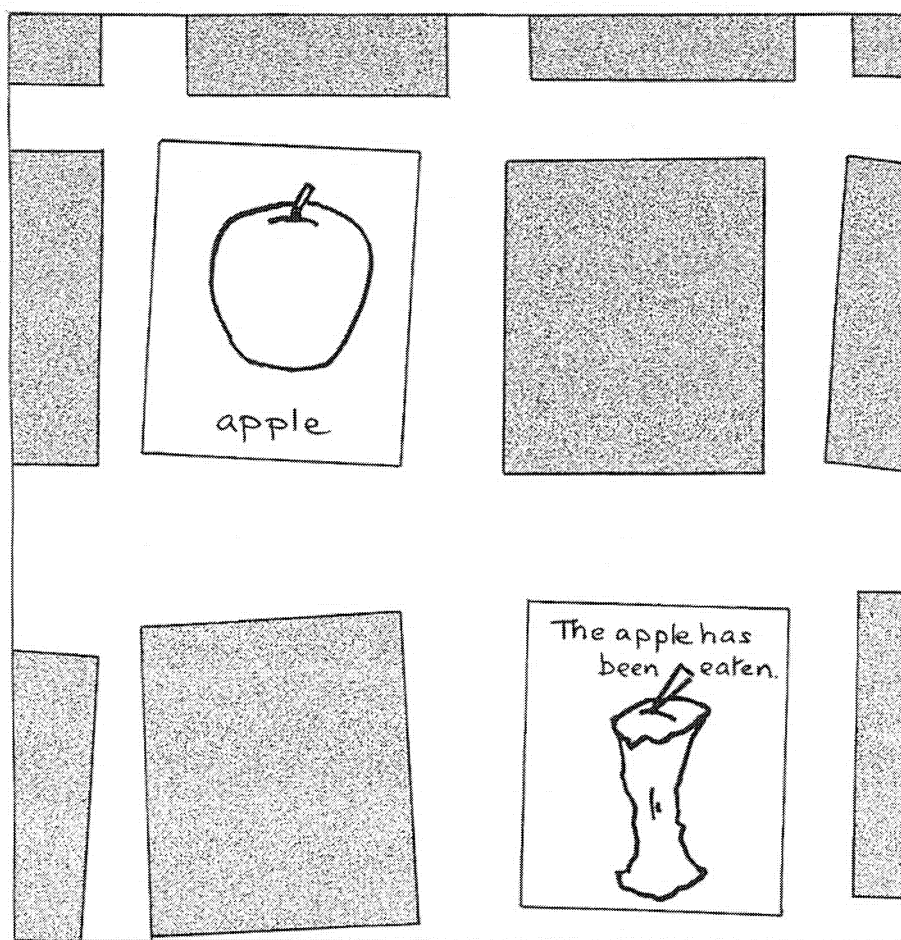
Preparation	<p>Main game Matching pairs of cards visually, challenged by the hiding of the cards' faces and the need to memorise the location of those glimpsed.</p> <p>Variation 1 Matching pairs of cards visually, challenged by the hiding of the cards' faces and the need to memorise the location of those glimpsed. Demonstrating understanding of the meaning of pairs of cards by making a sentence containing the words in question.</p> <p>Variation 2 Searching for the owner of a card matching one's own by offering and requesting information orally and visually.</p> <p>Variation 3 Preparing question and answer cards, and challenging others to match them orally or visually.</p> <p>Make a set of 10 pairs of cards for each group of three to four players. Alternatively, ask the learners to make the cards themselves. The latter is both time-saving for you and more involving for the learners. The pairs of cards can relate to each other in a range of ways, according to the language needs of the learners. (See below for examples of different types of matching pairs.)</p>
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Examples of matching pairs

English word / gapped sentence (e.g. *on* / *We play football ... Sundays.*)
 adjective / comparative form (e.g. *happy* / *happier*)
 noun / adjectival form (e.g. *help* / *helpful*)
 adjectives / adverbial form (e.g. *slow* / *slowly*)
 infinitive / past tense form (e.g. *stand* / *stood*)
 word / opposite (e.g. *kind* / *unkind*)
 two halves of one sentence pattern (e.g. *I get up* / *every day at seven o'clock.*)
 active / passive (e.g. *hear* / *be heard*)
 sentence / reported speech version (e.g. *What's wrong?* / *He asked me what was wrong.*)
 two halves of a phrasal verb (e.g. *look* / *after*)
 part of speech / example (e.g. *past tense* / *ran*)
 invention / date (e.g. *telephone* / *was invented in 1876*)

Note

This game is called Pelmanism in Britain and Concentration in North America.



Procedure

- 1 Invite the learners to form groups of three or four. Give each group a set of cards, and help them become familiar with the pairs. A simple way to do this is to invite them to muddle all the cards face up and then see how quickly they can pair them together.
- 2 Ask the learners to shuffle the cards and lay them *face down* so that the pictures and/or writing on the cards cannot be seen. It doesn't matter if the players see the cards being put down and if they try to remember where the pairs were placed.
- 3 The first player then picks up two of the cards. If they think their cards match, they make some appropriate comment to the others, before picking them up. For example:

Player 1: (pointing to the back of a card) *Apple!* (turns over the picture ... if it is the picture of the apple then they leave it turned over) (pointing to the back of another card) *The apple has been eaten!* (turns over the card ... if the picture and the text make a pair, the player leaves them turned over)

- 4 If the others agree that the cards are a pair, the player keeps them and takes another turn.
- 5 When two cards are picked up which do not match, they must be shown to the other players and replaced in exactly the same position from which they were taken. Then the next player has a turn.
- 6 This continues until all the cards have been paired off. The player with the most pairs is the winner.

Notes

- This is one of the richest families of language-learning activities ... and so easy to offer to the learners. Note that it is possible to do matching entirely by reading and writing. It is not a minor point that we are suggesting that each item is written on its own card. The physical handling of these cards is a key and a gateway to better learning for many people. They can 'get a grasp' of the idea.
- Matching cards, once prepared, can be used again and again. If you laminate them they will last even longer and look smart.
- Card-matching games can be used by you in classwork, but they are so flexible that you can also have packets of them ready to give to individuals or groups of learners who finish activities before the others.
- To reduce arguments, make a key for each set of cards so that the learners can check against the key if there is any dispute.
- You can complicate the game by making the examples very close or by including extra word cards that have no partner.
- In most countries small printing houses throw away thousands of strips of card. These are perfect for matching card games.

Variation 1 Phrasal verbs

In this variation, the cards used should be verbs that can be paired with prepositions to make phrasal verbs.

- 1 Allow play to proceed as in the main game above.
- 2 Challenge learners who succeed in turning over two cards that match to make a sentence with the phrasal verb. If the sentence is grammatically

Games for Language Learning

correct they win a point. You might like to ask the learners to write down their sentences in order to allow you to judge their correctness.

Variation 2 Knowledge quiz

- 1 Invite pairs of learners to create sets of cards containing general knowledge questions and answers.
- 2 Ask the learners to exchange sets of cards with each other and attempt to answer the questions, either orally or by physically matching the cards.
- 3 If a set of questions is particularly difficult for the pairs who try to answer them, then the same set of questions can be given to the class as a whole.

Here are three types of subject with a few examples:

General knowledge

Where is the Taj Mahal?	It's in India.
Where was Tolstoy born?	In Russia (at Yasnaya Polyana).
What is the capital of Scotland?	Edinburgh.
How many players are there in a cricket team?	Eleven.
Who painted 'Guernica'?	Picasso.

Jokes

Which king of England wore the largest shoes?	The one with the largest feet.
What can you have when someone has taken it?	A photograph.
What is the difference between a nail and a bad boxer?	One is knocked in, the other is knocked out.
Waiter, there is a dead fly in my soup!	Yes, sir, it's the hot water which has killed it.

Cause and effect

What would happen if the sun lost its heat?	All living things would die.
What happens if we combine oxygen and hydrogen?	We get water.
What happens when we add blue to yellow?	It turns green.

7.17 Bingo grammar

Family
Language

CONNECT: MATCH

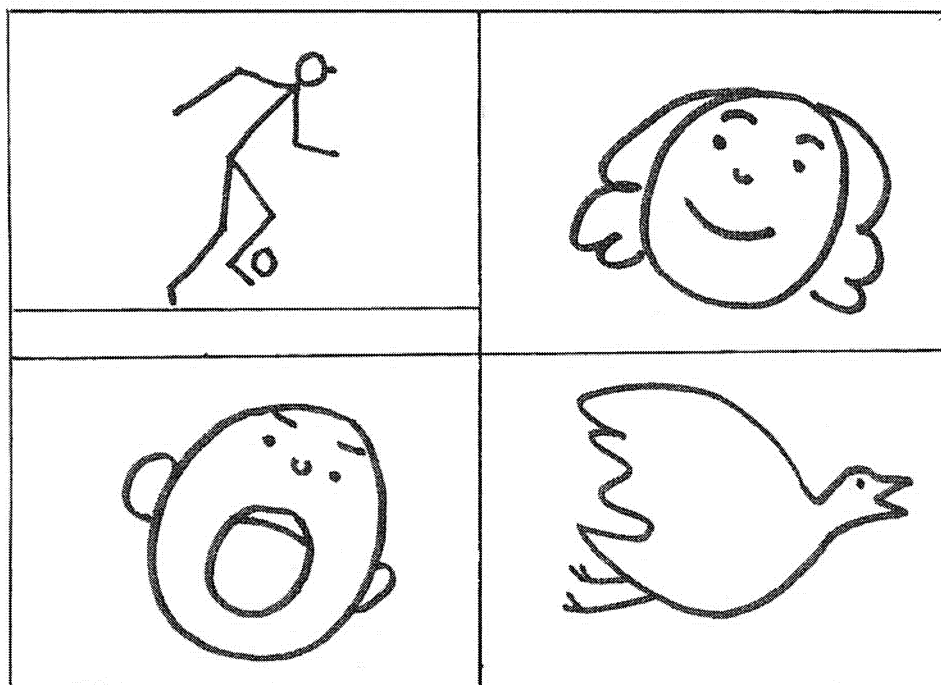
Matching randomly-chosen information offered orally with written or pictorial information on cards that can be manipulated by hand
Focussing on *any* language point.

Main game Making sentences in the present continuous indicating physical actions (e.g. *A woman is smiling*), and doing sketches that represent these sentences

Matching spoken sentences with sketches

Variation 1 Matching spoken determiners (*a, an, some, any*) with written names of foods.

Variation 2 Matching spoken words with written names of parts of speech (e.g. *verb, article, noun, adverb, adjective, pronoun, preposition, conjunction*, etc.; *verb of motion, verb – past tense, plural noun, singular noun*, etc.).



Procedure

- 1 Brainstorm twenty sentences in the present continuous indicating physical actions and write them on the board, for example:
A footballer is kicking the ball.
A woman is smiling.
A boy is shouting.
- 2 Ask the learners to make a Bingo grid by dividing a piece of paper into four squares. Tell them to choose any four of the sentences and illustrate them with quick sketches, one in each square. Give them exactly 10 seconds to make each of the drawings. You must do this or the learners will not be ready at the same time.
- 3 The game is then played as follows: you call out the sentences in random order and the learners cross out the pictures sketched on their Bingo grid if they illustrate the sentences you call out.
- 4 When a learner has crossed out all of his or her pictures, he or she shouts *Bingo!*
- 5 Play the game several times to give each learner the chance to do well and, of course, to give more practice in the chosen language form.

Note

By using pictures, the learners' attention is focussed on the meaning of the sentences.

Variation 1 Bingo parts of speech

Preparation	Make a list of words or set of cards representing different parts of speech.
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Procedure

- 1 Ask the learners to draw a Bingo grid of four or six squares (or 'boxes') on an A4 piece of paper.
- 2 Tell each learner to decide which parts of speech they are going to listen out for and write one into the top of each of their boxes. They might choose from: verb, article, noun, adverb, adjective, pronoun, preposition, conjunction, etc. Such distinctions as 'verb of motion', 'verb – past tense', 'plural noun', 'singular noun', etc. may of course be added with your guidance. You can in this way give practice in the recognition and identification of *any* parts of speech. A learner might decide to have more than one box for a given part of speech.

- 3 As you call out words, the learners write them into the correct square on their grid. They only need one word in each box in order to say *Bingo*!
- 4 Make sure you keep a record of the words you have read out.

For more matching games and topics that can be used in the Bingo game see the examples of matching pairs in 7.16 Pelmanism (grammar). In *Bingo*, you call out one of the pairs, and the learners tick off the other one if it is on their Bingo grid.

ORDER

7.18 Delete a word

Family	ORDER
Language	Deleting words from a sentence without compromising grammatical correctness
	Reading out loud, using appropriate stress, rhythm and intonation
	Discussion of meanings and changes in meanings
	Making suggestions; agreeing and disagreeing
Preparation	Select or write a complex sentence appropriate to the proficiency level of your learners. (optional) Copy the sentence on to strips of card, one card per word. (Although preparing strips of card requires a little preparation time, it is preferable to using the board since the game can be played more easily this way.)

Procedure

- 1 Write a complex sentence on the board, or on strips of card (one word per strip), which you should then affix to a wall or display board.
- 2 Tell the learners that the object of the game is to take the given sentence and reduce it, step by step, to the shortest possible length that is still grammatically correct and makes sense.
- 3 At each step, a deletion must be made that entails (a) the removal of one word, or (b) the removal of two or three consecutive words. (Two or three words that are separated in the sentence by other words may *not* be deleted.) The punctuation of the sentence may be altered at any time as required, and the meaning of the increasingly short sentences that result from the deletions may also be altered, i.e. may be different from the meaning of preceding sentences. (It would, in fact, be virtually impossible to play this game without altering meanings!) Deletions that would make the sentence ungrammatical are, of course, not allowed.

Games for Language Learning

- 4 Encourage the learners, working together as a class, to suggest which word or words to delete. When they do this they should also read out the new sentence or phrase that would result from the deletion, using appropriate stress, rhythm and intonation, so that the others can *hear* as well as see before judging whether the suggestions are acceptable.

If strips of card are used, as recommended above, it is easier to manage discussion of suggestions from the class as to which word or words might be deleted. Suggestions which prove unacceptable can be more quickly corrected – by you replacing the word strips which you have just removed – than if you used board and chalk, which might entail a good deal of rubbing out and writing in of words.

- 5 Towards the end, it may be a matter of debate as to whether what is left constitutes a valid sentence or phrase. Once everyone agrees that no further deletions can be made, announce that they have brilliantly succeeded in reducing the sentence!

Example of a text for reduction

Consider the following sentence, from a children's version of *Robinson Crusoe*:
Nearly everything in the ship was spoiled by the sea water, though I managed to save some casks of wine, a kettle, a spade, an axe and a pair of tongs.

Example of how the text might be reduced

One word removed:

Everything in the ship was spoiled by the sea water, though I managed to save some casks of wine, a kettle, a spade, an axe and a pair of tongs.

A later step:

The ship was spoiled by water. I managed to save wine and tongs.

After yet more deletions, the sentences can be further reduced to:

The ship managed.

7.19 Word by word

Family Language	ORDER Making phrases and sentences orally, word by word, in cooperation with others, paying particular attention to grammar rules
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Procedure

- 1 Tell the learners to form groups, then ask the first player in each group to say a word. Alternatively, say a word yourself, so that all groups start off the same.
- 2 Choose one learner in each group to act as secretary and write down the first word, then the rest of the words as play advances.
- 3 Ask the next learner to add a word that will make some sort of sense when put either in front of the first word or after it, and to say the two words together for the other players in the group to hear.
- 4 The following player has to add a word that will make sense when put *in front of* or *after* the previous two words, and to say the resulting phrase of three words.
- 5 Encourage the learners to continue building the sentence orally, word by word, passing it round and round the group in this manner until they have made as long a sentence as possible. For example:
 Learner 1: *Cat.*
 Learner 2: *Black cat.*
 Learner 3: *Black cat climbs.*
 Learner 4: *The black cat climbs.*
 Learner 5: *The black cat climbs high ...*
- 6 Finally, in a class discussion, ask all the group secretaries to read out their completed sentences, and the rest of the class should judge as to whether they are grammatically well formed (even if incomplete) and make sense.

REMEMBER

7.20 Picture the scene

Family Language	REMEMBER Main game Describing a picture from memory, focussing on people's appearance, actions and surroundings, using the past simple (e.g. <i>I saw a man</i>) and past continuous (e.g. <i>He was standing at a bus stop</i>)
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Preparation	Variation 1 Preparing and asking questions about the appearance, actions and surroundings of people in a picture, and answering this type of question, using the past simple (e.g. <i>What did you see in the picture? I saw a man</i>) and past continuous (e.g. <i>What was he doing? He was standing at a bus stop</i>)
	Variation 2 Describing from memory what someone was wearing using the past simple (e.g. <i>She had a green sweater on</i>) and past continuous (e.g. <i>He was wearing a baseball cap</i>)
	Variation 3 Describing the appearance and actions of performers from memory, using the past simple (e.g. <i>They stole the box of chalk</i>) and past continuous (e.g. <i>They were wearing ski goggles</i>)
	Find a picture of a busy street scene, for example, from a magazine, tourist brochure, road safety publication, etc.

Procedure

- 1 Before showing the picture, ask if any of the learners have witnessed an accident or crime in the street. Discuss with the class the difficulties of being a reliable witness.
- 2 Then tell them that you are going to show them a picture of a street for a few seconds and that they must try to remember as much of it as they can.
- 3 If the picture is big, show it from the front of the class. If it is small, walk slowly about the class, letting the learners look at it as you pass.
- 4 Hide the picture and ask the learners to tell you what they saw. You may have to prompt the learners or cross-check their answers. For example:

Teacher: *What did you see in the picture? What can you remember?*

Learner 1: *I saw a man ...*

Teacher: *Yes. What was he doing?*

Learner 1: *He was standing at a bus stop.*

Teacher: *Was anyone else standing at the bus stop?*

Learner 2: *Yes, a boy.*

Teacher: *Can you tell me what the boy was wearing?*

Learner 2: *He was wearing a T-shirt and jeans.*

Teacher: *Was he really wearing a T-shirt?*

Learner 3: *No, I think it was a jersey.*
- 5 Finally, show the picture to the class again.

Note

In case the learners find it difficult to talk about the picture, have a number of questions ready.

Variation 1 Picture in groups

Preparation	You will need a picture of a scene containing objects and people for each group of learners.
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- 1 Give each group a picture of a scene including objects and people. They must prepare 10 to 15 questions on this picture.
- 2 Then ask one learner to show their group's picture to another group for 30 seconds.
- 3 *Either* ask the two groups to join together and invite the first group to ask their questions, *or* ask each of the learners from the first group to find a partner from the second group, and put their questions to them.

Variation 2 Clothes

Preparation	You will need a collection of clothing and accessories (e.g. sunglasses, gloves) large enough for learners to wear over their normal clothes.
--------------------	---

- 1 Give the collection of clothing and accessories to one learner, and ask them to leave the classroom and put on some of the items.
- 2 Invite them to come into the classroom for a few seconds before going out again.
- 3 Ask the class to try to describe what their classmate was wearing.

Variation 3 A mini drama

Preparation	Arrange for a smash-and-grab raid in the classroom! Before the lesson starts, explain your plan to two learners. Tell them to dress up in strange clothes, enter the classroom, seize a variety of objects, putting some into a bag, others into their pockets, and carrying the remainder. They should then leave the classroom. The whole 'raid' should not take more than a few seconds. Alert the 'thieves' to the fact that everyone needs to be able to see what they are doing. So, they should not turn their backs on the class, for example.
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Games for Language Learning

- 1 Stand back in mock helplessness as the 'raid' takes place.
- 2 Once the 'raid' is over, ask the class to describe the appearance and actions of the 'thieves', and to tell you which objects were 'stolen'.

7.21 Kim's memory game (Variations 6 and 7)

See 6.12 Kim's memory game for the main game and Variations 1 to 5.

Variation 6 Present perfect, past simple, prepositions

Language	Detecting and describing changes in position orally using the present perfect (e.g. <i>You've put ...</i>), past simple (e.g. <i>It was ...</i>), and prepositions (e.g. <i>next to ...</i>)
Preparation	You will need a collection of objects, as in the main game. (See also step 1 below.)

- 1 Place six to eight objects on a table. Make sure that several of them are positioned, for example, on top of, underneath, next to, and/or inside other objects.
- 2 After 20 seconds, ask the learners to look away. Change the position of one of the objects.

Teacher: *What have I done?*

Learner: *You've put the tape underneath the dictionary.*

Teacher: *And where was it?*

Learner: *It was next to the watch.*

Variation 7 Present perfect and comparisons

Language	Detecting changes made to a drawing and describing them orally using the present perfect and comparatives (e.g. <i>You've made the tree taller.</i>)
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- 1 Instead of using objects or prepared pictures, as in the main game, ask a number of learners to draw some simple objects on the board. Some of the objects might have colour on them.
- 2 Tell the learners to close their eyes whilst you, or a learner, *change* some of the drawings, making them longer or shorter, fatter, taller, greener, etc.

- 3 Challenge the class to tell you what you have done. For example:

Teacher: *What have I done?*

Learner: *You've made the tree taller.*

or:

Teacher: *What is different?*

Learner: *The tree is taller.*

Note

The learners can play the same game in pairs using paper, pencil and rubber.

CREATE

7.22 Alibis

Family	CREATE
Language	Collaboratively making up an alibi accounting for one's location, actions and motivations for a three-hour period of time, and attempting to memorise all the details Independently narrating invented past events and answering questions about them as accurately as possible, using the past simple in both cases Asking questions about past events, using the past simple

Procedure

- 1 Invite learners to work in pairs, imagining that they have to create an alibi for a given evening. Tell them they must produce a story that accounts for every minute between 7 p.m. and 10 p.m. during the evening, then try to memorise all the information they have invented.
- 2 When the learners have prepared their alibis, tell one pair that they are now being called into the police station for questioning. Ask one of the two 'suspects' to wait outside while the other faces the rest of the class. Encourage the class to question the first 'suspect' at length to find out the details of the alibi.
- 3 Invite the second 'suspect' in, and let the class subject him or her to a similar interrogation, attempting to find inconsistencies in the 'stories' and looking for contradictions between them. If they find any, the alibi is broken and the class wins. If not, the two who made up the alibi win.

Examples of questions that the class might prepare, and then use when interrogating the 'suspects'

Where were you at 7.15 p.m?

Who else was there?

What time did you leave?

What did you do next?

Why did you go there?

Did you speak to anyone?

How much did it cost?

Who paid?

Did you get any change?

When did you leave?

How did you get home?

Note

An alternative procedure is to divide the class into two interviewing teams. Each team takes it in turn to interview each learner. A time limit is given, for example, five minutes. The first team to note an inconsistency wins. If neither team notes an inconsistency between the statements of the two 'accused' then they are proclaimed innocent and free to go!

7.23 Passing on a story

Family
Language

CREATE

Making up stories collectively, using the past simple and past continuous as well as a wide range of language points

Procedure

- I Explain to the learners that you are going to begin a story and that they must continue it, each learner in turn adding a sentence or part of a sentence. Make sure to include a verb in the past tense in your starting phrase or sentence, so the learners will continue the story in the past. You can contribute to the story periodically if you feel it would help to give it a boost.

- 2 Retell the story with each learner contributing his or her sentence, in sequence.

Teacher: *I saw a horse sitting ...*

Learner 1: *... in the kitchen.*

Teacher: *It was eating ...*

Learner 2: *... a piece of cake ...*

Learner 3: *... and drinking tea from a bucket.*

Teacher: *I said ...*

Learner 4: *'Don't you have milk in your tea?'*

- 3 When the story is finished, ask the learners to write their version of it.

Variation 1 Remembering and continuing a story

Follow the same game procedure as above, only in this variation ask each learner to remember and repeat all the previous contributions! This should not be seen as a test! Learners may help a classmate who is stuck.

Some examples of sentences you might begin the story with

In the middle of last night I was lying in bed when I heard a strange noise ...

Last Saturday I went to the shops and I saw ...

I opened the door and there was ...

The woman was crying, and she said ...

I heard the wolves howling ...

7.24 Interrupting a story

Family	CREATE
Language	Asking questions, using present, past or future tenses according to the tense forms the storyteller uses

Procedure

Try to tell a story or describe an experience in less than five minutes.

Challenge the learners to prevent you from doing so by interrupting you with questions about the story (any questions!) which you must stop your storytelling to answer.

Games for Language Learning

Teacher: *There was a man who ...*
Learner 1: *What was his name?*
Teacher: *Henry.*
Learner 2: *What was his family name?*
Teacher: *Ponsonberry.*
Learner 3: *What did he eat for breakfast?*
etc.

Note

You might like to divide the class into two teams and give them one point for every question asked.

7.25 Pattern poems

Family Language	CREATE Using the present simple for everyday activities (e.g. <i>I get up at seven o'clock</i>), and contrasting them with activities in progress, using the present continuous (e.g. <i>I am lying in bed</i>), following a model provided to channel the poet's creativity Focussing on almost any language point through the writing of poetry
Preparation	The poetry-writing activity presented here requires almost no preparation. You need only choose a 'frame' in which poems can be created, and concentrate on the intended language focus. Possible 'frames' are presented below.

Procedure

- 1 Help the learners to brainstorm a few sentences, using the present simple tense, about their everyday lives. Write these sentences on the board.
- 2 Ask the learners to write five more sentences of their own.
- 3 Invite the learners, working in groups of four, to select a total of four of the sentences taken from any of the ones they have written. They should write them in a list under the first line of *Every day*.
- 4 Next, tell all the groups that they should add a new line, *But now, but now*.
- 5 Encourage the learners to brainstorm together at least ten sentences containing the present continuous. Their sentences should represent their ideal dream alternatives to their everyday lives!

- 6 Ask the learners to choose four of their present continuous sentences and list them under *But now, but now*.
- 7 Invite the learners to compose a line to finish off their poem.
- 8 Finally, ask each group to find a dramatic way of performing their poem for the class.

Every day,

I get up at seven o'clock.

I get dressed.

I eat my breakfast.

I go to school.

But now, but now,

I am lying in bed.

I am listening to some music.

I am eating chocolate.

And I am thinking of my friends.

It's Sunday.

Sometimes,

I sing and

Run in the mountains and

Swim in the lakes and

Fly and

Dream.

But now, but now,

I'm sitting in school.

I'm not

*Singing and running and swimming and flying and
dreaming.*

**Possible frames of patterns and tenses as a basis for writing poems
based on repetition**

Friendship is ...

I have always ... but in future I will ...

I would have liked to ... but I didn't.

He can run faster than me ... but I can ...

If I were a swallow I would fly to ...

I wish I had ... but I don't ...

2 Questions and answers

2.1 Warming-up exercises

<i>Activity</i>	<i>Topic type</i>	<i>Level</i>	<i>Organisation</i>	<i>Preparation</i>	<i>Time in minutes</i>
1 Names	pers./fact.	beg.	class	yes	5–10
2 Name circle	pers./fact.	beg.	class	no	5–10
3 Name tags	pers.	int.	indiv.	yes	10–15
4 Identity cards	pers./fact.	int.	pairs	Part 2	10–30
5 Trademark	pers.	int.	indiv.	yes	15–20
6 Three adjectives	pers.*	int.	indiv./class	no	10–15
7 Stem sentences	pers.	int.	indiv.	Part 2	15–20
8 Choosing pictures	pers.	beg./int.	indiv.	yes	15–20
9 Clusters	fact.	beg./int.	class	yes	15–30
10 Groupings	pers./fact.	beg./int.	class/groups	Part 2	5–10
11 Back to back	pers.	beg.	pairs	no	10–20
12 Similar and different	pers.*	int.	pairs	no	10–20

pers. = personal; pers.* = more intimate; fact. = factual; beg. = beginners; int. = intermediate; indiv. = individuals; groups = small groups; pairs = two people working together; class = everybody working together; Part 2 = material for the exercise is to be found in Part 2.

When people have to work together in a group it is advisable that they get to know each other a little at the beginning. Once they have talked to each other in an introductory exercise they will be less reluctant to cooperate in further activities. One of the pre-requisites of cooperation is knowing the other people's names. A second one is having some idea of what individual members of the group are interested in. One important use of warming-up exercises is with new classes at the beginning of a course or the school year. If you join in the activities and let the class know something about yourself, the students are more likely to accept you as a person and not just as a teacher. A second use of warming-up activities lies in getting students into the right mood before starting on some new project or task.

However, even warming-up activities may seem threatening to very shy students. In particular, exercises in which one person has to speak about himself in front of the whole class (e.g. No. 5 *Trademark*) belong in this category.

You can reduce the strain by reorganising the activity in such a way that the student concerned is questioned by the class, thus avoiding a monologue where the pressure is on one person only. Students often find pair work the least threatening because everybody is talking at the same time and they have only got one listener. Depending on the atmosphere in your classes, you may wish to modify whole-class exercises to include pair or group work.

A number of warming-up exercises, (e.g. No. 8 *Choosing pictures*, No. 9 *Clusters*, No. 10 *Groupings*, No. 11 *Back to back* and No. 12 *Similar and different*), are also suitable for light relief between periods of hard work. No. 10 *Groupings* contains a lot of ideas for dividing students into groups and can precede all types of group work.

Most of the warming-up exercises are suitable for beginners because they do not demand more than simple questions and answers. But the language content of the exercises can easily be adapted to a higher level of proficiency.

The following activities which are described in later sections can also serve as warming-up exercises: No. 13 *Self-directed interviews*, No. 20 *Most names*, No. 41 *Go and find out*, No. 42 *Find someone who . . .*, No. 75 *Four corners*. There are further suggestions in Moskowitz 1978.

1 Names

<i>Aims</i>	<i>Skills</i> – speaking <i>Language</i> – questions <i>Other</i> – getting to know each other's names
<i>Level</i>	Beginners
<i>Organisation</i>	Class
<i>Preparation</i>	As many small slips of paper as there are students
<i>Time</i>	5–10 minutes
<i>Procedure</i>	<i>Step 1</i> : Each student writes his full name on a piece of paper. All the papers are collected and redistributed so that everyone receives the name of a person he does not know. <i>Step 2</i> : Everyone walks around the room and tries to find the person whose name he holds. Simple questions can be asked, e.g. 'Is your name . . .?' 'Are you . . .?' <i>Step 3</i> : When everyone has found his partner, he introduces him to the group.

Variations 1: No direct questions of the type 'Are you . . .?' may be asked. Students have to find out by asking, e.g. 'Have you got more than one first name?' 'Does your surname end with an "e"?' 'Are your initials F. K.?'

2: Step 3 is expanded. When everyone has found his partner, he asks him a few questions about his family, background, hobbies, etc. When he introduces him to the group, these are mentioned as well.

2 Name circle

Aims *Skills* – speaking

Language – statements (This is . . ., I'm . . ., That's . . .)

Other – learning each other's names, memory

Level Beginners

Organisation Class sitting in a circle; maximum of 25 students

Preparation (For variation 2: toy animal)

Time 5–10 minutes

Procedure The teacher begins by giving her name. The student sitting to the left of the teacher continues by first pointing at the teacher and saying, 'This is Fred Smith/Mrs Henderson,' then at himself giving his own name. In this way everybody in the circle has to give the names of all the people sitting to their right before introducing themselves.

Variations 1: Those students whose names have been forgotten by the person whose turn it is, have to stand up. They may sit down again when their names have been recalled correctly.

2: A toy animal can be used to relax the atmosphere. It is handed from one person to the next in the circle and likewise introduced each time.

3: With more advanced learners more complex statements can be used, e.g. 'The girl with the green pullover is Jane. The boy with the glasses sitting next to her is Jim.'

3 Name tags

Aims *Skills* – speaking

Language – questions, giving reasons, expressing likes

Other – getting to know each other

Level Intermediate

Organisation Individuals

Preparation Sheets of stiff paper in different colours, scissors, thick felt pens, masking tape

Time 10–15 minutes

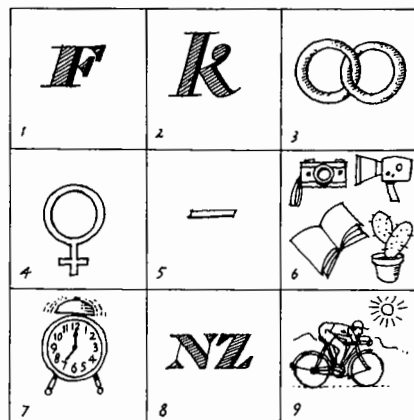
Procedure *Step 1:* Students cut out name tags for themselves in the shapes and colours that they feel suit them best. They write their names on the tags, fix them to their clothes with masking tape and start walking around the room.

Step 2: For a few minutes all the students just walk around and look at each other's name tags. They then pick out somebody whose tag they find interesting and talk about the colour and shape of their tags. Each student should try and talk to at least five other students.

Variations 1: After each student has made his name tag, all tags are collected and redistributed at random. The students fix the 'wrong' tags to their clothes on the right side of their chests. Again the students circulate and try and find the owner of the tag they are wearing. The correct tags are then fixed on the left side and a short conversation about the shape and colour of the tag follows. According to the level of achievement in the class the types of questions can be varied.

2: 'Mystery name tags' are used instead of proper name tags. First of all the class agrees on the type of information that should be given on the name tags. (e.g. 1 first name(s), 2 surname, 3 marital status, 4 children, 5 pets, 6 hobbies, 7 pet hates, 8 favourite country, 9 where the person would like to be right now) Each student now draws/writes a 'mystery name tag', by encoding the information for these nine points in abbreviations or symbols.

Example:



4 Identity cards

- Aims** *Skills* – speaking (writing)
Language – questions about personal data
Other – introducing someone else to the group, getting to know each other
- Level** Intermediate
- Organisation** Pairs
- Preparation** As many identity cards as there are students (see Part 2)
- Time** 10–30 minutes
- Procedure** *Step 1:* The students are grouped in pairs (see No. 10 *Groupings* for ideas) and each of them receives a blank identity card.
Step 2: The two students in each pair now interview each other in order to fill in the blanks on the identity card.
Step 3: Each student introduces his partner to the class using the identity card as a memory aid.
- Variations** 1: The paired interviews can be conducted without identity cards. Each student must find out those things from his partner which he thinks are important or interesting.
2: The task ‘Find out five things about your partner that one could not learn just by looking’ can be given before the interviewing starts.
3: Each student draws a portrait on the identity card. All the cards are exhibited on the classroom wall.
4: If these interviews are done at the beginning of a course or seminar a question about individual expectations can be added.
5: With a very simple identity card this activity is suitable for beginners as well. An appropriate card might look like this.

Example:

name:	three things I like:
family:	
hobbies:	three things I don't like:
something I'd like to do:	

5 Trademark

<i>Aims</i>	<i>Skills</i> – speaking <i>Language</i> – giving and asking for personal information, stating likes and dislikes <i>Other</i> – getting to know each other
<i>Level</i>	Intermediate
<i>Organisation</i>	Individuals
<i>Preparation</i>	Overhead projector and as many transparencies as there are students, watersoluble OHP pens (alternatively: pieces of A4 paper and felt pens)
<i>Time</i>	15–20 minutes
<i>Procedure</i>	<i>Step 1:</i> Each student receives a blank transparency and a pen. Students are asked to draw ‘trademarks’ for themselves which tell something about their personalities. <i>Step 2:</i> Taking turns each student places his transparency on the OHP and explains his ‘trademark’ to the group. The others may ask questions.
<i>Variations</i>	Instead of having each student explain his drawing, every drawing can be given a number and shown for a short time while students suggest whose trademark it could be.
<i>Remarks</i>	This activity can be used both in newly formed groups as an icebreaker and in groups which have been working together for a while.

6 Three adjectives

<i>Aims</i>	<i>Skills</i> – speaking <i>Language</i> – making conjectures, agreeing and disagreeing, giving reasons <i>Other</i> – getting to know each other better
<i>Level</i>	Intermediate
<i>Organisation</i>	Individuals, class
<i>Preparation</i>	None
<i>Time</i>	10–15 minutes
<i>Procedure</i>	<i>Step 1:</i> On a piece of paper each student writes down three adjectives which he feels describe himself. All the papers are collected. <i>Step 2:</i> The teacher (or a student) reads out the papers one after the other. With each set of adjectives the group speculates who wrote them. The student concerned should be free to remain anonymous.

- Variations** This activity can also be used to assess the atmosphere in a group at a particular time. Then each student is asked to write down three adjectives which characterise his state of mind.
- Remarks** It may be advisable to revise suitable adjectives beforehand. (An extensive list can be found in Moskowitz 1978, p. 242.) The following adjectives are likely to be known after two or three years of learning English:
active, alive, angry, awful, bad, beautiful, big, black, blond, blue, boring, brown, busy, careful, cheap, clean, clever, cold, dangerous, dark, dead, deep, difficult, dirty, easy, empty, exact, exciting, expensive, fair, famous, fantastic, far, fast, fat, fit, free, friendly, funny, golden, good, great, green, grey, happy, hard, high, hungry, ill, intelligent, interested, interesting, international, jealous, late, left, little, lonely, long, loud, lovely, lucky, nasty, near, neat, new, nice, noisy, nosy, old, open, orange, polite, poor, pretty, quick, quiet, ready, red, right, rough, rude, short, slow, small, special, strange, strong, stupid, sweet, tall, terrible, thick, thirsty, tiny, tired, unfair, unfriendly, unhappy, warm, weak, wet, white, wild, wrong, yellow, young.

7 Stem sentences

- Aims** *Skills* – reading comprehension, writing, speaking
Language – basic grammatical structures, asking someone to do something
Other – getting to know each other better
- Level** Intermediate
- Organisation** Individuals
- Preparation** One handout for each student (see Part 2)
- Time** 15–20 minutes
- Procedure** *Step 1:* Each student receives a copy of the handout. He is asked to fill it in.
Step 2: Individual students ask others to read out certain sentences. Students may refuse if they feel their answers are too personal. A short discussion with other members of the group sharing their ideas can follow.
- Variations** 1: All completed handouts are collected. Each handout is read out and its author guessed.
2: The students put on their completed handouts like

- name tags. Then they walk around the room and talk in pairs or small groups about their views and feelings.
- Remarks* Students are allowed to refuse to fill in sentences.

8 Choosing pictures

- Aims* *Skills* – speaking
Language – giving reasons, expressing likes and dislikes
Other – fun
- Level* Beginners/intermediate
- Organisation* Individuals
- Preparation* Collect about three times as many different pictures (of objects, people, scenery, etc.), as there are students
- Time* 15–20 minutes
- Procedure* *Step 1:* All the pictures are put on a table. Each student chooses two: one picture of something he likes; one of something he dislikes.
Step 2: Each student shows the two pictures to the class and explains why he likes or dislikes them.
- Variations* Other selection criteria can be used, e.g. choose a picture that you have strong feelings about (positive or negative) and one that leaves you cold.
- Remarks* Suitable pictures can be found in newspapers, magazines and among one's own collection of snapshots.

9 Clusters

- Aims* *Skills* – listening comprehension
Language – understanding instructions
Other – cooperation, speed of reaction, relaxation, dividing a class into groups
- Level* Beginners/intermediate
- Organisation* Class
- Preparation* A list of commands for the teacher; a radio or cassette recorder for background music. The room should be cleared of tables and chairs.
- Time* 15–30 minutes
- Procedure* *Step 1:* The students walk around the room while the music is playing. As soon as the music is switched off the teacher gives a command, e.g. 'Stand together in groups of five.' When the

students have sorted themselves into groups the music continues and everybody again walks around alone until the next command.

Possible commands: 'Shake hands with as many people as possible'; 'Form a group with people of roughly the same height'; 'Stand together in groups of four and agree on a song you want to sing'; 'Mime a scene with at least three other people'; 'Find people whose birthday is in the same month as yours.'

Step 2: After about five to eight commands which involve everybody, the game can be finished off by calling out numbers, e.g. 'seven'. That means that separate groups of seven students have to be formed. Anyone who is not in a group of seven is out.

Remarks Step 2 is only suitable for younger students since it involves a lot of pushing and pulling.

10 Groupings

<i>Aims</i>	<i>Skills</i> – listening or reading comprehension, speaking <i>Language</i> – all elements <i>Other</i> – dividing a class into groups
<i>Level</i>	Beginners/intermediate
<i>Organisation</i>	Class, groups
<i>Preparation</i>	(see Part 2)
<i>Time</i>	5–10 minutes
<i>Procedure</i>	For many activities it is necessary to divide the whole class into pairs or groups. In some cases it is possible to let students find their own partners. For other exercises, however, it may be desirable for students who do not know each other well to work together or for different groupings to provide new stimuli. In these cases one of the following methods can be used. Since many of these incorporate the active use of the foreign language they are exercises in their own right, too. The procedure remains the same for all materials. Each student receives one item of information and has to find his partner(s) who hold(s) the remaining item(s). 1 Proverb matching (see Part 2, 10A) Each student receives half a proverb card and has to find the student holding the other half. Together they have to think of a story/situation which illustrates their proverb, so that the others may guess the proverb.

Warming-up exercises

2 Sentence matching (see Part 2, 10A)

3 Picture matching (see Part 2, 10B)

4 Mini-dialogues (see Part 2, 10C)

5 Word building

Six-letter words are scrambled and three letters written on each card. The two partners have to make up the word.

Examples:

mmr

sue

omh

tde

6 Film title matching

Examples:

HIGH

NOON

AMERICAN

GRAFFITI

or:

WEST

SIDE

STORY

 (for groups)

7 Personality matching

Examples:

WILLIAM

SHAKESPEARE

ISAAC

NEWTON

SHERLOCK

HOLMES

8. Word matching

Examples:

BUTTER

FLY

BIRTH

DAY

ICE

CREAM

9 Object matching (for groups)

Examples:

CAR

LORRY

BUS

BICYCLE

means of transport

BOWL

BASKET

BOX

BAG

containers

Other possibilities are: pets, furniture, drinks, clothes, buildings, flowers, etc.

Questions and answers

10 Country and product(s) matching

Examples: ISRAEL GRAPEFRUIT

or: NEW ZEALAND KIWI LAMB

Alternatively, capitals and flags may be added for the forming of groups.

11 Job and tool(s) matching

Examples: DENTIST DRILL

or: GARDENER SPADE HOE

TEACHER CHALK TEXTBOOK

SECRETARY TYPEWRITER FILE

12 Families (for groups)

Examples: MR BAKER MRS BAKER

JIM BAKER JANET BAKER

13 Numbers

Every player receives a number and the teacher announces number-groupings e.g. numbers 1, 3, 5 and 7 work together, etc.

There are innumerable further possibilities. Those mentioned here should give the teacher some ideas. Since the material used is not thrown away, the time spent preparing a few sets of pairing/grouping cards is time well spent.

11 Back to back

Aims Skills – speaking, listening comprehension

Language – descriptive sentences (clothes, appearance), stating whether something is right or wrong

Other – observation, memory

<i>Level</i>	Beginners
<i>Organisation</i>	Pairs
<i>Preparation</i>	(Cassette recorder with music tape or radio)
<i>Time</i>	10–20 minutes
<i>Procedure</i>	<p><i>Step 1:</i> While the music is playing or the teacher is clapping, everybody walks around the room observing other people's clothes, hairstyle, etc. As soon as the music stops, each student pairs up with the person standing nearest and they stand back to back. Taking turns, each of them makes statements about the other's appearance, e.g. Student A: 'I think you're wearing blue jeans.' Student B: 'That's not right. My trousers are blue, but they aren't jeans' etc.</p> <p><i>Step 2:</i> After a few minutes the music starts again and all partners separate. When the music stops a second time, the procedure described in Step 1 is repeated with a different partner. Three or four description phases are sufficient.</p>
<i>Variations</i>	A student is allowed to keep making statements as long as they are correct. As soon as he mentions something that is wrong, it is his partner's turn to start describing him.

12 Similar and different

<i>Aims</i>	<p><i>Skills</i> – writing, speaking</p> <p><i>Language</i> – making conjectures, expressing one's opinion, agreeing and disagreeing</p> <p><i>Other</i> – getting to know someone else better</p>
<i>Level</i>	Intermediate
<i>Organisation</i>	Pairs
<i>Preparation</i>	None
<i>Time</i>	10–20 minutes
<i>Procedure</i>	<p><i>Step 1:</i> The students work together in pairs. (For determining pairs, see ideas in No. 10 <i>Groupings</i>.) Each student writes down three ways in which he thinks that he and his partner are similar and three ways in which he thinks they are different. He does not show his partner what he has written.</p> <p><i>Step 2:</i> First, both students tell each other about the similarities and talk about where they were right or wrong, then they talk about the differences.</p>
<i>Remarks</i>	The points mentioned by the students may include obvious things like height or hair colour, as well as more personal characteristics like taste in clothes and behaviour in class.

2.2 Interviews

Activity	Topic type	Level	Organisation	Preparation	Time in minutes
13 Self-directed interviews	pers./fact.	int.	pairs	no	10–30
14 Group interview	pers./fact.	int.	groups	no	5–15
15 Opinion poll	fact./pers.	int.	groups	Part 2	30–45
16 Guided interviews	fact./pers.	int./adv.	pairs/groups	Part 2	15–25

pers. = personal; fact. = factual; int. = intermediate; adv. = advanced; groups = small groups; pairs = two people working together; Part 2 = material for the exercise is to be found in Part 2.

We watch, read and listen to interviews every day. In the media the famous and not so famous are interviewed on important issues and trivial subjects. For the advertising industry and market research institutes, interviews are a necessity. The success of an interview depends both on the skill of the interviewer, on her ability to ask the right kinds of questions, to insist and interpret, and on the willingness to talk on the part of the person being interviewed. Both partners in an interview should be good at listening so that a question-and-answer sequence develops into a conversation.

In the foreign language classroom interviews are useful not only because they force students to listen carefully but also because they are so versatile in their subject matter. As soon as beginners know the first structures for questions (e.g. Can you sing an English song? Have you got a car?) interviewing can begin. If everyone interviews his neighbour all students are practising the foreign language at the same time. When the learners have acquired a basic set of structures and vocabulary the interviews mentioned in this section can be used. A list of possible topics for further interviews is given at the end of the section. Of course, you may choose any topic you wish, taking them from recent news stories or texts read in class. In the warming-up phase of a course interviews could concentrate on more personal questions, as in No. 13 *Self-directed interviews*. An interview for a job is to be found in activity No. 117.

Before you use an interview in your class make sure that the students can use the necessary question-and-answer structures. A few sample sentences on the board may be a help for the less able. With advanced learners language functions like insisting and asking for confirmation (Did you mean that . . . ? Do you really think that . . . ? Did you say . . . ?

But you said earlier that . . .), hesitating (Well, let me see . . .), contradicting and interrupting (Hold on a minute . . ., Can I just butt in here?) can be practised during interviews. When students report back on interviews they have done, they have to use reported speech.

Since the students' chances of asking a lot of questions are not very good in 'language-oriented' lessons, interviews are a good compensation. If you divide your class up into groups of three and let two students interview the third, then the time spent on practising questions is increased. As a rule students should make some notes on the questions they are going to ask and of the answers they get. If they write down all the questions in detail beforehand they have a questionnaire; several types of questionnaire are described in No. 15 *Opinion poll*. There is also a list of interview topics in No. 16 *Guided interviews*.

Interviews are contained in other activities as well, e.g. in No. 4 *Identity cards*, No. 45 *Question and answer cards*, No. 112 *TV interview*, No. 113 *Talk show*, No. 118 *Making a radio programme*. Some activities may be extended by interviews, particularly No. 65 *Futures* and all the activities in section 3.3 *Values clarification techniques*. Further suggestions for using interviews can be found in Dubin and Margol 1977, Krupar 1973, Revell 1979.

13 Self-directed interviews

<i>Aims</i>	<i>Skills</i> – writing, speaking <i>Language</i> – questions <i>Other</i> – getting to know each other or each other's points of view
<i>Level</i>	Intermediate
<i>Organisation</i>	Pairs
<i>Preparation</i>	None
<i>Time</i>	10–30 minutes
<i>Procedure</i>	<i>Step 1</i> : Each student writes down five to ten questions that he would like to be asked. The general context of these questions can be left open, or the questions can be restricted to areas such as personal likes and dislikes, opinions, information about one's personal life, etc. <i>Step 2</i> : The students choose partners, exchange question sheets and interview one another using these questions.

Questions and answers

- Step 3:* It might be quite interesting to find out in a discussion with the whole class what kinds of questions were asked and why they were chosen.
- Variations* Instead of fully written-up questions each student specifies three to five topics he would like to be asked about, e.g. pop music, food, friends.
- Remarks* This activity helps to avoid embarrassment because nobody has to reveal thoughts and feelings he does not want to talk about.

14 Group interview

- Aims* *Skills* – speaking
Language – asking for and giving information
Other – group interaction
- Level* Intermediate
- Organisation* Groups of four to six students
- Preparation* None
- Time* 5–15 minutes
- Procedure* In each group one student (who either volunteers or is drawn by lot) is questioned by all the other group members.
- Variations* This activity is made more difficult and more interesting if the person interviewed is not allowed to answer truthfully. After the questioning the students should discuss how much these ‘lies’ revealed and how the students interviewed felt during the questioning.

15 Opinion poll

- Aims* *Skills* – speaking, writing
Language – making suggestions, arguing, agreeing and disagreeing, asking questions
Other – planning and executing the solving of a task, cooperation, drawing up tables and lists, note taking
- Level* Intermediate
- Organisation* Groups of three to five students each (all groups should have the same number of students)
- Preparation* Handouts for each group (see Part 2)
- Time* 30–45 minutes
- Procedure* *Step 1:* The class is divided into groups of equal size. Each

group receives one topic in the opinion poll (see Part 2). The groups now follow the suggestions on the group card (Part 2) and agree on two or three questions they want to ask about their topic. Each group member prepares an interview sheet with these questions. He should fill in his own answers first.

Example:

BREAKFAST		
What do you usually have for breakfast?		
NAME	FOOD	DRINK
1 Me	Cereal, toast and marmalade	Orange juice, 2 cups of coffee
2		
3		
4		
5		
6		

Step 2: The groups are rearranged so that there is one member from each group in each new interview group. If there were six groups (e.g. breakfast, drinks, eating out, favourite dish, food hates, weight-watching) with five members each, then there are now five new groups which have six members each (one from each group). Each member of the new group has to get the answers to his questions from all the other members of the group. This means that in order to fill in his interview sheet each person has to talk to everybody else in the group.

Questions and answers

Step 3: The original groups reassemble to organise their data. This may involve quite a lot of discussion where tables or diagrams have to be drawn.

Step 4: Each group presents their results either in the form of a short talk or by putting up lists, tables, etc. on the wall (or overhead projector), so that everybody can have a look.

Step 5: (optional) When everybody in the class has heard what the findings were, questions like 'Was there any result that surprised you?' 'What is the most important result?' 'How can we act on these results?' can be asked.

Variations This procedure can be adapted to a great number of topics. Suggestions: Shopping, Travelling, Work, The Third World, Fun, Family life, Equality. Students can decide what sub-topics should be used for the group cards in a brainstorming session (see No. 87 *Brainstorming*).

Remarks Students can work out their own questionnaires by using one of the following types of questions or stimuli.

Type A

Questions

about frequency Choose the appropriate answer:

Example:

How often do
you read a
daily paper?

<i>never</i>	<i>rarely</i>	<i>sometimes</i>	<i>often</i>	<i>every day</i>
			×	

Type B

Statements

Choose degree of agreement:

Example:

Girls are more
easily frightened
than boys.

<i>disagree strongly</i>	<i>disagree somewhat</i>	<i>do not agree or disagree</i>	<i>agree some- what</i>	<i>agree strongly</i>
		×		

Type C Question/ statement

Choose one of the given
answers/reactions:

Example:

You have just taken
off from Heathrow
airport, when the

- ☐ You are pleased that women can
become pilots at last.
☐ You feel frightened.

Captain welcomes
you on board. The
Captain is a woman.

- ☐ It does not bother you one way or the other.
☐ You write a letter of complaint to the airline and tell them that you will never fly with them again.

Type D
Yes/no
questions

Choose the appropriate answer:

Example:

Would you support
a strike in your firm?

<i>yes</i>	<i>no</i>	<i>don't know</i>

Type E Statements where blanks have to be filled in

Example:

Being a mother is the..... job in the world.

Type F Questions to be answered

Example:

Who do you think is going to be the next Prime Minister in Britain?

16 Guided interviews

<i>Aims</i>	<i>Skills</i> – all four skills <i>Language</i> – all elements <i>Other</i> – imagination
<i>Level</i>	Intermediate/advanced
<i>Organisation</i>	Groups or pairs
<i>Preparation</i>	Handouts (see below and Part 2)
<i>Time</i>	15–25 minutes
<i>Procedure</i>	<i>Step 1:</i> Each group receives a handout (see below) of the answers and tries to work out the appropriate questions. <i>Step 2:</i> Solutions are read out.
<i>Variations</i>	Other types of guided interview can be developed by specifying the question forms that have to be used or the topics to be asked about. Some examples of interview-guiding worksheets for pair work are given in Part 2.

Interview

Here are 12 answers given in an interview. Think of questions that fit these answers and decide what the person who was interviewed is like.

- 1 Yes, I did.
- 2 This is quite true.
- 3 No. Gardening.
- 4 I can do either, but I prefer the first.
- 5 I can't answer that question.
- 6 Frogs and snakes.
- 7 New Zealand, Iceland or Malta.
- 8 As often as possible, but I'm not very good at it yet. I need to find someone to practise with.
- 9 I don't care which.
- 10 I wouldn't be able to tell one from the other.
- 11 Never.
- 12 That was the nicest thing that ever happened to me.

*Interview
topics*

Smoking
Quality of life
Old and young under one roof
Single-parent families
Weather
Handicapped people
The best teacher I ever had
Keeping fit
The right to die
Illness
Minorities
Changing jobs
Moving house
Letter-writing
Favourite films
Eating out
Clothes
Plans and ambitions
Pets
Saving things
Old and new things
Private and public transport
Wildlife protection
Hunger
Loneliness

2.3 Guessing games

<i>Activity</i>	<i>Topic type</i>	<i>Level</i>	<i>Organisation</i>	<i>Preparation</i>	<i>Time in minutes</i>
17 What is it?	fact.	int.	class	Part 2	5–15
18 A day in the life	pers./fact.	int.	groups	no	15–20
19 Packing a suitcase	pers./fact.	int.	class	no	5–10
20 Most names	fact.	int.	indiv.	yes	15–25
21 Lie detector	pers.	int.	groups	no	10–15
22 Coffeepotting	fact.	beg./int.	groups	yes	10–15
23 What's in the box?	fact.	int.	pairs	yes	10–30
24 Definitions	fact.	int.	class/teams	yes	10–20
25 New rules	fact.	int.	groups	no	15–25
26 Hidden sentence	fact.	adv.	indiv./teams	yes	20–30

pers. = personal; fact. = factual; beg. = beginners; int. = intermediate; adv. = advanced; indiv. = individuals; groups = small groups; pairs = two people working together; teams = two large groups of equal size; class = everybody working together; Part 2 = material for the exercises is to be found in Part 2.

Everybody knows guessing games. It is not only children that like guessing; adults like guessing too, as shown by many popular TV programmes. The popularity of guessing games can be explained by their structure. Both chance and skill (in asking the right questions) play a part in finding the solution. The outcome of the game tends to be uncertain until the last moment, and so it is full of suspense. The basic rule of guessing games is eminently simple: one person knows something that another one wants to find out. How this is done is determined by an additional set of rules. These rules lay down, for example, the type and number of questions. The thing to be guessed differs greatly from game to game. It can be something one player is thinking of, an object seen only by one person, a word, an activity – or lots of other things.

As the person guessing has a real urge to find out something, guessing games are true communicative situations and as such are very important for foreign language learning. They are generally liked by students of all ages because they combine language practice with fun and excitement.

Before you try out a new guessing game with your class, make sure that the players know all the words and structures necessary for the game. If you are not sure, a trial run through the game may refresh your students' memories and show whether any revision is needed before you start playing

in earnest. A trial run also has the advantage that the rules are demonstrated to all the players. Another element to be considered before playing is the organisation of the game, in order to guarantee that as many students as possible are actively participating most of the time. If you are playing a guessing game as a team contest it may be necessary to damp down the very competitive-minded. Games are a lot of fun even if they are not played in order to score points.

Variation is a vital ingredient of good games. You can try changing the rules of familiar games or doing things in a different order, and you will find that one game idea can be the nucleus of many new games.

If you cannot think of any new rules, have a look at collections of games for parties or children's groups. A lot of the ideas in those books can be transferred to foreign language teaching. There are also several publications devoted specially to foreign language teaching games (e.g. Chamberlin and Stenberg 1976, Lee 1979, Wright et al 1979). More theoretical books giving the rationale behind the use of games in foreign language teaching are by Rixon (1981) and Klippel (1980).

17 What is it?

<i>Aims</i>	<i>Skills</i> – speaking <i>Language</i> – questions, making conjectures, expressing uncertainty, giving reasons <i>Other</i> – fun
<i>Level</i>	Intermediate
<i>Organisation</i>	Class
<i>Preparation</i>	Transparencies for the overhead projector (see Part 2) with line drawings
<i>Time</i>	5–15 minutes
<i>Procedure</i>	The teacher puts a transparency with a complicated line drawing on the OHP. It should be out of focus (check position beforehand!), so that only a blurred image can be seen. The students guess what the drawing could represent, e.g. 'I think it could be a room.' 'I'm not quite sure, but the object on the left looks like a chair.' 'Is the round thing a lamp?' 'Perhaps the long shape is a person; it's got two legs.' etc.

- Variations*
- 1: Instead of home-made drawings, cartoons can be used (if a photocopier which prints onto plastic is available).
 - 2: Instead of having the OHP out of focus, a sheet of cardboard with cut-out 'windows' at strategic points covers the picture. One 'window' after the other is 'opened'.
 - 3: Points can be awarded not only for correct guesses but also for correct sentences.

18 A day in the life

- Aims*
- Skills* – speaking, (writing)
 - Language* – statements, asking about events (yes/no questions), simple past tense
 - Other* – cooperation
- Level* Intermediate
- Organisation* Groups of four to six students each
- Preparation* None
- Time* 15–20 minutes
- Procedure*
- Step 1:* The class is divided into groups. One member of each group leaves the room.
- Step 2:* The remaining group members decide on how the person who is outside spent the previous day. They draw up an exact time schedule from 8 a.m. to 8 p.m. and describe where the person was, what he did, who he talked to. So as not to make the guessing too difficult, the 'victim's' day should not be divided into more than six two-hour periods.
- Step 3:* The people who waited outside during Step 2 are called in and return to their groups. There they try and find out – by asking only yes/no questions – how the group thinks they spent the previous day.
- Step 4 (optional):* When each 'victim' has guessed his fictitious day, the group tries to find out what he really did.

19 Packing a suitcase

- Aims*
- Skills* – speaking
 - Language* – conditional
 - Other* – imagination
- Level* Intermediate
- Organisation* Class versus two students

Questions and answers

<i>Preparation</i>	None
<i>Time</i>	5–10 minutes
<i>Procedure</i>	<p><i>Step 1:</i> Two students are asked to leave the room. The rest of the class agrees on a person (either somebody from the class itself or a well-known person) for the two students to guess.</p> <p><i>Step 2:</i> The two students are called in again. They ask individual students what things (objects, qualities, characteristics) they would pack into the suitcase of the unidentified person, e.g. ‘What object would you pack, Martin?’ ‘What positive quality would you pack, Susan?’ The two students can discuss possible solutions together. They are allowed three guesses and must not take longer than three minutes.</p>
<i>Variations</i>	<p>1: The roles of questioning and answering could be changed so that the two students ask, e.g. ‘Peter, would you pack a sense of humour?’ (This way of playing the game would, however, reduce the amount of language practice for the class.)</p> <p>2: The two students could agree on a person to be guessed by the class.</p> <p>3: The game can be played as a competition in groups. One group thinks of the person to be guessed. The other groups have to discuss their questions and strategies, because they are only allowed one question or one guess per turn. The group which guesses correctly decides on the next mystery person.</p>

20 Most names

<i>Aims</i>	<p><i>Skills</i> – speaking</p> <p><i>Language</i> – yes/no questions</p> <p><i>Other</i> – mixing in the class, group interaction</p>
<i>Level</i>	Intermediate
<i>Organisation</i>	Individuals
<i>Preparation</i>	About three times as many name tags with the names of famous people written on them as there are students, masking tape (or safety pins)
<i>Time</i>	15–25 minutes
<i>Procedure</i>	<p><i>Step 1:</i> Without letting the student see it, the teacher fixes a name tag to each student’s back.</p> <p><i>Step 2:</i> The students circulate around the room. They have to find out by asking yes/no questions ‘who’ they are. They</p>

- are not allowed to ask any one person more than three questions. As soon as somebody has found out who he is, he tells the teacher. If he is right he receives a new name tag. The student who has most names tags on his back – and thus has guessed ‘his’ different personalities most quickly in a given time (20 minutes) – is declared the winner.
- Remarks* A list with suitable names is to be found in No. 54 *Personalities (1)*. Many more can be added, depending on the students’ cultural background and who is in the news at the time.

21 Lie detector

- Aims* *Skills* – speaking
Language – asking questions, giving reasons
Other – observation
- Level* Intermediate
- Organisation* Groups of six to seven students each
- Preparation* None
- Time* 10–15 minutes
- Procedure* *Step 1:* The students are divided into groups (see No. 10 *Groupings* for ideas). One member of each group leaves the room. In their absence the groups decide on a set of five to eight questions they want to ask the students. These can either be personal (e.g. ‘What do you feel about corporal punishment?’) or factual questions. In the case of factual questions the students asking them must not know the answers either.
- Step 2:* The students who went outside now return to their groups. They have to answer all questions, except one, truthfully; in one case they may lie. The rest of the group has to decide which answer was a lie. They have to give reasons to justify their opinion. The student tells them if they were right.

22 Coffeepotting

- Aims* *Skills* – speaking
Language – questions, giving evasive answers
Other – fun

Questions and answers

<i>Level</i>	Beginners/intermediate
<i>Organisation</i>	Two groups of different sizes (one group should have one third of the total number of students, the other, two thirds)
<i>Preparation</i>	Chairs arranged in two rows facing each other
<i>Time</i>	10–15 minutes
<i>Procedure</i>	<p><i>Step 1:</i> The groups sit down facing one another. Then the teacher, without letting the others see it, shows all the members of the smaller group a piece of paper with an activity (e.g. reading or skiing) written on it.</p> <p><i>Step 2:</i> The members of the bigger group now have to guess this activity. In their questions they use the substitute verb 'to coffeepot', e.g. 'Is coffeepotting fun in winter?' Both yes/no questions and wh-questions are allowed, but not the direct question 'What is coffeepotting?' The students in the smaller group are allowed to give evasive answers, though they should be basically correct. Each person in the smaller group is questioned by two members of the other group.</p> <p><i>Step 3:</i> As soon as a student from the guessing group thinks he has found the solution, he whispers it to the teacher and – if correct – joins the answering group. The game is finished when the original numbers of the groups (1/3 to 2/3) have been reversed.</p>

23 What's in the box?

<i>Aims</i>	<p><i>Skills</i> – speaking</p> <p><i>Language</i> – questions, explaining the <i>use</i> of an object without knowing its name</p> <p><i>Other</i> – fun, vocabulary building</p>
<i>Level</i>	Intermediate
<i>Organisation</i>	Pairs
<i>Preparation</i>	As many small containers (cigar boxes, matchboxes, tobacco tins, etc.) as there are students; one little object (safety-pins, stamp, pencil-sharpener, etc.) inside each container
<i>Time</i>	10–30 minutes
<i>Procedure</i>	<p>Each student works with a partner (see No. 10 <i>Groupings</i> for ideas). One student from each pair fetches a box and looks inside without letting his partner see what is in the box. The second student has to guess the object.</p> <p>If you think the students don't know the names of the objects, a piece of paper with the name (and the pronunciation) written on it should also be placed in the box. When the first</p>

student is quite sure his partner has guessed the object correctly (by describing its function or appearance) he tells him the name. The second student then fetches a box and lets the other one guess.

24 Definitions

<i>Aims</i>	<p><i>Skills</i> – speaking</p> <p><i>Language</i> – definitions, new words</p> <p><i>Other</i> – imagination, vocabulary building</p>
<i>Level</i>	Intermediate
<i>Organisation</i>	Class or teams (if there are more than 20)
<i>Preparation</i>	At least one dictionary (English–English)
<i>Time</i>	10–20 minutes
<i>Procedure</i>	<p><i>Step 1:</i> One student is asked to leave the room. The remaining students choose a word, whose meaning they do not know, from the dictionary. The word is written on the blackboard. Each of the students now thinks of a definition for the word, only one student memorising the dictionary definition.</p> <p><i>Step 2:</i> The student is called back in. Having been shown the word he asks individual students for their definitions. He can also ask additional questions about the (fictitious) meaning of the word. When he has listened to all (or some) of the definitions he says which one he thinks is the correct one.</p>
<i>Variations</i>	Several unknown words are chosen and their correct definitions presented in random order. Words and definitions have to be matched.
<i>Remarks</i>	Students can be made aware of derivations of certain words from other languages they know or from other words they have learnt.

25 New rules

<i>Aims</i>	<p><i>Skills</i> – speaking</p> <p><i>Language</i> – questions, discussion skills</p> <p><i>Other</i> – observation</p>
<i>Level</i>	Intermediate
<i>Organisation</i>	Groups of five to seven students each
<i>Preparation</i>	None

Questions and answers

- Time* 15–25 minutes
- Procedure* *Step 1:* The class is divided into groups. Each group agrees on a rule that has to be followed in subsequent group conversations, e.g. nobody is allowed to speak before he has scratched his head; questions addressed to one member of the group are always answered by the right-hand neighbour; nobody is allowed to use the words ‘yes’ and ‘no’.
- Step 2:* The groups now send one of their members as a ‘spy’ to another group. Each group talks about a given topic, e.g. What I like about our town. The ‘spies’ can ask questions and participate in the general conversation in order to find out the rule of their new group. The group members react to the ‘spy’s’ contributions only as long as he does not violate the new rule.
- Step 3:* As soon as a spy thinks that he has discovered the new rule he returns to his group, and another group member is dispatched as spy to a different group.
- Step 4:* After a given time (15 minutes) all spies return to their own groups. A general discussion follows about the difficulties of discovering the rules and of keeping to them.

26 Hidden sentence

- Aims* *Skills* – speaking, listening comprehension
Language – all elements
Other – free conversation, guiding the conversation towards certain topics
- Level* Advanced
- Organisation* Teams, individuals
- Preparation* Cards with sentences (as many as there are students), topic cards
- Time* 20–30 minutes
- Procedure* *Step 1:* Two teams are formed. Two students, one from each team, come and sit at the front of the class. Each student chooses a sentence card. They do not show their sentences to each other or to their teams.
- Step 2:* The teacher chooses a topic card and announces the topic. The two students start off a conversation with each other on this topic. They have to guide the conversation in such a way that they can use the sentence on their card in a suitable context without anybody noticing it. Both teams listen attentively and try to guess the ‘hidden sentence’ of the

student from the other team. If they think they hear it, they shout 'Stop!' and repeat the sentence. If they are correct, they score a point. Each team is allowed to shout 'Stop!' twice during each round. The conversation continues until 3 (or 5) minutes are up. For the next round two new students from each team come to the front.

Scoring can be organised as follows:

Guessing hidden sentence correctly: 1 point

Use of hidden sentence by student without detection: 1 point

Failure to use sentence: minus 1 point

This means that each team can gain a maximum of 2 points in each round (if they detect the opponent's hidden sentence and if their own team member uses his sentence undetected).

*Suggestions for
sentences*

I really think it's old-fashioned to get married.

But I like children.

I've never been to Tokyo.

My mother used to bake a cake every Sunday.

The most dangerous thing you can do in rush-hour traffic is ride a bike.

Bus fares have gone up again.

Modern art is fascinating, I think.

I hate spinach.

*Suggestions for
topics*

Pollution

Watching TV

Family life

Travelling

Fashion

Keeping fit

2.4 Jigsaw tasks

Activity	Topic type	Level	Organisation	Preparation	Time in minutes
27 The same or different?	fact.	int.	class/pairs	Part 2	15–20
28 Twins	fact.	int.	pairs	Part 2	5–10
29 Partner puzzle	fact.	int.	pairs	Part 2	10–15
30 What are the differences?	fact.	int.	pairs	Part 2	5–10
31 Ordering	fact.	int.	pairs	Part 2	10–15
32 Town plan	fact.	int.	pairs	Part 2	10–15
33 Weekend trip	fact.	int./adv.	groups	Part 2	30–45
34 Strip story	fact.	int.	class	yes	15–30
35 Information search	fact.	int.	groups	Part 2	10–15
36 Messenger	fact.	int.	groups	yes	10–15
37 Jigsaw guessing	fact.	int.	groups	Part 2	5–15
38 Getting it together	fact.	int./adv.	groups	Part 2	20–45

fact. = factual; int. = intermediate; adv. = advanced; groups = small groups; pairs = two people working together; class = everybody working together; Part 2 = material for the exercises is to be found in Part 2.

Jigsaw tasks use the same basic principle as jigsaw puzzles with one exception. Whereas the player doing a jigsaw puzzle has all the pieces he needs in front of him, the participants in a jigsaw task have only one (or a few) piece(s) each. As in a puzzle the individual parts, which may be sentences from a story or factual text, or parts of a picture or comic strip, have to be fitted together to find the solution. In jigsaw tasks each participant is equally important, because each holds part of the solution. That is why jigsaw tasks are said to improve cooperation and mutual acceptance within the group (see Aronson et al 1975). Participants in jigsaw tasks have to do a lot of talking before they are able to fit the pieces together in the right way. It is obvious that this entails a large amount of practice in the foreign language, especially in language functions like suggesting, agreeing and disagreeing, determining sequence, etc. A modified form of jigsaw tasks is found in communicative exercises for pair work (e.g. No. 27 *The same or different?* and No. 30 *What are the differences?*) in which pictures have to be compared.

Jigsaw tasks practise two very different areas of skill in the foreign language. Firstly, the students have to understand the bits of information they are given (i.e. listening and/or reading comprehension) and describe them to the rest of the group. This makes them realise how important pronunciation and intonation are in making yourself

understood. Secondly, the students have to organise the process of finding the solution; a lot of interactional language is needed here. Because the language elements required by jigsaw tasks are not available at beginners' level, this type of activity is best used with intermediate and more advanced students. In a number of jigsaw tasks in this section the participants have to give exact descriptions of scenes or objects (e.g. No. 29 *Partner puzzle* and No. 32 *Town plan*), so these exercises can be valuable for revising prepositions and adjectives.

Pair or group work is necessary for a number of jigsaw tasks. If your students have not yet been trained to use the foreign language amongst themselves in situations like these, there may be a few difficulties with monolingual groups when you start using jigsaw tasks. Some of these difficulties may be overcome if exercises designed for pair work are first done as team exercises so that necessary phrases can be practised.

The worksheets contained in Part 2 are also meant as stimuli for your own production of worksheets. Suitable drawings (e.g. for No. 30 *What are the differences?*) can be found in magazines. If you have a camera you can take photographs for jigsaw tasks, i.e. arrangements of a few objects with the positions changed in each picture. Textual material for strip stories can be taken from textbooks and text collections.

Some of the problem-solving activities (section 3.5) are also a kind of jigsaw task, namely No. 102 *Friendly Biscuits Inc.* and No. 103 *Baker Street*. Further suggestions for exercises of this type may be found in Byrne and Rixon 1979, Gibson 1975, Kimball and Palmer 1978, Nation 1977, Omaggio 1976, Stanford and Stanford 1969 and Thomas 1978.

27 The same or different?

<i>Aims</i>	<i>Skills</i> – speaking, listening comprehension <i>Language</i> – exact description <i>Other</i> – cooperation
<i>Level</i>	Intermediate
<i>Organisation</i>	Class, pairs
<i>Preparation</i>	One copy each of handout A for half the students, and one copy each of handout B for the other half (see Part 2)

Questions and answers

<i>Time</i>	15–20 minutes
<i>Procedure</i>	<p><i>Step 1:</i> The class is divided into two groups of equal size and the chairs arranged in two circles, the inner circle facing outwards, the outer circle facing inwards, so that two students from opposite groups sit facing each other. All the students sitting in the inner circle receive handout A. All the students in the outer circle receive handout B. They must not show each other their handouts.</p> <p><i>Step 2:</i> Each handout contains 18 small drawings; some are the same in A and B, and some are different. By describing the drawings to each other and asking questions the two students in each pair have to decide whether the drawing is the same or different, and mark it S or D. The student who has a cross next to the number of the drawing begins by describing it to his partner. After discussing three drawings all the students in the outer circle move to the chair on their left and continue with a new partner.</p> <p><i>Step 3:</i> When all the drawings have been discussed, the teacher tells the class the answers.</p>
<i>Variations</i>	The material can be varied in many ways. Instead of pictures, other things could be used, e.g. synonymous and non-synonymous sentences, symbolic drawings, words and drawings.
<i>Remarks</i>	(Idea from Nation 1977.)

28 Twins

<i>Aims</i>	<i>Skills</i> – speaking, listening comprehension <i>Language</i> – exact description of a picture <i>Other</i> – cooperation
<i>Level</i>	Intermediate
<i>Organisation</i>	Pairs
<i>Preparation</i>	One copy each of handout A for half the students, and one copy each of handout B for the other half (see Part 2)
<i>Time</i>	5–10 minutes
<i>Procedure</i>	Each student works with a partner (for ideas on how to select partners see No. 10 <i>Groupings</i>). One student in each pair receives a copy of handout A, the other a copy of handout B. They must not let their partners see their handouts. By describing their pictures to each other and asking questions, the students have to determine which picture out of their set corresponds with one on their partner's handout.

Remarks If the teacher produces a number of cardboard folders which each contain a set of instructions and picture sheets (A and B) in separate envelopes, all the students can work on different tasks at the same time and exchange folders in order to work on more than one set.

29 Partner puzzle

Aims *Skills* – speaking
Language – describing the position of puzzle pieces
Other – cooperation

Level Intermediate

Organisation Pairs

Preparation As many copies of the picture in Part 2 as there are students. Half of the photocopies should be cut up as indicated and put into separate envelopes.

Time 10–15 minutes

Procedure Each student works with a partner. One student in each pair receives the complete picture, which he must not show to his partner; the other student gets the puzzle pieces. The first student now has to tell the second how to arrange the pieces; neither is allowed to see what the other is doing.

Remarks If the teacher produces a number of cardboard folders (or big envelopes) with different pictures prepared in this way, students can exchange their tasks after completion.

30 What are the differences?

Aims *Skills* – speaking
Language – exact description of a picture
Other – cooperation

Level Intermediate

Organisation Pairs

Preparation A copy each of picture A (see Part 2) for half the students, a copy each of picture B (see Part 2) for the other half

Time 5–10 minutes

Procedure *Step 1:* Each student works with a partner. One student receives a copy of the original picture, the other a copy of the picture with minor alterations. By describing their pictures to

one another and asking questions they have to determine how many and what differences there are between them. They are not allowed to show their pictures to their partners.

Step 2: When they think they have found all the differences they compare pictures.

Remarks If the teacher produces a number of cardboard folders (or big envelopes) with different pictures prepared in this way, students can exchange their tasks after completion. (Idea adapted from Byrne and Rixon 1979.)

31 Ordering

Aims *Skills* – speaking
Language – describing situations/actions shown in pictures, making suggestions
Other – cooperation

Level Intermediate

Organisation Pairs

Preparation A comic strip (or picture story) of at least four pictures is cut up, and the pictures pasted in random order on two pieces of paper, so that each sheet contains half the pictures (see Part 2). Half the students receive one set of pictures each, the other half, the other.

Time 10–15 minutes

Procedure *Step 1:* The students work in pairs. Each partner has half the pictures from a comic strip. First, each student describes his pictures to his partner. They do not show each other their pictures.

Step 2: They decide on the content of the story and agree on a sequence for their total number of pictures. Finally, both picture sheets are compared and the solution discussed.

Remarks If the teacher prepares a number of picture sequences in this way, students can exchange materials after completion of one task.

32 Town plan

Aims *Skills* – speaking
Language – giving directions
Other – cooperation

<i>Level</i>	Intermediate
<i>Organisation</i>	Pairs
<i>Preparation</i>	One town plan in two versions giving different pieces of information (see Part 2)
<i>Time</i>	10–15 minutes
<i>Procedure</i>	<p><i>Step 1:</i> The students work in pairs. Each partner receives a copy of the town plan, version A for the first student, version B for the second. The students ask each other for information which is missing from their plan i.e. the names of some streets (A has to find London Road, Aston Street, Rat Lane, Pen Street, Cocoa Lane, Station Square and Fair Fields; B has to find Park Street, North Street, Nottingham Road, High Street, Milk Lane, Trent Crescent and River Drive) and the location of certain buildings and other places marked on the map (A has to find Rose Park, the Old Bridge and the Town Hall; B has to find the Post Office, the department store and Windon Common). They must describe the way to these places starting at the point indicated on the map.</p> <p><i>Step 2:</i> Student A then writes in the names of eight more places, using the spaces indicated by the numbers 1 to 15, without letting his partner see where he has written them in (his partner has a list of the places). B does the same for his eight places, using numbers 16 to 30. The partners then have to find out which numbers refer to which places by asking for directions, e.g. A: 'How do I get to the Chinese restaurant?' B: 'You walk up Linklow Hill and turn right into Ink Street. The restaurant is down the street on your left.'</p>
<i>Variations</i>	Step 2 can be rendered more difficult if the partners do not use the starting point but describe the way from one place to another (e.g. from the bus station to the pub) without revealing the exact location of their starting point. This has to be deduced from the street names given.

33 Weekend trip

<i>Aims</i>	<p><i>Skills</i> – speaking</p> <p><i>Language</i> – making suggestions, asking for and giving information, agreeing and disagreeing, expressing likes and dislikes</p> <p><i>Other</i> – cooperation, finding a compromise</p>
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Questions and answers

<i>Level</i>	Intermediate/advanced
<i>Organisation</i>	Groups of six to eight students
<i>Preparation</i>	Each group receives several copies of the map and a set of information cards (see Part 2)
<i>Time</i>	30–45 minutes
<i>Procedure</i>	<p><i>Step 1:</i> The first task of each group is to collect all the information and mark it (where necessary) on the master copy of the map. Either the members of each group come forward and report on individual points mentioned on their information cards, or they are questioned in turn.</p> <p><i>Step 2:</i> The groups now have to work out a timetable and itinerary for a weekend trip into the area shown by the map. They are told: 'It is Friday afternoon (5 p.m.) and you have just arrived at Beachton. You are staying the night at a small hotel. Your landlady would like to know as soon as possible whether you will stay on for Saturday and Sunday night. Work out a jointly-agreed plan for the weekend (till Monday morning, when you have to leave Beachton at 10 a.m.). Decide where you would like to go, where you would like to stay, and what you would like to do and see.'</p> <p><i>Step 3:</i> Each group presents its plan for the weekend trip.</p>
<i>Variations</i>	<p>1: The task can be varied by imposing a number of different constraints, e.g.</p> <ul style="list-style-type: none">– People are not allowed to spend more than a certain amount of money (information cards with fares, prices of accommodation and tickets, etc. need to be prepared).– Certain places have to be visited (the map is divided into four squares and places in three of them have to be included in the itinerary).– Only certain types of transport may be used in combination with particular types of accommodation (e.g. bicycle – youth hostel, train/bus – hotel, car – bed and breakfast, walking – camping). <p>2: The trip need not be planned so as to satisfy all members of the group, which may break up into sub-groups (of at least two).</p> <p>3: Each group can work out suggestions for weekend trips (including transport, accommodation and prices) to be offered to the other groups, who have to choose.</p>
<i>Remarks</i>	The map can be used for a lot of other language activities, like planning school bus routes, deciding on the location of a holiday camp/car factory/nature reserve, writing a tourist brochure, planning a motorway, etc.

34 Strip story

<i>Aims</i>	<p><i>Skills</i> – speaking</p> <p><i>Language</i> – making suggestions, expressing one's opinion, asking for confirmation</p> <p><i>Other</i> – cooperation</p>
<i>Level</i>	Intermediate
<i>Organisation</i>	Class
<i>Preparation</i>	A story with as many sentences as there are students. Each sentence is written on a separate strip of paper.
<i>Time</i>	15–30 minutes
<i>Procedure</i>	<p><i>Step 1:</i> Each student receives a strip of paper with one sentence on it. He is asked not to show his sentence to anybody else but to memorise it within two minutes. After two minutes all the strips of paper are collected in again.</p> <p><i>Step 2:</i> The teacher briefly explains the task: 'All the sentences you have learnt make up a story. Work out the correct sequence without writing anything down.' From now on the teacher should refuse to answer any questions or give any help.</p> <p><i>Step 3:</i> The students present the sequence they have arrived at. A discussion follows on how everybody felt during this exercise.</p>
<i>Variations</i>	<p>1: Instead of a prose text a dialogue is used.</p> <p>2: The task in this case involves the solution of a puzzle for which each student holds a vital piece of information.</p>
<i>Remarks</i>	(See Gibson 1975.)

35 Information search

<i>Aims</i>	<p><i>Skills</i> – speaking, listening comprehension</p> <p><i>Language</i> – asking for and giving information, making conjectures, saying that something is right or wrong, agreeing and disagreeing</p> <p><i>Other</i> – cooperation</p>
<i>Level</i>	Intermediate
<i>Organisation</i>	Groups of six to eight students
<i>Preparation</i>	Information cards which contain different pieces of information, one card per student (see Part 2), and one question card per group
<i>Time</i>	10–15 minutes

Questions and answers

- Procedure** *Step 1:* Each group receives a set of cards (as many information cards as there are students, and one question card). Tell the students that their task is to find out what 'plogs' are by sharing information, but that some of the information they have been given is false. One person in the group reads out the question from the question card. Then they share the pieces of information on their information cards.
- Step 2:* By comparing the statements on the cards they try to pick out the pieces of false information, and write these on a separate piece of paper. Then they discuss possible solutions.
- Remarks** If the teacher prepares different sets of material similar to that presented in Part 2, groups can exchange tasks after completion of the first one.

36 Messenger

- Aims** *Skills* – speaking, listening comprehension
Language – describing something exactly
Other – cooperation
- Level** Intermediate
- Organisation** Groups of three to four students
- Preparation** Lego bricks (one set of material for the teacher and one for each group)
- Time** 10–15 minutes
- Procedure** *Step 1:* Before the class starts the teacher builds something out of Lego bricks and covers it with a cloth. When groups have been formed and building materials have been distributed, each group sends a messenger to look at the 'thing' the teacher has built.
- Step 2:* Each messenger reports back to his group and tells them how to go about building the same thing. The messengers are not allowed to touch the Lego bricks or to demonstrate how it should be done. The group can send the messenger to have a second look at the teacher's object. When all the copies are finished they are compared with the original.
- Variations** Instead of Lego bricks, arrangements of tangram pieces or other objects and drawings can be used.

37 Jigsaw guessing

<i>Aims</i>	<p><i>Skills</i> – speaking <i>Language</i> – making suggestions <i>Other</i> – fun, cooperation</p>
<i>Level</i>	Intermediate
<i>Organisation</i>	Groups
<i>Preparation</i>	One puzzle for each group, the solution to which makes a word (see Part 2)
<i>Time</i>	5–15 minutes
<i>Procedure</i>	<p><i>Step 1:</i> Each group receives a piece of paper with questions on it. The solution to each question is a word.</p> <p><i>Step 2:</i> All the students in the group try to make a new word out of the first letters of the individual words they have found.</p> <p><i>Step 3:</i> As soon as the group words have been formed, they are written on the blackboard. The first letters of all the group words give the solution to the whole puzzle.</p>
<i>Remarks</i>	<p>The puzzles in Part 2 are designed for seven groups of four students each. The group solutions are 1: YEAR (Yawn, Eat, Accident, Ride); 2: APPLE (Afternoon, Pear, Postman, Like, Elephant); 3: DESK (Dear, Eleven, Song, Knife); 4: INTO (Indian, Name, Tea, Old); 5: LAMP (Love, Answer, Moon, Pen); 6: OVER (Orange, Valley, End, Rich); 7: HAND (Happy, Australia, New, Difficult).</p> <p>The first letters of the group words form HOLIDAY (read backwards from group 7 to 1).</p>

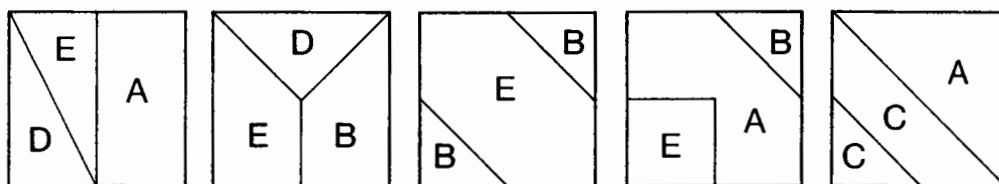
38 Getting it together

<i>Aims</i>	<p><i>Skills</i> – speaking <i>Language</i> – discussing, reporting on something, describing one's feelings <i>Other</i> – cooperation, seeing a problem as a whole</p>
<i>Level</i>	Intermediate/advanced
<i>Organisation</i>	Groups of five students
<i>Preparation</i>	One envelope with three cardboard pieces per student (see Part 2; all the A pieces should be in one envelope, all the B pieces in another, etc.)
<i>Time</i>	20–45 minutes
<i>Procedure</i>	<i>Step 1:</i> Each student receives an envelope. In each group

Questions and answers

there should be one envelope marked A, one B, one C, one D and one E. At a given signal, each student takes out his pieces. The aim of the group is to form five cardboard squares of exactly the same size. Each student may pass a piece of card to another person but he may not reach out and take one. No talking or any kind of communication is allowed during this phase. A student may refuse to take a piece of card which is given to him.

Step 2: These five squares can be made from the pieces:



As soon as a group runs into serious difficulties or as soon as some squares have been formed, the teacher stops the exercise and asks the students to report what happened in their groups. She should encourage students to talk about their feelings, about their urge to communicate.

Variations The class can be divided into players and observers, so that a few groups of five students do the exercise, while others try to observe their behaviour. This may help the discussion later on.

Remarks A large part of this exercise does not involve talking or any kind of communication at all. The discussion, however, is usually very stimulating and intensive. Since both cooperation and communication – issues stressed in this book – are central to the exercise, it seems right to include it. (See *Learning for Change* 1977.)

2.5 Questioning activities

Activity	Topic type	Level	Organisation	Preparation	Time in minutes
39 What would happen if . . . ?	fact.	int.	class	yes	10–15
40 Question game	fact./pers.	int.	groups	Part 2	15–30
41 Go and find out	fact./pers.	int.	indiv./class	Part 2	15–30
42 Find someone who . . .	fact./pers.	int.	indiv./class	Part 2	10–20
43 Something else	pers.*	int.	indiv./groups	no	10–20
44 Ageless	pers.*	int.	groups/class	yes	10–20
45 Question and answer cards	fact.	int.	pairs	Part 2	10–15

pers. = personal; pers.* = more intimate; fact. = factual; int. = intermediate;
 indiv. = individuals; groups = small groups; pairs = two people working together;
 class = everybody working together; Part 2 = material for the exercises is to be found in Part 2.

This last section in the chapter is something of a mixed bag, in so far as it contains all those activities which, although they centre around questioning, do not fit into any of the previous sections. First of all there are humanistic exercises (No. 43 *Something else* and No. 44 *Ageless*) that focus on the learners themselves, their attitudes and values. Secondly there is a kind of exercise that could be employed to teach learners about the cultural background of the target country (No. 45 *Question and answer cards*). Thirdly there is a board game (No. 40 *Question game*). Last of all there are three activities suitable either as warming-up exercises or as strategies for tackling more factual topics. The worksheets belonging to these exercises (in Part 2) can be modified accordingly. Many of these activities are quite flexible, not only as regards their content but also in terms of procedure. By simply introducing a few new rules, e.g. a limit on the number of questions or a time-limit they are transformed into games.

As soon as students are able to produce yes/no and wh-questions most of these activities can be used. You may, however, have to adapt the worksheets as these are not always aimed at the earliest stage at which an exercise can be used. For reasons of motivation similar activities, like No. 41 *Go and find out* and No. 42 *Find someone who . . .*, should not be done directly one after the other.

For activities in which question forms are practised see sections 2.1 to 2.4. The book by Moskowitz (1978) contains a great number of humanistic exercises.

39 What would happen if . . . ?

<i>Aims</i>	<i>Skills</i> – speaking <i>Language</i> – if-clauses, making conjectures, asking for confirmation <i>Other</i> – imagination
<i>Level</i>	Intermediate
<i>Organisation</i>	Class
<i>Preparation</i>	About twice as many slips of paper with an event/situation written on them as there are students
<i>Time</i>	10–15 minutes
<i>Procedure</i>	Every student receives one or two slips of paper with sentences like these on them: ‘What would happen if a shop gave away its goods free every Wednesday?’ ‘What would you do if you won a trip for two to a city of your choice?’ One student starts by reading out his question and then asks another student to answer it. The second student continues by answering or asking a third student to answer the first student’s question. If he has answered the question he may then read out his own question for somebody else to answer. The activity is finished when all the questions have been read out and answered.
<i>Variations</i>	The students can prepare their own questions. Some more suggestions: What would happen if everybody who told a lie turned green? if people could get a driving licence at 14? if girls had to do military service? if men were not allowed to become doctors or pilots? if children over 10 were allowed to vote? if gold was found in your area? if a film was made in your school/place of work? if headmasters had to be elected by teachers and pupils? if smoking was forbidden in public places? if the price of alcohol was raised by 300 per cent? What would you do if you were invited to the Queen’s garden party? if a photograph of yours won first prize at an exhibition? if your little sister aged 14 told you she was pregnant? if you saw your teacher picking apples from her neighbour’s tree? if a salesman called at your house and tried to sell you a sauna bath?

if your horoscope warned you against travelling when you want to go on holiday?
if it rained every day of your holiday?
if you got a love letter from somebody you did not know?
if you found a snake under your bed?
if you got lost on a walk in the woods?
if you were not able to remember numbers?
if somebody hit a small child very hard in your presence?
if you found a £20 note in a library book?
if your friend said she did not like the present you had given her?
if you suddenly found out that you could become invisible by eating spinach?
if you broke an expensive vase while you were baby-sitting at a friend's house?
if you invited somebody to dinner at your house but they forgot to come?
if you forgot you had asked four people to lunch and didn't have any food in the house when they arrived?
if a young man came up to you, gave you a red rose and said that you were the loveliest person he had seen for a long time?
if you noticed that you hadn't got any money on you and you had promised to ring your mother from a call box at exactly this time?
if you could not sleep at night?

40 Question game

<i>Aims</i>	<i>Skills</i> – speaking, reading comprehension, listening comprehension <i>Language</i> – questions and answers <i>Other</i> – getting to know each other
<i>Level</i>	Intermediate
<i>Organisation</i>	Groups of six students
<i>Preparation</i>	Two dice of different colours, a question board (see Part 2) and 10 (or 15) question cards (see Part 2) for each group
<i>Time</i>	15–30 minutes
<i>Procedure</i>	<i>Step 1:</i> Each group receives the dice, question board and question cards. The question cards are put in piles face down next to the numbers 1 to 5 on the question board. Each student in the group is given a number from 1 to 6.

Step 2: Taking turns, each student throws the dice. One die indicates the question to be asked (the one on top of the pile of question cards next to the number thrown) the other, the person who must answer the question. If the 'question-die' shows a 6, the person whose turn it is may ask a question of the student whose number was thrown with the 'student-die'. The exercise is finished when everybody has answered every question.

- Variations*
- 1: Students can prepare different questions.
 - 2: Instead of personal questions others concerning subjects or topics taught in class can be chosen.

41 Go and find out

- Aims*
- Skills* – speaking (writing)
 - Language* – asking for and giving information
 - Other* – getting to know each other, relaxation, losing inhibitions
- Level* Intermediate
- Organisation* Individuals, class
- Preparation* A different task for each student (see Part 2), a list each of the names of all the students (in big classes)
- Time* 15–30 minutes
- Procedure*
- Step 1:* Each student receives a task and a list of the names of all the other students (in small groups where students know each other the list of names is not necessary).
- Step 2:* Each student now questions everybody else, according to his task. He writes the answers down, and crosses off the list the names of the people he has asked.
- Step 3:* When everybody has finished asking, each student reads out his question/task and reports his findings.
- Variations*
- 1: The types of task can be varied according to the background, age and interests of the group.
 - 2: Two or three students can be given the same task.
- Remarks* There is a similar exercise in No. 15 *Opinion poll*.

42 Find someone who . . .

- Aims*
- Skills* – speaking
 - Language* – questions
 - Other* – getting to know each other

<i>Level</i>	Intermediate
<i>Organisation</i>	Individuals, class
<i>Preparation</i>	Handout (see Part 2; it should contain roughly as many sentences as there are students)
<i>Time</i>	10–20 minutes
<i>Procedure</i>	<p><i>Step 1:</i> Each student receives a handout. Everyone walks around the room and questions other people about things on the handout. As soon as somebody finds another student who answers ‘yes’ to one of the questions, he writes his name in the space and goes on to question someone else, because each name may only be used once. If a student overhears somebody answering ‘yes’ to another person’s question he is not allowed to use that name himself. After a given time (15 minutes) or when someone has filled in all the blanks, the questioning stops.</p> <p><i>Step 2:</i> Students read out what they have found out. They can preface their report with: ‘I was surprised that X liked . . .’, ‘I never thought that Y liked . . .’.</p>

43 Something else

<i>Aims</i>	<p><i>Skills</i> – speaking</p> <p><i>Language</i> – conditional</p> <p><i>Other</i> – thinking about oneself, getting to know each other, imagination</p>
<i>Level</i>	Intermediate
<i>Organisation</i>	Individuals or groups (in large classes)
<i>Preparation</i>	None
<i>Time</i>	10–20 minutes
<i>Procedure</i>	The teacher explains the basic idea of the activity: ‘Suppose you weren’t you but something else entirely, e.g. an animal or a musical instrument. Just think what you would like to be and why, when I tell you the categories.’ Possible categories are: colours, days of the week, kinds of weather, musical instruments, months, countries, cities, articles of clothing, songs, kinds of fruit, flowers, kinds of literature, pieces of furniture, food, toys, etc.
<i>Variations</i>	<i>Something else</i> can also be played as a guessing game. Two students are asked to leave the room while the rest of the class agree on a person to be guessed. When the two students are called back in they ask questions such as: ‘What would the person be if he or she was an animal? a colour? a building? a

- landscape? a piece of music? a musical instrument? a flower?, etc. From the answers, characteristics of the person can be deduced and his or her identity guessed. If the person to be guessed is present he can comment on the comparisons made, e.g. 'I was surprised that . . ., I don't see myself as . . ., Being compared to . . . was quite startling/disappointing/flattering/embarrassing . . .'
- Remarks* Since the insights gained in this activity can be quite unsettling for the people concerned, it should only be organised in groups which have a friendly, supportive atmosphere.
(Idea adapted from Moskowitz 1978.)

44 Ageless

- Aims* *Skills* – speaking
Language – questions about one's age and feelings about age
Other – talking and thinking about oneself
- Level* Intermediate
- Organisation* Groups or class (if not more than 15 students)
- Preparation* Questions about age, one list of questions for each group (see below)
- Time* 10–20 minutes
- Procedure* Each group/the class talks about age, guided by the following questions:
'What do you like about your present age? What did you like about being younger? What will you like about being 5/10/30 years older? What will you like about being elderly? What is the ideal age? Why? What could you say to someone who is not happy about his age? Do you often think about age/growing old/staying young? Does advertising influence your feelings?'
- Variations* The questions can be distributed to different students, who ask the other members of the class/their groups when it is their turn.
- Remarks* This exercise works well if the students have known each other for a while and a friendly, supportive atmosphere has been established.
(Idea adapted from Moskowitz 1978.)

45 Question and answer cards

<i>Aims</i>	<i>Skills</i> – speaking <i>Language</i> – formulating questions <i>Other</i> – learning something about English-speaking countries
<i>Level</i>	Intermediate
<i>Organisation</i>	Pairs
<i>Preparation</i>	One card per student (see Part 2)
<i>Time</i>	10–15 minutes
<i>Procedure</i>	The students work in pairs. They question each other in turn about the things specified on their cards. (If several cards have been distributed each pair of students exchanges cards with another after having answered all the questions.)
<i>Variations</i>	1: Each student receives a different card and has to find his partner before he can start with the questions. 2: The students make up their own cards about subjects dealt with in class. For this they should use the second type of card (see Part 2), where answers are not given.
<i>Remarks</i>	Other examples for guided questioning are to be found in No. 16 <i>Guided interviews</i> .

3 Discussions and decisions

3.1 Ranking exercises

<i>Activity</i>	<i>Topic type</i>	<i>Level</i>	<i>Organisation</i>	<i>Preparation</i>	<i>Time in minutes</i>
46 Rank order	pers.	int./adv.	indiv.	Part 2	15–20
47 Qualities	pers./fact.	int.	indiv./groups/class	no	10–20
48 Guide	fact.	int./adv.	groups	Part 2	15–30
49 Priorities	pers./fact.	int./adv.	indiv./groups	Part 2	15–20
50 Desert island (1)	fact.	beg./int.	pairs/class	no	10–20
51 NASA game	fact.	int./adv.	indiv./pairs	Part 2	10–15
52 Values ladder	pers.	adv.	indiv.	no	15–20
53 Looking for a job	fact.	int./adv.	groups	Part 2	20–40
54 Personalities (1)	pers./fact.	beg.	indiv.	no	10–15
55 Guarantees	pers.	int./adv.	teams	yes	30–40
56 Good teacher	pers./fact.	int./adv.	indiv.	Part 2	15–20
57 Job prestige	pers./fact.	int./adv.	pairs	no	15–20

pers. = personal; fact. = factual; beg. = beginners; int. = intermediate; adv. = advanced; indiv. = individuals; groups = small groups; pairs = two people working together; teams = two large groups of equal size; class = everybody working together; Part 2 = material for the exercise is to be found in Part 2.

These exercises require students to put a certain number of items from a given list into an order of importance or preference. This rearranging phase is usually followed by a period of discussion, when students explain or defend their choices in pairs or small groups. The underlying situations, problems, or questions for these exercises are taken from widely different contexts, e.g. No. 47 *Qualities* motivates the students to consider various desirable characteristics for people in general, thus helping them clarify their own values. In ranking the items from No. 51 *NASA game*, however, personal values and prejudices play a relatively minor part, whereas common sense and general knowledge of the world are of greater importance. That is why correct solutions can only be given for exercises like this one which remain outside the purely subjective sphere. It is to be hoped that the discussion of personal rankings will lead some students to

question their own decisions and increase their tolerance and understanding.

Ranking exercises practise interactive language, for instance agreeing, comparing, contradicting, disagreeing, giving reasons. As in some jigsaw tasks the students may experience a difference of opinion and may be stimulated to discuss these differences. Reluctant students can be made to discuss their lists in detail if they are asked to produce an integrated list of rankings for their group.

A variety of procedures for using ranking exercises can be suggested. The first step remains the same for all procedures: the students are made familiar with the task. This can be done either by oral presentation by the teacher or by giving the students handouts. Work on a ranking exercise can be continued in one of the following ways:

- Each student works on his own and writes down his solutions. These lists are then compared and discussed in pairs, in small groups or with the whole class.
- When each student has finished his list, the students sit down together in small groups and try to agree on a common listing, which has to be presented and defended in a final general discussion.
- Groups of increasing size (two members, then four, then eight) discuss the lists and aim for an agreed list at each stage.
- All students whose lists are similar work together in groups and try to find as many arguments as possible for their rank order. A final discussion with the whole class follows.

It is recommended that a time limit be fixed for the first step as students tend to vary considerably in the time they need for deciding on a ranking.

Ranking exercises are a kind of preliminary step for the less structured values clarification techniques in section 3.3 and, for inexperienced classes, should precede them.

Further suggestions for ranking exercises can be found in Howe and Howe 1975, Papalia 1976b, Rogers 1978, Simon et al 1972.

46 Rank order

<i>Aims</i>	<i>Skills</i> – reading comprehension, speaking <i>Language</i> – expressing likes and dislikes, giving reasons, expressing certainty and uncertainty <i>Other</i> – thinking about one's own values
<i>Level</i>	Intermediate/advanced
<i>Organisation</i>	Individuals (pairs and group work also possible)
<i>Preparation</i>	Handout (see Part 2)
<i>Time</i>	15–20 minutes
<i>Procedure</i>	<i>Step 1:</i> Each student receives a copy of the handout. He is asked to fill it in according to the instructions. It should be stressed that everybody is asked not only to state his first choice but to number all the choices in order of preference. (10 minutes) <i>Step 2:</i> When all the items have been ranked students share their results with their neighbour (in a large class) or with the whole class. Depending on the interests of the participants this step can lead to a discussion by individual members of the class of what is considered important.
<i>Variations</i>	If the questions suggested in Part 2 are considered to be too personal for a particular class, alternatives can easily be found, e.g. pollution, social problems, political attitudes, etc.
<i>Remarks</i>	Because of the personal nature of the questions selected for the handout it is very important to create a supportive and friendly atmosphere within the class. During Step 2 students should be encouraged to help each other accept themselves and become aware of their values rather than criticise or condemn each other's attitudes. It should be perfectly acceptable for a student to refuse to disclose his answer if he feels shy or insecure.

47 Qualities

<i>Aims</i>	<i>Skills</i> – speaking <i>Language</i> – describing personal qualities, stating preferences, asking for and giving reasons, contradicting; comparative and superlative <i>Other</i> – thinking about one's own values as regards other people
<i>Level</i>	Intermediate

<i>Organisation</i>	Individuals (Step 1), groups of three or four students (Step 2), whole class (Step 3)
<i>Preparation</i>	None
<i>Time</i>	10–20 minutes
<i>Procedure</i>	<p><i>Step 1:</i> The teacher presents the group with the following list, either writing it on the blackboard or the overhead projector, or distributing it as a handout:</p> <ul style="list-style-type: none"> reliability being a good listener strength honesty intelligence generosity caution being funny stubbornness helpfulness <p>Each student should think about how important he considers each quality. He then rearranges the list in order of importance, starting with the most important quality.</p> <p><i>Step 2:</i> Students sit together in small groups and talk about their ranking of the qualities. A group consensus should be aimed at.</p> <p><i>Step 3:</i> The whole class aims to find a ranking order for the qualities which everyone agrees to (optional).</p>
<i>Variations</i>	The same procedure can be followed for different lists, which have been adapted to group interests and the age of the students. Suggestions: reasons for wanting/keeping a pet, things to make a holiday worthwhile, qualities a good car should have, reasons for watching TV, qualities of good parents/friends/politicians/scientists/nurses/doctors, etc.

48 Guide

<i>Aims</i>	<p><i>Skills</i> – speaking</p> <p><i>Language</i> – arguing, giving and asking for reasons, defending one's opinions, contradicting, making suggestions</p> <p><i>Other</i> – cooperation</p>
<i>Level</i>	Intermediate/advanced
<i>Organisation</i>	Groups of three to five students each (even number of groups)
<i>Preparation</i>	Handout (see Part 2)
<i>Time</i>	15–30 minutes

Discussions and decisions

Procedure *Step 1:* The class is divided into an even number of small groups. Half of these groups receive copies of the handout. The other half are presented orally with the same situation but have to find ten places without being given a list to choose from. Both kinds of group should reach an agreement after 10 to 15 minutes' discussion.

Step 2: Each group elects a speaker who has to defend the solution arrived at by his group. All the speakers sit in the middle of the circle ('fishbowl' arrangement, see p. 9) and present their results in turn. In the ensuing discussion, they should attempt to reach a common solution to the choice of places (if not their sequence).

Variations 1: The same procedure can be adopted with all the groups receiving the handout and the same task.

2: An intermediate step can be introduced to enable all groups working on the same task to discuss strategies for the 'fishbowl' phase.

3: The handout can also be used in ways described in No. 46 *Rank order*.

Remarks In multi-national groups it may be difficult to go beyond Step 1, in which case it may be more profitable to ask people from similar cultural backgrounds to work together and present their results to the whole class. Differences between solutions can then be discussed.

(Idea adapted from Rogers 1978.)

49 Priorities

Aims *Skills* – reading comprehension, speaking
Language – giving and asking for reasons
Other – thinking about an everyday situation, preparing for general discussion of compulsory education

Level Intermediate/advanced

Organisation Individuals, groups of three to five members

Preparation Handout (see Part 2; twice as many copies as there are students)

Time 15–20 minutes

Procedure *Step 1:* Each student receives a copy of the handout and is asked to rank the items in order of importance from 1 to 12. The rank number for each item should be entered in both boxes. When everybody has finished (after about 5 minutes), all the strips marked *Check* are torn off and collected by the

teacher. She calculates the total rank of each item by adding up all the rank numbers given. The item with the lowest number is considered the most important one by most students, the one with the highest number the least important.

Step 2: Meanwhile the students are given another copy of the handout, and they sit down in small groups and attempt to find a common ranking for the items. Group results are then compared with the overall result of individual ranking.

Variations 1: Step 2 can be omitted and a general discussion can follow Step 1 directly.

2: Other questions can be worked on in the same way.

50 Desert island (1)

Aims Skills – speaking

Language – giving and asking for reasons, making suggestions, agreeing and disagreeing, if-clauses

Other – imagination, fun

Level Beginners/intermediate

Organisation Pairs, class

Preparation None

Time 10–20 minutes

Procedure *Step 1:* The teacher tells the class about the situation and sets the task:

‘You are stranded on a desert island in the Pacific. All you have is the swim-suit and sandals you are wearing. There is food and water on the island but nothing else. Here is a list of things you may find useful. Choose the eight most useful items and rank them in order of usefulness.

a box of matches	ointment for cuts and burns
a magnifying glass	a saucepan
an axe	a knife and fork
a bottle of whisky	20 metres of nylon rope
an atlas	a blanket
some metal knitting-needles	a watch
a transistor radio with batteries	a towel
a nylon tent	a pencil and paper
a camera and five rolls of film	

Work with a partner. You have 8 minutes.’

Discussions and decisions

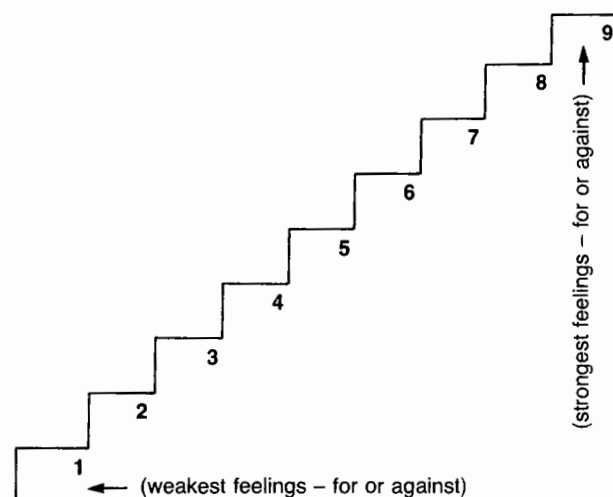
	<p><i>Step 2:</i> Students present their solutions and defend their choices against the others' arguments.</p>
<i>Variations</i>	<p>1: To enhance the fantasy nature of the exercise, more exotic and apparently useless items can be chosen for the original list. This will force the students to find new ways of using items, e.g. a bottle can be used for posting letters, a mirror as a signalling device.</p> <p>2: Other procedures, i.e. the 'star' method or the 'buzz group' system can be used instead of the two steps suggested here (see p. 9).</p> <p>3: Students can be asked to provide material for other situations themselves, e.g. 'For a bet, you will have to spend three weeks in a lonely cottage on the Scottish moors completely on your own. Which six of these things would you like to take along and why?'</p>
<i>Remarks</i>	<p>There is, of course, no correct solution to the task in this exercise. It should be seen as a lighthearted activity which will help provide an element of imagination and fun in the foreign language class.</p>

51 NASA game

<i>Aims</i>	<p><i>Skills</i> – speaking</p> <p><i>Language</i> – giving and asking for reasons, expressing certainty and uncertainty, making objections</p> <p><i>Other</i> – general knowledge</p>
<i>Level</i>	Intermediate/advanced
<i>Organisation</i>	Individuals, pairs
<i>Preparation</i>	Handout (see Part 2)
<i>Time</i>	10–15 minutes
<i>Procedure</i>	<p><i>Step 1:</i> Each student is given the handout and asked to rank the 15 items. (Note that the moon has no atmosphere, so it is impossible to make fire or to transmit sound signals; the moon has no magnetic poles.)</p> <p><i>Step 2:</i> Each student then compares his solution with that of his neighbour and they try to arrive at a common ranking.</p> <p><i>Step 3:</i> The results of Step 2 are discussed and compared around the class.</p>
<i>Remarks</i>	(Idea adapted from Rogers 1978.)

52 Values ladder

<i>Aims</i>	<i>Skills</i> – listening comprehension, speaking <i>Language</i> – expressing personal insights and conjectures, giving reasons, simple past tense <i>Other</i> – thinking about one's own spontaneous reactions, discovering personal values
<i>Level</i>	Advanced
<i>Organisation</i>	Individuals
<i>Preparation</i>	None
<i>Time</i>	15–20 minutes
<i>Procedure</i>	<i>Step 1:</i> The students are asked to draw a flight of nine steps on a piece of paper.



The lowest step is meant to symbolise the weakest emotional reaction – either positive or negative – the highest step the strongest one.

Step 2: The teacher presents a series of statements (see below) which call for value judgements by the students. Each statement is characterised by a key word. After hearing each statement the students enter the key word on their values ladder according to the strength of their reaction. The teacher does not read the next item until everybody has entered the key word on their ladder. Students may change the position of their key words when new items have been read or rearrange all nine key words at the end.

Step 3: At this stage the students should think about why they decided on such a ranking. They are expected to describe their reactions to individual items.

Discussions and decisions

Statements

- A group of young people engage in shoplifting as a kind of sport. When they are caught they defend their actions by pointing out that shop-owners make high profits anyway. (*shoplifting*)
- A group of students want to do something about nature conservation. They meet regularly and go for walks in the country in order to observe wildlife. (*conservation*)
- A group of women have started to boycott certain products which they believe are heavily contaminated by chemicals, antibiotics and pesticides. They have formed a collective to sell organically grown health food. (*food collective*)
- A doctor regularly cheats on his income tax but gives all the money he saves to a hospital in the African bush. (*income tax*)
- Some poor students use the local buses without paying fares. When they are caught they pay the fines. They say that this is still cheaper than paying for tickets. (*bus fares*)
- An American couple living in Fiji publish a book that shows how the lives of the Fijians have been changed by tourism. They distribute the books to all the schools in Fiji. (*Fiji*)
- Some young people in Britain design colourful car stickers and badges against the destruction of the world by technology and science. (*stickers*)
- A group of lawyers set up an office to provide free legal aid to foreign refugees who want to apply for political asylum. (*legal aid*)
- A newspaper reporter finds out that a manufacturer of fruit juice is mixing dangerous chemicals in his product. His report on the factory is suppressed by his paper when the manufacturer threatens to withdraw his advertisements. (*fruit juice*)

- Variations*
- 1: Instead of statements, cartoons, photographs or pictures can be used.
 - 2: All the items – their number may be reduced or increased – can be given to the students on a handout. They can then write each key word on a small slip of paper and move the slips about on the ladder in order to rank them.
 - 3: In a less formal classroom context the ladder can be drawn on the floor with chalk and students asked to stand on the step that corresponds with their strength of reaction. Thus the distribution of different reactions is made visible and can trigger off discussion at each stage.

4: The topical slant of the items can be varied according to the interests of the class, the educational aims of the teacher, etc.

53 Looking for a job

<i>Aims</i>	<p><i>Skills</i> – reading comprehension, speaking</p> <p><i>Language</i> – arguing, reacting to other people's statements (agreeing, disagreeing, contradicting, criticising, doubting, defending one's position, giving in)</p> <p><i>Other</i> – cooperation, role taking</p>
<i>Level</i>	Intermediate/advanced
<i>Organisation</i>	Group work (three to five members) as preparation for 'fishbowl' discussion
<i>Preparation</i>	Handout (see Part 2) for each group
<i>Time</i>	20–40 minutes
<i>Procedure</i>	<p><i>Step 1:</i> The handout is distributed to the groups and the task explained. Each group imagines that they are members of the local council who have to select somebody for the vacant post of social worker at Fairview Estate from the four applications that have been submitted. As a first step the groups decide on their criteria for selection, based on the advertisement and the background information on the handout as well as their own judgement. They then discuss the four applicants and rank them according to their suitability. (10–15 minutes)</p> <p><i>Step 2:</i> Each group selects a speaker who has to explain and defend the choice of his group. All the group speakers meet in the middle to discuss the applicants. If one of the other members of the group feels that he has some better way of arguing the group's position he may replace the speaker of his group. Unless a consensus has been reached amongst the speakers after a given time (15 minutes) a vote is taken by all the participants.</p>
<i>Variations</i>	The activity could be continued with a role play. See No. 117 <i>Interview for a job</i> .

54 Personalities (1)

<i>Aims</i>	<p><i>Skills</i> – speaking</p> <p><i>Language</i> – giving reasons, making comparisons</p> <p><i>Other</i> – imagination, general knowledge</p>
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Discussions and decisions

<i>Level</i>	Beginners																								
<i>Organisation</i>	Individuals																								
<i>Preparation</i>	None																								
<i>Time</i>	10–15 minutes																								
<i>Procedure</i>	<p><i>Step 1:</i> The teacher writes the following list of (20–30) names on the board or the overhead projector. She asks the students to select the six personalities they would like to invite to their classroom to give a talk and rank them in order of preference. They write their choices in order on a piece of paper. All the papers are collected.</p> <table><tr><td>Mahatma Gandhi</td><td>Miss Piggy</td></tr><tr><td>Mao Tse Tung</td><td>Elvis Presley</td></tr><tr><td>William Shakespeare</td><td>Liv Ullmann</td></tr><tr><td>Queen Elizabeth I</td><td>Johann Sebastian Bach</td></tr><tr><td>Karl Marx</td><td>David Copperfield</td></tr><tr><td>Alfred Hitchcock</td><td>Frank Sinatra</td></tr><tr><td>Margaret Thatcher</td><td>Naomi James</td></tr><tr><td>Mohammed Ali</td><td>Charles Dickens</td></tr><tr><td>Buffalo Bill</td><td>Walt Disney</td></tr><tr><td>John Travolta</td><td>Winston Churchill</td></tr><tr><td>Ronald Reagan</td><td>Fidel Castro</td></tr><tr><td>Erica Jong</td><td></td></tr></table> <p><i>Step 2:</i> When the final list for the whole class has been compiled, students who selected the most popular personalities are asked to explain their choice.</p>	Mahatma Gandhi	Miss Piggy	Mao Tse Tung	Elvis Presley	William Shakespeare	Liv Ullmann	Queen Elizabeth I	Johann Sebastian Bach	Karl Marx	David Copperfield	Alfred Hitchcock	Frank Sinatra	Margaret Thatcher	Naomi James	Mohammed Ali	Charles Dickens	Buffalo Bill	Walt Disney	John Travolta	Winston Churchill	Ronald Reagan	Fidel Castro	Erica Jong	
Mahatma Gandhi	Miss Piggy																								
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Buffalo Bill	Walt Disney																								
John Travolta	Winston Churchill																								
Ronald Reagan	Fidel Castro																								
Erica Jong																									
<i>Variations</i>	The activity could be continued with the students writing out interview questions they would like to ask the person of their choice.																								
<i>Remarks</i>	As the list of names to be given to the students is obviously very dependent on the cultural background and the age group of the students concerned, the names mentioned here can only be tentative suggestions. The teacher will be far more successful in devising a list which is geared towards her students' knowledge and interests.																								

55 Guarantees

<i>Aims</i>	<i>Skills</i> – speaking
	<i>Language</i> – persuading others, praising, giving and asking for reasons, if-clauses
	<i>Other</i> – thinking about one's goal in life, looking ahead

<i>Level</i>	Intermediate/advanced
<i>Organisation</i>	Two teams of equal size (max. 40 students)
<i>Preparation</i>	List of 20 guarantees (see below)
<i>Time</i>	30–40 minutes
<i>Procedure</i>	<p><i>Step 1:</i> The whole class is divided into two teams of equal size. One team consists of brokers, the other team being the clients. Instead of insurance, the brokers try to sell guarantees which assure the buyer that he will reach certain personal goals in his life. The brokers are given a list of guarantees and prices. Each of them should receive one guarantee to handle personally. (In smaller groups each broker has to handle more than one guarantee unless their number is reduced.) The brokers now prepare a short talk – about a minute per speaker – praising the advantages of the particular guarantee they want to sell. The clients are asked to think about the goals they would like to achieve in life and how important the guarantees are.</p>

Health Guarantee £60	Friendship Guarantee £60
Popularity Guarantee £30	Self-Fulfilment Guarantee £50
Intelligence Guarantee £40	Fun Guarantee £40
Beauty Guarantee £40	Adventure Guarantee £30
Marriage Guarantee £30	Career Guarantee £50
Wealth Guarantee £60	Love Guarantee £60
Longevity Guarantee £60	Sexual Fulfilment Guarantee
Accident-Free-Life Guarantee £50	£50
	Patience Guarantee £30
Satisfaction Guarantee £50	Happy Family Guarantee £40
Stardom Guarantee £60	Joy-of-Living Guarantee £30

Step 2: Brokers and clients sit facing each other. Each client can spend £100 on guarantees. In turn the brokers tell the client about the guarantee they can offer, its advantages and price. The clients make notes.

Step 3: Each client now works out which guarantees he would like to spend his £100 on. He then walks over to the relevant brokers to make his purchases. Each broker has to keep a record of the number of guarantees sold.

Step 4: The results of the sale are written up on the board or the overhead projector in order of popularity. The students who acted as clients are asked to explain their choices and motives.

Variations 1: The exercise is repeated (with the same or different

Discussions and decisions

guarantees) by letting the former clients act as brokers and vice versa.

2: Students decide on guarantees and their prices in a brainstorming session before the activity.

3: Instead of personal goals students could be asked to buy guarantees for personal possessions or the lives of people they care for.

56 Good teacher

Aims *Skills* – speaking
Language – giving reasons, narrating, describing
Other – thinking about one's own school life and educational values

Level Intermediate/advanced

Organisation Individuals

Preparation Handout (see Part 2)

Time 15–20 minutes

Procedure *Step 1:* Each student receives the handout listing ten qualities of a good teacher. He is asked to rank them in order of importance.

Step 2: Meanwhile the teacher draws the following table on the board:

Quality	1	2	3	4	5	6	7	8	9	10
Discipline										

Step 3: Each student calls out his ranking of the qualities, which is marked on the table (e.g. as shown, of the 20 students who participated, two felt that this quality was the most important, four the second, etc.) The end result shows the spread of opinion and clusters of similar rankings.

Step 4: Each quality is now discussed in turn and students who give it a high or very low ranking are called upon to explain why. It is hoped that many students will be able to give examples in order to back up their statements.

Variations For further ideas see No. 47 *Qualities*.

Remarks This is a very valuable activity for students who are training to be teachers as it stimulates discussion about role expectations and self-image connected with the profession.

57 Job prestige

Aims *Skills* – speaking

Language – asking for and giving reasons, agreeing and disagreeing

Other – awareness of the reasons for social prestige

Level Intermediate/advanced

Organisation Pairs

Preparation None

Time 15–20 minutes

Procedure *Step 1:* The teacher outlines the task. ‘You are going to be given a list of 14 occupations. You have to rank them according to two criteria. First arrange them in the order in which these jobs are regarded and paid for in our society. Secondly make a list in which you show how important *you* think each job should be.’

dentist	university professor
taxi driver	actor
secretary	nurse
schoolteacher	shop-assistant
policeman	librarian
lawyer	engineer
journalist	farmer

‘Work with your neighbour. You should – as far as it is possible – reach agreement in both rankings. Where you cannot agree, mark the difference of opinion on your list.’

Step 2: The results are presented by the students and noted

Discussions and decisions

on the board. The first list will probably be very similar in each case, with clusters of high prestige and low prestige job emerging clearly. The ranking of the jobs according to the importance allotted to them by individual students may differ wildly and should stimulate a discussion on the criteria for 'upgrading' or 'downgrading' certain occupations.

Variations The selection of jobs may be altered in view of the occupational background of the students concerned.

Solutions

No. 27 The same or different?

Same: 2,3,5,7,9,12,14,15,17

Different: 1,4,6,8,10,11,13,16,18

No. 28 Twins

Pictures which are identical: bottom right on 28A and third down on the left on 28B.

No. 30 What are the differences?

Differences: left-hand pot plant on window sill, cat looking in, birds in the sky, pencil flying through the air, coffee cup on filing cabinet, label on filing cabinet, sheet of paper on desk of black-haired typist, handbag of same typist, two pieces of paper on filing cabinet in foreground, castors on chair.

No. 31 Ordering

A	7	1	11
	4	9	3

B	5	6	
	8	2	10

No. 51 NASA game

Oxygen, water, map, food, receiver/transmitter, rope, first aid kit, parachute silk, life raft, signal flares, pistols, dried milk, heating unit, magnetic compass, box of matches.

No. 103 Baker Street

12	14	16	18	20
Evans	Dudd	Charles	Birt	Abraham
married	spinster	bachelor	divorced	widower
tortoise rabbit	dog	canary	—	cat
thrillers	love stories	historical novels	Charles Dickens	TV
wine	beer	whisky	coffee	beer

Identity cards

<hr/> SURNAME	<div>Photo</div>
<hr/> FIRST NAMES	
<hr/> ADDRESS	
<hr/> FAMILY	
<hr/> SCHOOL/UNIVERSITY	<hr/> Main Subjects Studied
<hr/> HOBBIES	
<hr/>	
<hr/> OTHER INTERESTS	
<hr/>	

Stem sentences

Finish these sentences.

My favourite animals are

.....

I like people who

.....

I could not live without

.....

I have never

If I had £100,000 I would

.....

I am frightened of

.....

..... make(s) me feel good.

Everybody should

.....

The last time I laughed a lot was

.....

I'd like to have

.....



Groupings

Make hay		while the sun shines.	
You can't teach		an old dog new tricks.	
You scratch my back		and I'll scratch yours.	
When the cat's away		the mice will play.	
A new broom		sweeps clean.	
A bad workman		always blames his tools.	
All work and no play		makes Jack a dull boy.	
Where there's a will		there's a way.	
You may lead a horse to water		but you cannot make it drink.	
If a thing is worth doing		it's worth doing well.	
Don't put all your eggs		in one basket.	
A bird in the hand		is worth two in the bush.	
Summerhill was founded	in the year 1921.	My view is	that a child is innately wise and realistic.
Some children come to Summerhill	at the age of five years.	Children can go to lessons	or stay away from them.
The children generally remain at the school	until they are 16 years old.	In Summerhill	everyone has equal rights.
We generally have	about 25 boys and 20 girls.	All the same,	there is a lot of learning at Summerhill.
Only one or two older pupils	have rooms for themselves.	Hate breeds hate	and love breeds love.
No one tells them	what to wear.	Summerhill is possibly	the happiest school in the world.

Groupings



Groupings

- Would you like some coffee?	- What was the last film you saw?
- Yes, please.	- I can't remember. I never watch TV.
- With milk and sugar?	- You should. There was a very good film on last night.
- Just sugar. Two spoons, please.	
	
- What do you usually have for breakfast?	- Look at this. What could it be?
- I'm happy with anything, even soup.	- It looks like some kind of machine.
- Ugh! I couldn't eat soup for breakfast.	- Perhaps it's dangerous.
	- We'd better not touch it then.
	
- Two kilos of bananas, please.	- Excuse me, could you tell me the time, please?
- Would you like ripe ones or green ones?	- It's a quarter past four.
- Could you give me two ripe bananas and the rest green?	- Thank you.
	
- Excuse me, could you tell me the quickest way to the station, please?	- How long have you had your new bicycle?
- Sorry, I didn't catch what you said.	- About a year.
- What is the quickest way to the station, please?	- Are you happy with it?
- Catch a number 25 bus from the stop over there.	- Yes, very. It's light and fast.



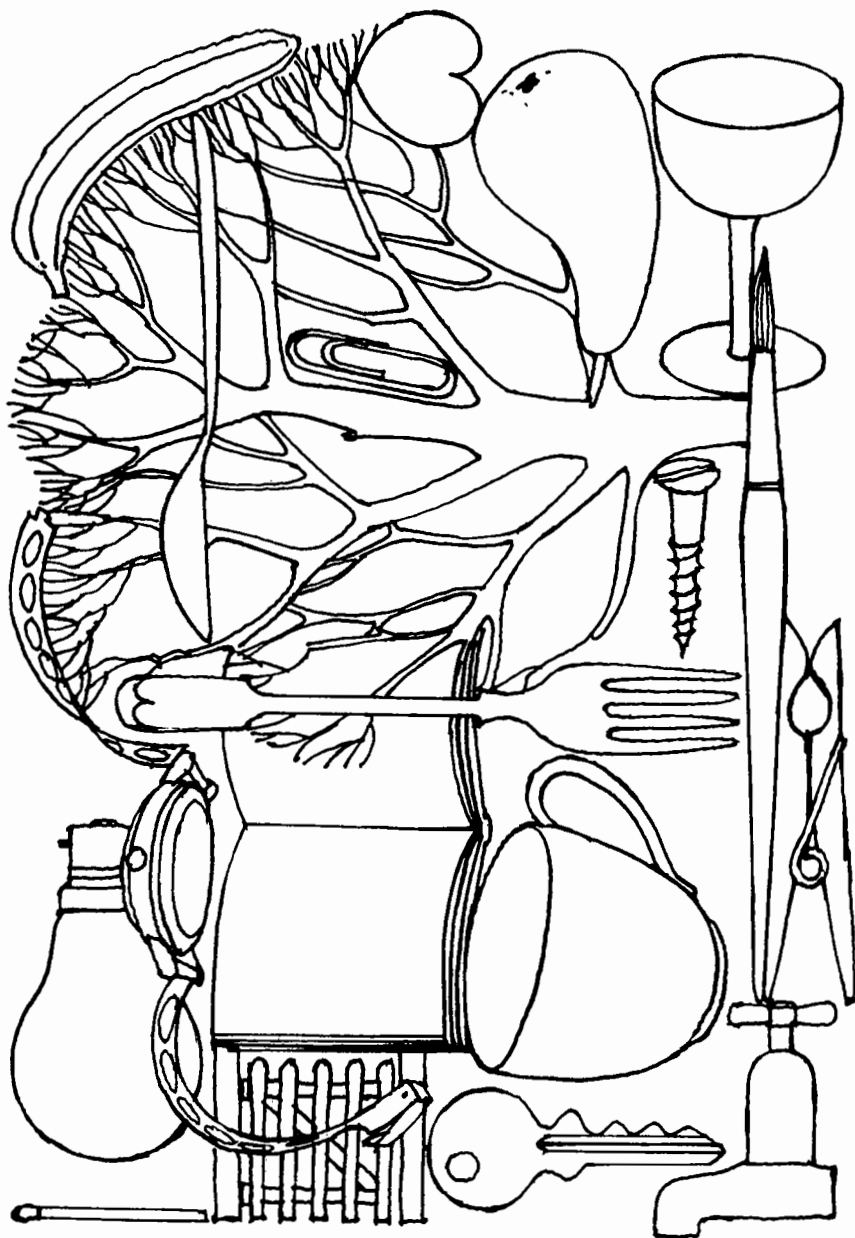
Opinion poll

<p style="text-align: center;">FOOD</p> <p><i>Breakfast</i> You have to find out what the other people in your class usually have for breakfast. Each of you prepares an interview card which could look like this:</p> <table border="1"> <tr> <th>Name</th> <th>food?</th> <th>drink?</th> </tr> <tr> <td>Lisa</td> <td>cornflakes</td> <td>milk</td> </tr> </table>	Name	food?	drink?	Lisa	cornflakes	milk	<p style="text-align: center;">FOOD</p> <p><i>Drinks</i> You have to find out which drinks the people in your class like and dislike. Each of you prepares an interview card which could look like this:</p> <table border="1"> <tr> <th>Name</th> <th>likes?</th> <th>dislikes?</th> </tr> <tr> <td>Tina</td> <td>milk, tea, water</td> <td>orange juice</td> </tr> </table>	Name	likes?	dislikes?	Tina	milk, tea, water	orange juice
Name	food?	drink?											
Lisa	cornflakes	milk											
Name	likes?	dislikes?											
Tina	milk, tea, water	orange juice											
<p style="text-align: center;">FOOD</p> <p><i>Eating out</i> You have to find out whether the other people in your class ever eat out, and if so where they go. Each of you prepares an interview card which could look like this:</p> <table border="1"> <tr> <th>Name</th> <th>eats out?</th> <th>where?</th> </tr> <tr> <td>Tim</td> <td>yes, sometimes</td> <td>McDonald's</td> </tr> </table>	Name	eats out?	where?	Tim	yes, sometimes	McDonald's	<p style="text-align: center;">FOOD</p> <p><i>Favourite meals</i> You have to find out the favourite meals (main course and dessert) of the other people in your class. Each of you prepares an interview card which could look like this:</p> <table border="1"> <tr> <th>Name</th> <th>favourite main course?</th> <th>favourite dessert?</th> </tr> <tr> <td>Chris</td> <td>pizza</td> <td>ice cream</td> </tr> </table>	Name	favourite main course?	favourite dessert?	Chris	pizza	ice cream
Name	eats out?	where?											
Tim	yes, sometimes	McDonald's											
Name	favourite main course?	favourite dessert?											
Chris	pizza	ice cream											
<p style="text-align: center;">FOOD</p> <p><i>Food hates</i> You have to find out which meals or kinds of food the other people in your class dislike. Each of you prepares an interview card which could look like this:</p> <table border="1"> <tr> <th>Name</th> <th>food hates?</th> </tr> <tr> <td>Freddie</td> <td>chocolate, spinach</td> </tr> </table>	Name	food hates?	Freddie	chocolate, spinach	<p style="text-align: center;">FOOD</p> <p><i>Weight-watching</i> You have to find out if the other people in your class think they are too fat, just right or too thin. Each of you prepares an interview card which could look like this:</p> <p style="text-align: center;">Do you think you are:</p> <table border="1"> <tr> <th>Name</th> <th>too fat?</th> <th>just right?</th> <th>too thin?</th> </tr> <tr> <td>Bob</td> <td>X</td> <td></td> <td></td> </tr> </table>	Name	too fat?	just right?	too thin?	Bob	X		
Name	food hates?												
Freddie	chocolate, spinach												
Name	too fat?	just right?	too thin?										
Bob	X												
<p style="text-align: center;">FOOD</p> <p><i>Cooking</i> You have to find out which meals or drinks the other people in your class can prepare themselves. Each of you prepares an interview card which could look like this:</p> <table border="1"> <tr> <th>Name</th> <th>can prepare/make?</th> </tr> <tr> <td>Peter</td> <td>tea, porridge, sandwiches, omelettes</td> </tr> </table>	Name	can prepare/make?	Peter	tea, porridge, sandwiches, omelettes									
Name	can prepare/make?												
Peter	tea, porridge, sandwiches, omelettes												

Guided interviews

<p>HOLIDAYS A</p> <p><i>Ask your partner questions about his or her last holiday. Use the following notes to help you.</i></p> <p>Where? How long for? Stay where? With whom? Like it? – Why? Why not?</p> <p>Sightseeing? Sports? Food? Go again? Do anything special?</p> <p>Bad points?</p>	<p>HOLIDAYS B</p> <p><i>You can either answer your partner's questions by using the following notes or by talking about a holiday you really had.</i></p> <p>Iceland 2 weeks camping group of students very nice – nice people from different countries a bit hiking, swimming in lakes a bit boring, no fruit perhaps climb a volcano, see a glacier rain, cold</p>
<p>HOBBIES A</p> <p><i>You can either answer your partner's questions by using the following notes or by talking about your real hobbies.</i></p> <p>photography surfing, playing chess take photos on holiday, play chess with a friend once a week, surfing in summer father plays chess, got camera as birthday present surfing is fun, can play chess anywhere film is expensive need someone with a car for surf board</p>	<p>HOBBIES B</p> <p><i>Ask your partner about his or her hobbies. Use the following notes to help you, but you can ask other questions as well.</i></p> <p>What hobby? Others? How much time? How started? Why these? Bad points?</p>

What is it?

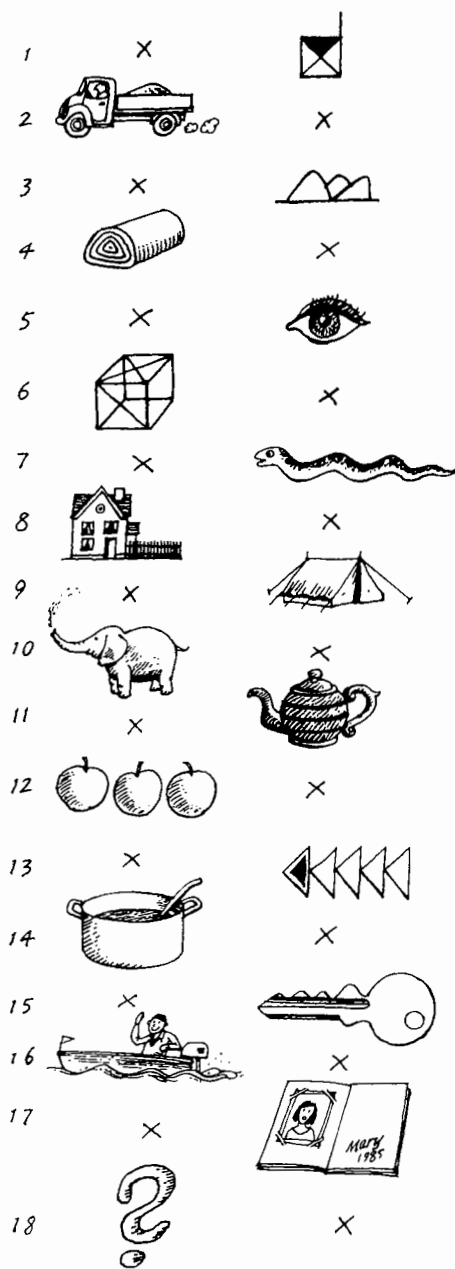
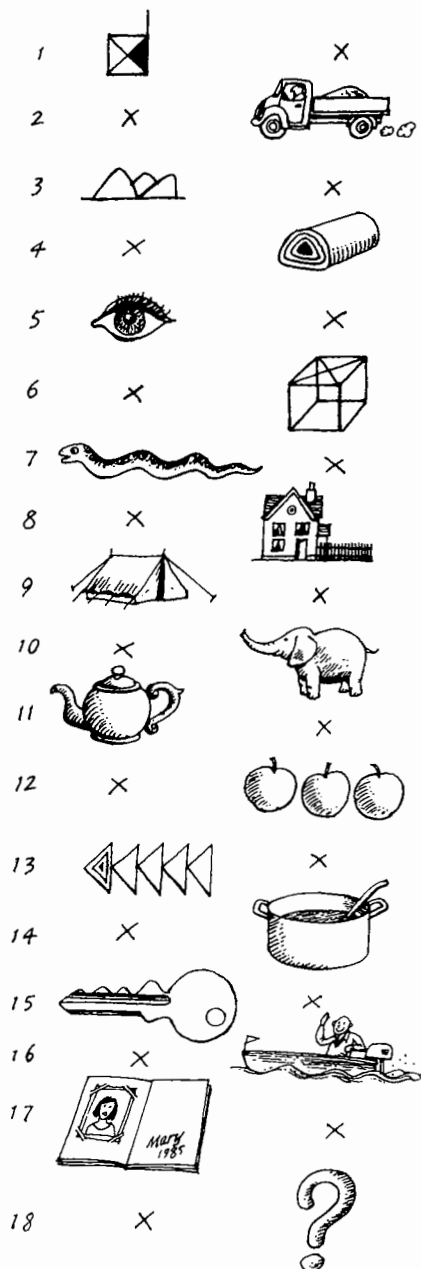


The same or Different?

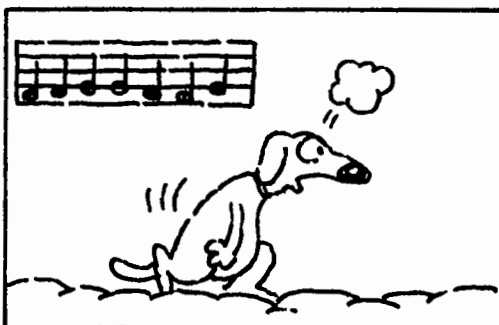
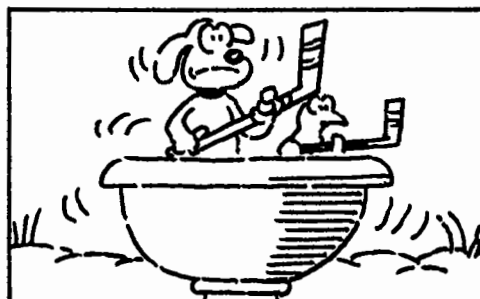
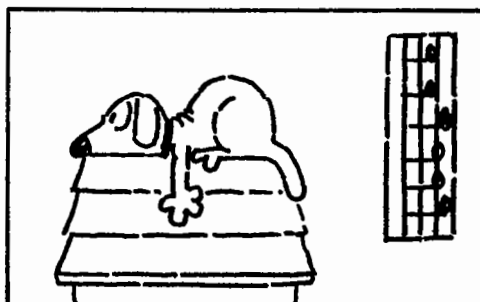
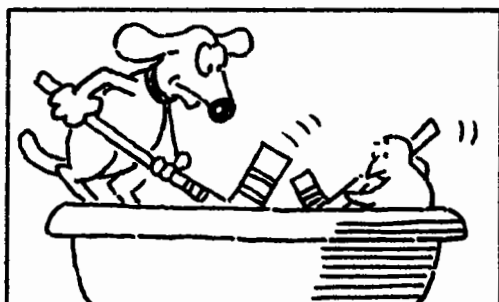
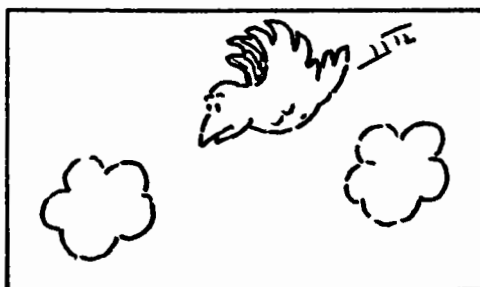
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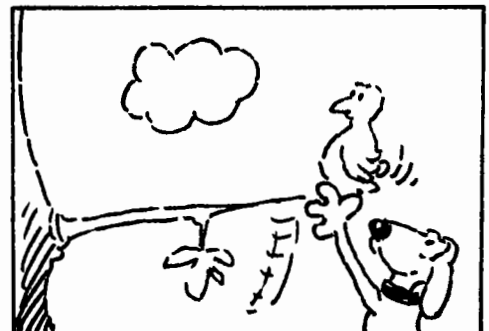
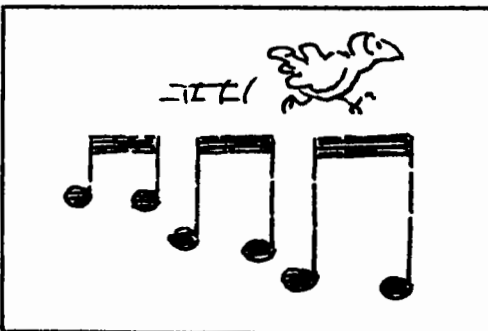
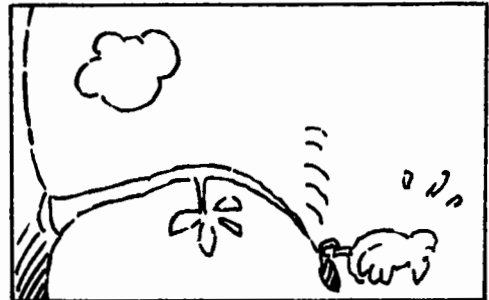
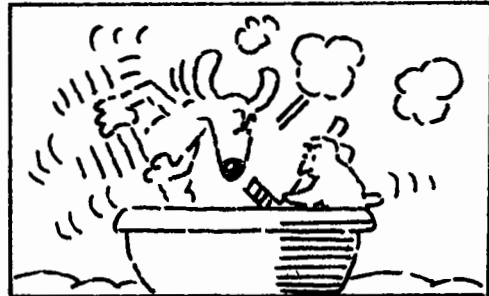
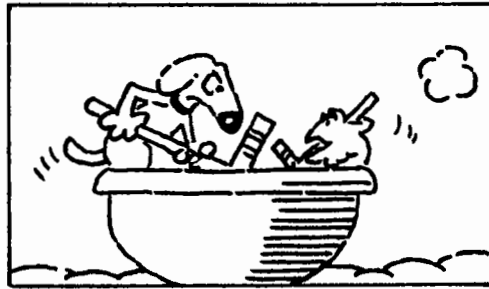
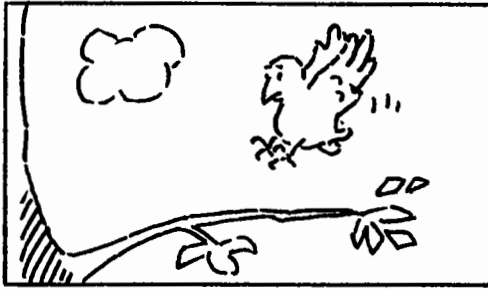
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TWINS



TWINS

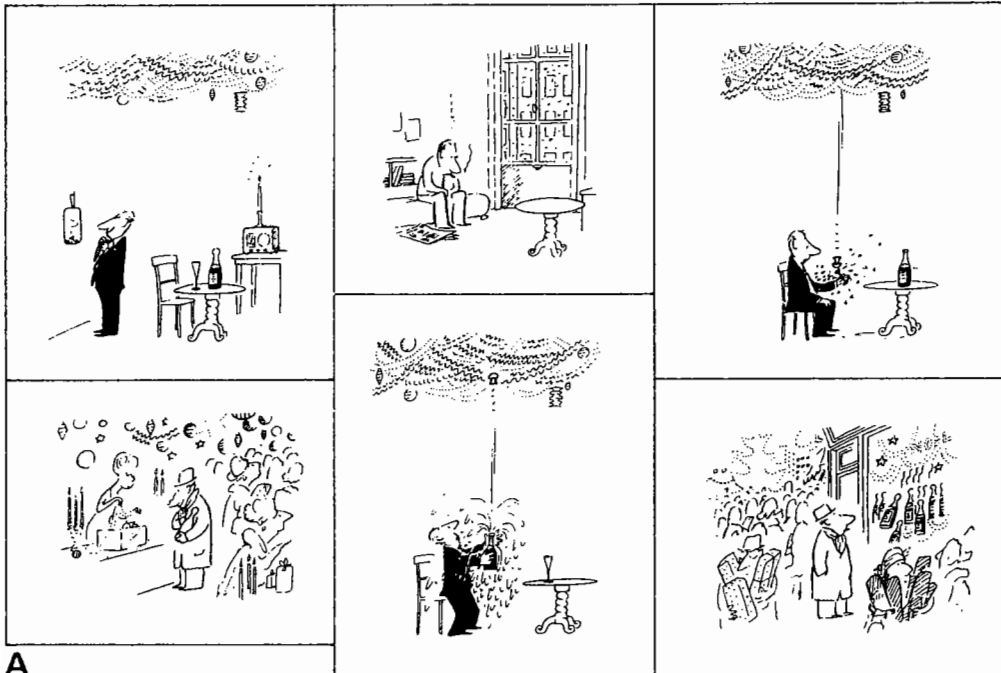


Partner puzzle



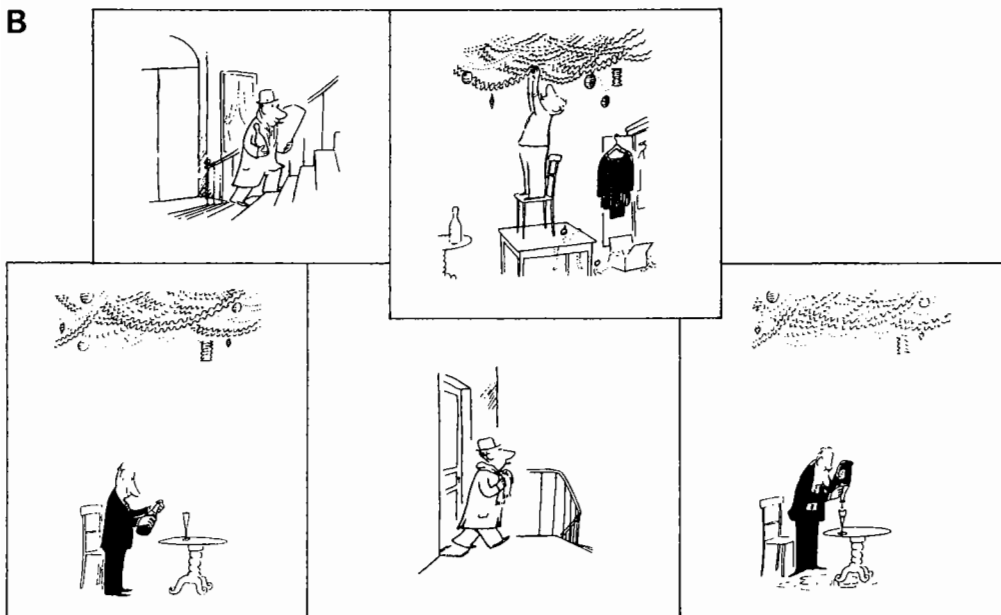
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ORDERING

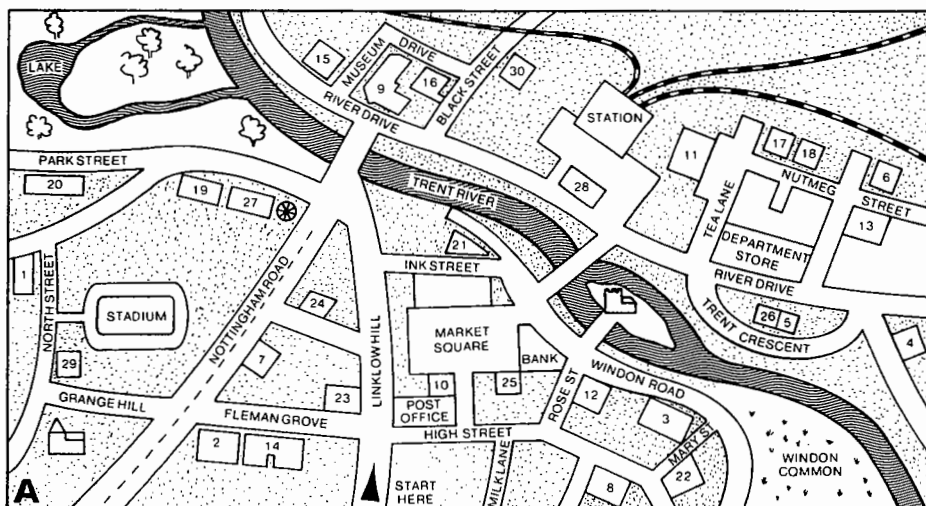


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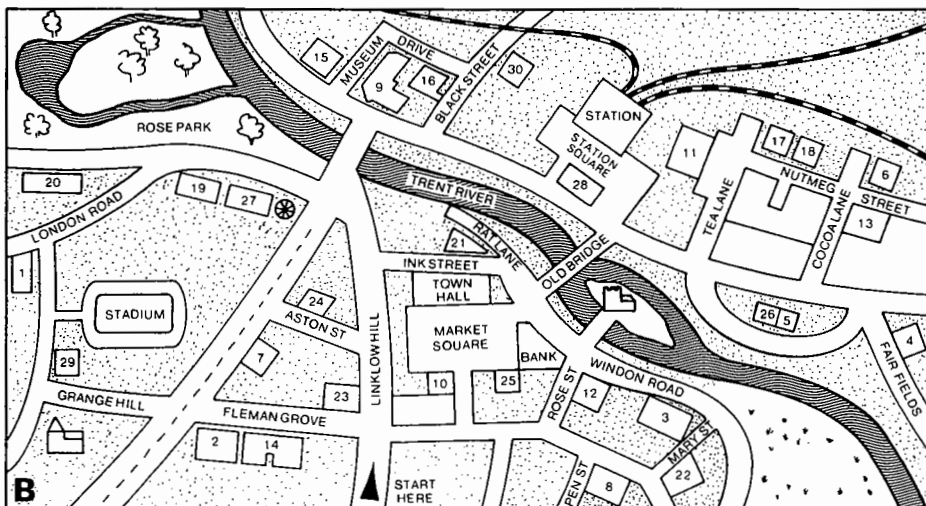
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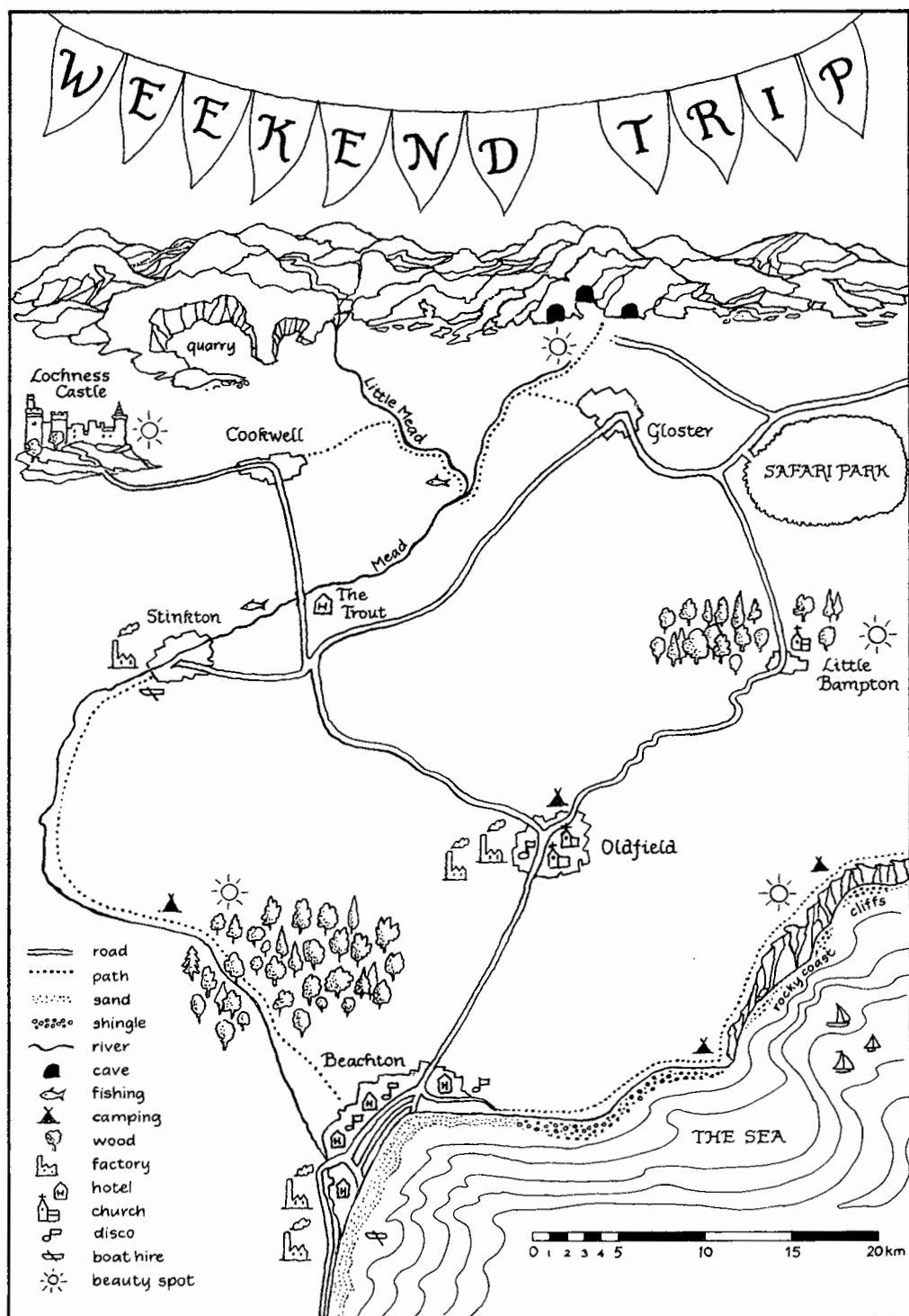
TOWN PLAN



First find out all the names of the streets, parks and unnumbered buildings from your partner. Then write eight more names of places on the map (use the boxes numbered 1 to 15): a cinema, a supermarket, a school, an Indian restaurant, a library, a hospital, a pub, a bus station. Don't let your partner see what you have written, because he has to find these places. You have to find the following places, which your partner has written in: a Chinese restaurant, a police station, a bookshop, a petrol station, a kindergarten, a doctor's surgery, a hairdresser's, a swimming pool.



First find out all the names of the streets, parks and unnumbered buildings from your partner. Then write eight more names of places on the map (use the boxes numbered 16 to 30): a Chinese restaurant, a police station, a doctor's surgery, a hairdresser's, a swimming pool, a bookshop, a petrol station, a kindergarten, a doctor's surgery, a hairdresser's, a swimming pool. You have to find the following places, which your partner has written in: a cinema, a supermarket, a school, a hospital, a pub, a bus station, an Indian restaurant, a library.



WEEKEND TRIP

Information Card 1

- The sandy beaches near Beachton are polluted.
- There are dangerous currents off the rocky coast.
- 'The Trout' is a very nice country pub with good food but only a few rooms.

Information Card 2

- Little Bampton is a very picturesque village with a fine old church.
- There is a good market in Oldfield every Saturday where local crafts are sold.
- The caves are closed to the public on Sundays.

Information Card 3

- The famous Cookwell festival is being held at the weekend. There will be folk music, a fair, sheepdog trials and dancing.
- Bicycles can be hired at Oldfield.
- Tickets for the safari park cost £5.00.

Information Card 4

- Lochness Castle and Gardens are open to the public on Sundays from 10 a.m. to 4 p.m. (guided tours only).
- Beachton hotels are full at weekends. Rooms should be booked in advance.
- Oldfield has a museum with a lot of old farm machines, tools, clothes and furniture.

Information Card 5


- There is a sports day at Stinkton on Saturday. The sports fields, swimming pool, and equipment may be used free of charge.
- One can find interesting stones and fossils in the quarries near Cookwell.
- There is a special weekend ticket for all buses and trains for £5.00.

Information Card 6

- There is a very nice footpath from Cookwell along the Little Mead and the Mead to Gloster.
- The camping site near Oldfield is next to the main road and a petrol station.
- There are 'Bed and Breakfasts' in Cookwell, Gloster, Oldfield and Beachton.

Information search

(For the teacher The eight statements following the questions in the right-hand column are wrong. Plogs are scissors.)

Most plogs are made of metal.	 What are plogs?
There are many kinds of plogs.	What are plogs?
You need plogs in the garden.	What are plogs?
In western countries there is at least one pair of plogs in every family.	What are plogs?
It is dangerous for children to use plogs.	What are plogs?
Most plogs have two holes.	Plogs are about one metre long.
You need plogs for sewing.	When you drop plogs onto the floor they break.
Surgeons, tailors and hairdressers need plogs.	Dogs use plogs.
Plogs can be opened and shut.	Plogs smell nice.
There are plogs for right-handed and left-handed people.	You can buy plogs at a baker's.
New plogs are sharp.	Plogs make good toys for young children.
Plogs have two parts which are screwed together.	Housewives never touch plogs.
You can hold plogs in one hand.	Plogs are not seen very often.
Ordinary plogs are about 20 centimetres long.	You can hurt people with plogs.
There are special plogs for beauty care.	Plogs are hard and pointed.
Most plogs have sharp points.	If you use plogs in the correct way on your hands it doesn't hurt.
Plogs do not burn.	You use plogs to make small pieces out of a big piece.
There are different plogs for all kinds of material: wire, cloth, paper.	Plogs are useful.

JIGSAW

GUESSING

Group 1

Find these words:

- 1 You do it when you are tired.
- 2 You cannot milk or tea, but you can apples, bread, cake and chocolate.
- 3 You do it on horses and bicycles.
- 4 When two cars crash into each other, they have an

Make a word from the first letters of these words.

The group word: A period of time.

Group 3

Find these words:

- 1 Jingle Bells, Clementine and Old MacDonald are
- 2 You need a fork, a and a spoon for eating.
- 3 The first word in a letter.
- 4 Number between ten and twelve.

Make a word from the first letters of these words.

The group word: A piece of furniture.

Group 5

Find these words:

- 1 When you ask a question you usually get an
- 2 In the sky at night, big and bright.
- 3 You write with it.
- 4 Last word in a letter to a good friend.

Make a word from the first letters of these words.

The group word: It gives you light.

Group 7

Find these words:

- 1 Something that is not easy is
- 2 Something that is not old is
- 3 Kangaroos and koalas live there.
- 4 If it was your birthday today people would say '.... birthday' to you.

Make a word from the first letters of these words.

The group word: A part of the body.

Group 2

Find these words:

- 1 A big animal with grey skin and a trunk.
- 2 He delivers letters.
- 3 A kind of fruit, not an apple.
- 4 If you do not dislike something you it.
- 5 The time from noon till evening.

Make a word from the first letters of these words.

The group word: A kind of fruit.

Group 4

Find these words:

- 1 Not young but
- 2 A hot drink, sometimes made from bags.
- 3 They were in North America before the Europeans came.
- 4 You are called by it.

Make a word from the first letters of these words.

The group word: A preposition.

Group 6

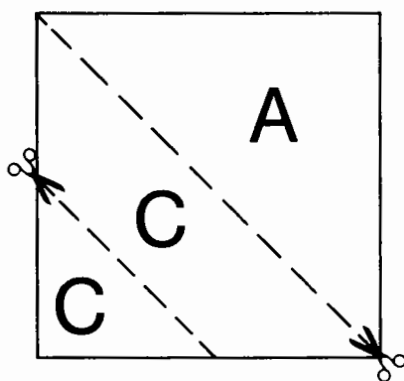
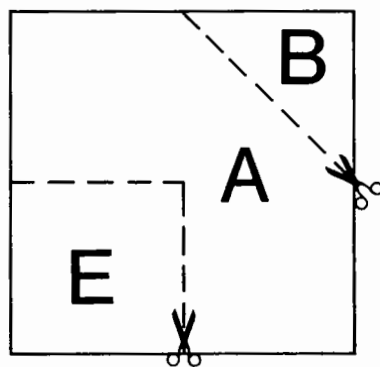
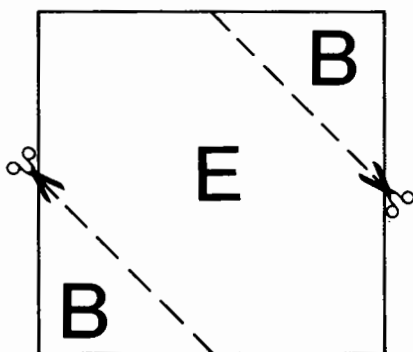
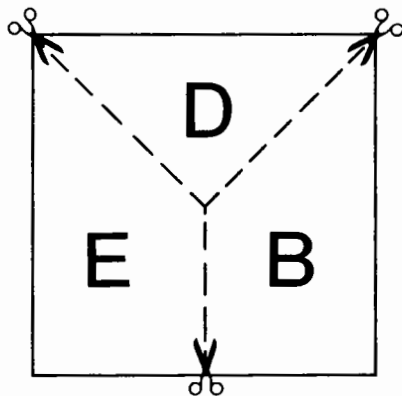
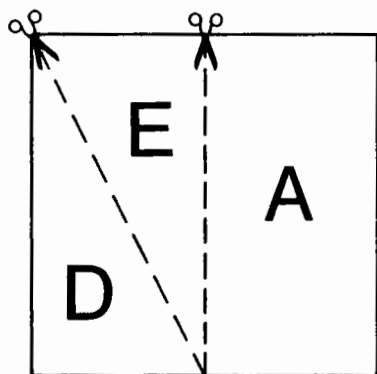
Find these words:

- 1 A fruit and a colour.
- 2 Between two mountains.
- 3 If you have lots of money you are
- 4 Everything has a beginning and an

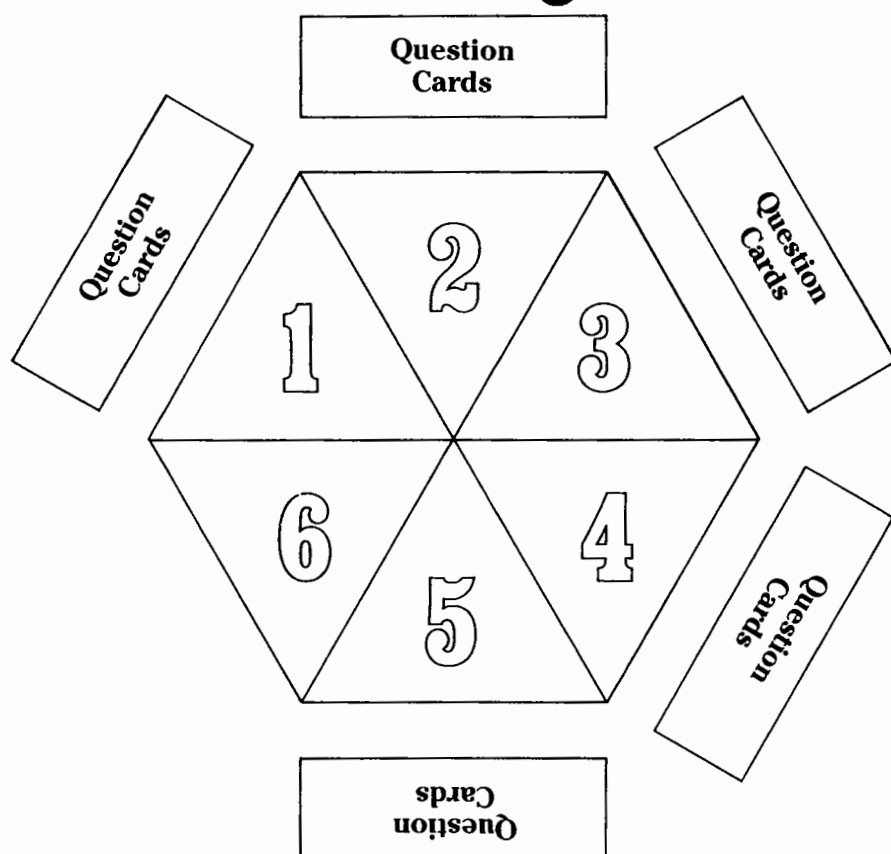
Make a word from the first letters of these words.

The group word: A preposition.

Getting it together



Question game



What kind of animal would you like to be? Why?	Where would you like to be right now? Why?	What gives you pleasure?
What would you give me as a birthday present?	If somebody gave you £50 what would you do with it?	What kind of weather do you like best?
What is the most important thing in the upbringing of children?	What would you like to achieve within the coming year?	
What would you like to change in your life?	Which human quality do you consider the most important?	


Go and find out

Find out who likes spiders, frogs and beetles.	Find out who can dance the tango.
Find out who has tea for breakfast.	Find out who has been on a walking holiday.
Find out who knows the capitals of Australia and New Zealand.	Find out who can cook a really good meal.
Find out who can knit.	Find out who reads a daily paper.
Find out who does not watch TV for more than two hours a week.	Find out who has more than one first name.
Find out who has been to London.	Find out who is able to use a washing-machine.
Find out who belongs to a club.	Find out who has more than 100 books.
Find out who usually sings in the bath.	Find out who knows what a <i>kiwi</i> is and where it lives.
Find out who works for a charity.	Find out who collects something unusual.
Find out who likes spinach.	Find out whose name has more than twenty letters.
Find out who likes to get up early.	Find out who likes horror films.
Find out who can sew on buttons and darn socks.	Find out who can repair a flat tyre on a bicycle.
Find out who likes classical music.	Find out who can play a musical instrument.
Find out who has an unusual hobby.	Find out who writes poems.
Find out who keeps a diary.	Find out who would like to be 10 years old again.
Find out who has had a holiday job.	Find out who can sing 'Auld Lang Syne'.

Find someone who...

- chews chewing gum
- likes doing jigsaw puzzles
- likes to have very hot baths
- reads more than one book a week
- can tell you three meanings for [reɪn]
- has been to Scotland
- can tell you which language the word **cymru**
is taken from
- can recite the alphabet in under 10 seconds
- owns a pet with four legs
- has got more than three brothers or sisters
- is wearing something purple
- has played this game before
- pronounces these English towns correctly: Worcester, Gloucester,
Carlisle, Durham
- has got a driving licence
- likes liquorice
- wears socks in bed
- knows what **lads** and **lasses** are
- can hum the tune of 'Yankee Doodle'
- dreams about flying
- collects something
- believes in reincarnation
- rolls their own cigarettes
- can tell you a joke in English
- likes working in the garden
- has got a three-speed bicycle
- was born on a Sunday
- believes in ghosts
- has flown in a helicopter or a glider
- can speak another language apart from English and their
own language
- goes jogging

Question and answer cards

<p style="text-align: right;">A</p> <p>Ask your partner questions about Australia: about its size about its wildlife about its native people</p>	<p style="text-align: right;">B</p> <p>Here are the answers to your partner's questions:</p> <p>Native people of Australia: Aborigines – arrived 30,000 years ago, many tribes, lived in harmony with the land. Today: discrimination, poverty.</p> <p>Size: as big as Brazil</p> <p>Wildlife: lots of animals not found elsewhere, e.g. kangaroo, koala, emu.</p>
<p>Big cities: Sydney, Melbourne, Adelaide, Perth, Brisbane, Darwin</p> <p>Flag: </p> <p>Natural resources: uranium, coal, iron ore, copper</p>	<p>Ask your partner questions about Australia: about the flag about natural resources about big cities</p>

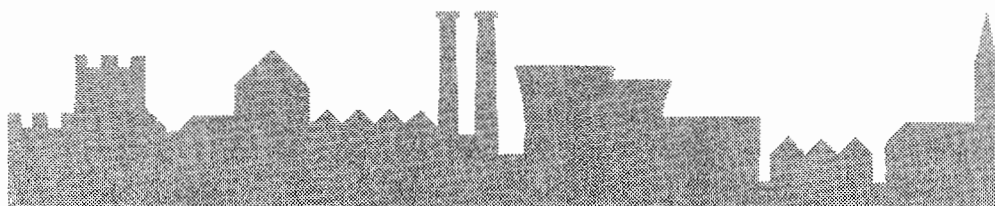
<p style="text-align: right;">A</p> <p>KEEPING FIT Talk with your partner about keeping fit.</p> <p>Start like this:</p> <ol style="list-style-type: none"> 1 What do you do about keeping fit? 2 3 Would you like to do more or less? 4 5 What do you think? 6 <p>Go on in this way.</p>	<p style="text-align: right;">B</p> <p>KEEPING FIT Talk with your partner about keeping fit.</p> <p>Answer his question then go on.</p> <ol style="list-style-type: none"> 1 2 What about you? 3 4 Do you think it is important to keep fit? Why? 5 6? <p>Go on in this way.</p>
---	--

RANK ORDER

Read the questions and answers below carefully.

Rank all the answers to each question from 1 to 5. Give number 1 to the answer that applies to you most of all, number 2 to the second most applicable, and so on. Number 5 should always be the answer you least agree with.

- 1 Which would you least like to do tonight?
 - ☐ go to the cinema and see a western
 - ☐ listen to a Haydn symphony
 - ☐ play Monopoly with friends
 - ☐ mend clothes
 - ☐ go to bed at 8p.m.
- 2 What would make you most uneasy?
 - ☐ somebody praising you in front of others
 - ☐ being in a large crowd
 - ☐ meeting a new girlfriend's or boyfriend's parents for the first time
 - ☐ people laughing at you
 - ☐ seeing somebody cry
- 3 In which way do you learn best?
 - ☐ by reading things out loud
 - ☐ by having the radio on while you work
 - ☐ by repetition
 - ☐ by discussing things with someone else
 - ☐ by making a lot of notes
- 4 Which would you most like to improve?
 - ☐ your looks
 - ☐ your attitude to work
 - ☐ your social life
 - ☐ your interest in current affairs
 - ☐ your relations with your family
- 5 What would you like to take a course in?
 - ☐ transcendental meditation
 - ☐ basket weaving
 - ☐ practical mathematics
 - ☐ beauty care
 - ☐ a foreign language
- 6 Which would you like to have a lot of money for?
 - ☐ to travel a lot
 - ☐ to be independent
 - ☐ to buy things you like
 - ☐ to spend freely on food and drink
 - ☐ to help others in need
- 7 Which would you most like to have?
 - ☐ one or two very close friends
 - ☐ a large number of acquaintances
 - ☐ five or six good friends
 - ☐ just one friend
 - ☐ both good friends and many acquaintances
- 8 Which is the quality your friends like most in you?
 - ☐ your honesty
 - ☐ your cheerfulness and good humour
 - ☐ your reliability
 - ☐ your willingness to listen and to help
 - ☐ your generosity



GUIDE

Imagine that you have to work out a guided tour for a foreign delegation visiting your country. You want to show them places that you feel will give them a balanced impression of your people and country. Unfortunately the delegation will only be in your area for three days and you cannot show them everything. From the following list select ten places that the delegation should go and see and put them in order of importance.

- a hospital
- a home for mentally handicapped children
- a coal mine
- a nice pub
- a nuclear power station
- a cemetery
- an art gallery
- a botanical garden
- some examples of modern architecture
- a shopping precinct
- a football stadium
- a farm
- a safari park
- a poor housing area
- a TV studio
- a town hall
- a secondary school
- a historical museum
- a medieval castle
- a university
- an airport
- a water reservoir
- a steel factory
- a nature reserve

PRIORITIES

Why go to school?

Number these reasons in their order of importance from 1 (most important reason) to 12 (least important reason). Write the number in both boxes.

- | | |
|--------------------------|---|
| <input type="checkbox"/> | <input type="checkbox"/> to acquire general knowledge |
| <input type="checkbox"/> | <input type="checkbox"/> to prepare for a job |
| <input type="checkbox"/> | <input type="checkbox"/> to meet other young people |
| <input type="checkbox"/> | <input type="checkbox"/> to train one's memory |
| <input type="checkbox"/> | <input type="checkbox"/> to learn something about subjects one will not deal with again later |
| <input type="checkbox"/> | <input type="checkbox"/> to find out what one is really interested in |
| <input type="checkbox"/> | <input type="checkbox"/> to give one's parents some peace and quiet |
| <input type="checkbox"/> | <input type="checkbox"/> to test one's intelligence |
| <input type="checkbox"/> | <input type="checkbox"/> to learn how to study and work with books |
| <input type="checkbox"/> | <input type="checkbox"/> to have a good time |
| <input type="checkbox"/> | <input type="checkbox"/> to be kept dependent |
| <input type="checkbox"/> | <input type="checkbox"/> to learn discipline and order |

Check



NASA GAME

You are one of the crew on board a spaceship to rendezvous with the mother ship on the lighted side of the moon. Mechanical difficulties, however, have forced your ship to crash-land at a spot some 300 kilometres from the rendezvous point. The rough landing has damaged much of the equipment aboard. Your survival depends on reaching the mother ship, and you have to choose the most essential items for the 300 km. trip. The 15 items left intact after landing are listed below. Your task is to rank them in order of their importance to your crew in your attempt to reach the rendezvous point. Write number 1 for the most important item, number 2 for the second most important item, and so on through to number 15.

- box of matches
- concentrated food
- 20 metres of nylon rope
- parachute silk
- portable heating unit
- two .45 calibre pistols
- one case of tins of dried milk
- two 50 kilo tanks of oxygen
- star map
- life raft
- magnetic compass
- 20 litres of water
- signal flares
- first-aid kit
- solar-powered FM receiver/transmitter

LOOKING for a job

WANTED experienced SOCIAL WORKER

Preferably full-time, to work in Fairview Estate. Needs car. Some evening and weekend work. Council flat available. Salary £7,000 p.a.

Apply to Lindon Borough Council, P.O. Box 106, Lindon.

Fairview Council Estate

built 1968-72, many high-rise flats; high incidence of truancy and juvenile delinquency, large number of one-parent families; no youth club; widespread vandalism; large proportion of old-age pensioners; one pub; secondary modern school, two primary schools.

APPLICANTS

Freda Hastings, 35
Divorced; 2 children aged 8 and 6; trained as a social worker 10 years ago; no employment in the last eight years; no car; would like half-time job; cannot work evenings or weekends; bad health; cheerful personality; likes children; needs a bigger flat.

Harold Winter, 23
Single; just finished training as a social worker; some experience in running a youth club; has a motor-bike; not many friends; spends more than he earns; insecure personality; likes working evenings; wants £7,200 p.a.

Sue and Mike Darrell, 28 and 32
Married; 3 children aged 6, 4 and 1; both trained social workers; went to work in Africa for six years after training; would like to share the job because of the children; will not accept any job for less than £4,000 each p.a.; no car; would like a house; very interested in political work; no experience in working with old people; do not want to work weekends.

Robert Ludlow, 49
Married; no children; has a car; worked as lorry driver, barman and night watchman before training as a social worker 10 years ago; has had five jobs in the last four years; suffered from alcoholism, now cured after therapy; marriage problems; a bit short-tempered; wants to make a new start; gets on well with older people; very strict with children and youngsters.

GOOD TEACHER

A good teacher

- ☐ keeps in contact with the parents of his or her pupils and lets them participate in the life of the school (in a primary or secondary school)
- ☐ is able to maintain discipline and order
- ☐ lets the students share his or her own life with all its ups and downs
- ☐ works hard to remain up-to-date in his or her subject
- ☐ openly admits when he or she has made a mistake or does not know something
- ☐ is interested in his or her students, asks them about their homes and tries to help where possible
- ☐ makes the students work hard and sets high standards
- ☐ is friendly and helpful to his or her colleagues
- ☐ uses a lot of different materials, equipment and teaching methods and attempts to make his or her lessons interesting
- ☐ helps the students become independent and organise their own learning

Index

1. Alien Race
2. Animal Mime
3. Badges
4. Balloon Relay
5. Banana
6. Baseball
7. Basketball
8. Bingo
9. Blindfold
10. Blindfold Questions
11. Cards
12. Car Race
13. Cassette Player
14. Chains
15. Chopstick Spelling
16. Concentration
17. Counting Cards
18. Crosswords
19. Cycling Chase
20. Dangerous Aliens
21. Describing People
22. Do What I Say!
23. Draw a Dog
24. Find Somebody Who...
25. Find the Differences
26. Fishing
27. Fish Race
28. Fruit Basket
29. Getting Hotter
30. Gradual Pictures
31. Guess Who?
32. Hidden Cards
33. Hide and Guess
34. Hiding in a Picture
35. Hiding in the World
36. Hopscotch
37. In Order
38. Leaving the Room
39. Letter Tiles
40. Map Memory
41. Memory
42. Mexican Wave
43. More
44. More and More
45. Musical Chairs
46. My Dream House
47. Nonstop Talking
48. Notice the Difference
49. On your Head
50. One Two Three
51. Paper Airplanes
52. Pass the Parcel
53. Phonic Bingo
54. Phonic Dominoes
55. Phonic Families
56. Picture Dictation
57. Picture Guessing
58. Pictures on the Board
59. Pin on Backs
60. Please
61. Puppet Mime
62. Questionnaires
63. Question Answer
64. Quick Look
65. Peanut Relay
66. Race to the Board!
67. Read My Lips
68. Rhythm
69. Say, No!
70. Shopping
71. Shopping List
72. Shooting Letters and Words
73. Slam!
74. Slowly Revealing
75. Snowball
76. Soccer
77. Sorry!
78. Speech Bubbles
79. Spies
80. Tag
81. Target
82. Team Mime
83. Telepathy
84. Throw
85. Tic Tac Toe
86. Tiddlywinks
87. Toss
88. Touch
89. Treasure Hunt Challenge
90. True or False
91. Twenty Questions
92. Up Down
93. Vacations
94. Vampires
95. Where is it?
96. Word Hunt
97. Words and Pictures
98. Word Search
99. Words into Categories
100. Words into Stories

USING THE GAMES BANK

All the games in the Games bank can be used for a variety of language targets, such as vocabulary review and the introduction of new English structures. Some involve the children playing games actively (e.g. **Balloon Relay**), while others have the children writing things on a notepad or bingo grid (e.g. **Phonic Bingo**). Every class is different. A game that is popular with one group of children may not be popular with another, so we need to enter a new class with a variety of games at our disposal. Chapter 4 (see page 49) provides an overview on selecting, adapting, and using games and activities, and the Games bank provides a starting point for you to assemble a “basket” of games for each of your classes.

1 Alien Race

One child (or the teacher) stands in front of the class with some cards that have words or sentences on them. She secretly chooses one of the cards, counts how many letters there are in the word or sentence, and draws a dash for each letter on the board, leaving a space between each word. The other children take turns, either individually or as team members, to guess the spelling of the word. Each child calls out a letter (with phonic pronunciation), and if the word contains that letter, the child in front of the class writes the letter in all spaces where it appears in the word or sentence.

If the word does not contain the letter, one part of an alien is drawn on the board. The alien could have a body, a head, four legs, and two tentacles, and the aim of the game is for a team to spell the word or sentence before their alien is completely drawn. When words are used that the children have not encountered before, the child in front of the class has cards with words on one side, and pictures on the other. When the children playing the game have chosen the correct letters for the spaces on the board, the child with the cards reveals the picture to the class.

Alternative 1

The children can call out double letter combinations such as ‘ar’ or ‘ee.’

Alternative 2

One child can think of a word connected with a theme such as animals, countries, or famous people, and draws a dash on the board for every letter in the word. The other children make guesses in the same way as the basic game.

2 Animal Mime

One child reads a card that contains a sentence or phrase which includes an animal (e.g. *a hungry rabbit, an elephant eating a banana*). She then mimes the phrase or sentence and the other children guess what it is. She can either mime each part separately (e.g. first *hungry* then *rabbit*), or the whole phrase or sentence at one time. The children take turns to do the activity.

3 Badges

The children draw "feelings badges." Each badge illustrates an emotion such as a happy or sad face. They then place the badges face down on the table or floor. One child picks up a badge, puts it on and makes an appropriate sentence, such as, *I'm happy*, and puts on an appropriate facial expression or mimes the feeling. The children then wear the badges and play a game. Each child speaks in a way that fits the badge she is wearing. For example, if the children are playing a flash card game, the child with the "happy" badge speaks very happily when identifying a flash card, and the child with the "sad" badge speaks very sadly. The children can also perform other language tasks such as count from 20 to 1, or say the months of the year with voices and expressions that fit their badges. The tasks can be drawn from a pile of flash cards, assigned by the teacher, or decided by the children.

Alternative

The children have the badges pinned on their backs, and ask each other Yes/No questions to find out what badge they have (e.g. *Am I happy?*).

4 Balloon Relay

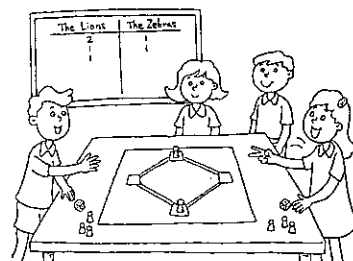
One child from each team stands at one end of the room and has a set of cards. The other children are lined up in teams at the other end of the room, opposite their team member who has the cards. The child with the cards turns over the top card and asks a question that relates to the card (e.g. *What is this?*). The first child facing her answers the question, and races towards her while bouncing a balloon on her head. She either has to bounce the balloon into a box, or head it to the child who asked the question. The child who asked the question then hurries to the back of her team, giving the balloon to the front child in her team. The child who bounced the balloon now has the cards and asks the next question. The first team to ask and answer questions an agreed number of times wins.

5 Banana

One child sits in a chair and has to answer, *banana*, to every question without changing her facial expression. The other children take turns to ask questions and try and make her smile or make another facial expression.

6 Baseball

Draw a baseball diamond on the board or a large piece of paper, and give each child a marker. Divide the children into two teams, and get one child from each team to do "Rock, Paper, Scissors" to decide which team is batting first. The first batter and first pitcher then play **Touch**, another game in the Games bank, or race to complete a language task. If



the pitcher wins, the batter is out. If the batter wins, she throws the dice to find out how far she has hit (a 1 or 2 on the dice is a one-base hit, a 3 is a two-base hit, a 4 is a three-base hit, a 5 means the batter has been caught in the outfield, and a 6 is a home run), and then moves her marker the correct number of bases. The innings continue until three batters are out. If the second batter gets a hit, the first batter also moves her counter the same number of bases and scores a run if it reaches the home plate.

7 Basketball

Divide the children into two or more teams (in a one-to-one class the teacher is one team). The teams take turns to throw a soft dice into a box or basket. If the dice goes in the basket, the team gets 10 points. If it misses, the team gets the points on the dice. Before throwing the dice, a child or team performs a language task, such as identifying or reading a flash card. This game works well for review, consolidation, or learning new cards that are mixed in with familiar cards.

8 Bingo

Each of the children is given or draws a bingo card. One of the children (or the teacher) dictates words and the children choose which square to write them in. Each of the words that were dictated is then put into a box or hat. The child who dictated the letters, or the other children, draws the word from the box or hat one at a time, and the children mark them off on their cards. A child who gets a whole row, column, or diagonal, calls out, *Bingo!*

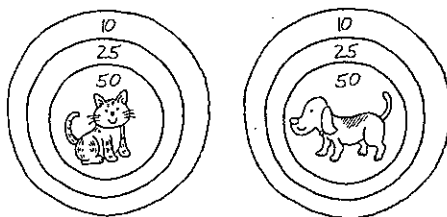
cat	rabbit	ant	parrot
dog	horse	goat	sheep
bee	panda	duck	shark
frog	lion	fish	elephant

Alternative

Pictures can be put in a place where the children can see them, such as along the board ledge. The children write the words or sentences that correspond to those pictures in the squares on their bingo card. There can be more pictures than squares so the children can choose which ones to write. All the pictures are then put in a box or hat, and drawn out in the same way as before.

9 Blindfold

Divide the children into teams, and get one child from each team to draw animals on the board, then draw a target around each animal with points in each circle of the targets. Give one child from each team a blindfold and a piece of chalk or board marker.



The other children on each child's team call out instructions such as, *left, right*, and, *go straight*, to get their team member to the board and touch the target with the chalk or board marker. We can also add soft obstacles between the children and the target. This creates a need for language such as, *go around the cushion*, *walk slowly*, and, *stop!*

10 Blindfold Questions

One child is blindfolded and the other children ask her questions such as, *What color is my bag?* or, *Where's the green pen?* The blindfolded child has to guess the answer. The children then take turns to be blindfolded.

Alternative

Before the activity, interesting objects or flash cards are placed around the room. The other children ask the blindfolded child where some of these things are.

11 Cards

Use any pack of cards, such as "Uno" cards or playing cards, and play any card game. Write the numbers of the cards on the board (e.g. 10, 9, 8...) in a list. Next to each number, write a word you would like the children to read or practice (e.g. 10 is *big*, 9 is *small*). When the children play one of the cards during the game, they either read the corresponding word, or make a sentence using it. For example, when a child plays a 10, she could say, *Elephants are big*. Start off with easy words, and while they are playing, change some of the words, gradually making them more difficult and introducing new words. The game usually works better if every card does not have a corresponding word so that the flow of the game is not broken up too much.

12 Car Race

Place some flash cards end to end to resemble a race track. Include two or three brightly colored blank cards in the track and place a starting and finishing line at a convenient part of the track. Each child chooses a car, animal, or counter, and places it on the starting line. Decide the number of laps. The first child throws a dice, says what the number is, and moves her piece around the track. For example, if she throws a 4, she moves her piece four cards. When she stops on a card, she says what the card is, makes a sentence about it, or answers a question about it (asked by the other children). The children may invent some special rules. For example, if a child's piece lands on a brightly colored card, she has another turn. If she throws a 3, her car is considered to have crashed and she misses a turn.

Alternative (Horse Race)

Have the same race track but also add some "fences" (e.g. books placed upright and between the cards). The children play the same game as above but cannot jump a fence if the "horses" are going too fast, so if they throw a 4, 5, or 6, they

have to stop on the card before the fence. We can also add water jumps and have “water” cards after each fence. If the player’s horse lands in it they make sinking noises such as, *glug, glug, glug*, and miss a turn.

13 Cassette Player



Play



Stop



Fast Forward



Rewind

Draw a triangle on the board, just like the *Play* button on most cassette and CD players. See whether or not the children can guess what it is. Then, one by one, draw the *Stop*, *Fast Forward*, and *Rewind* buttons, and help the children learn the English for these instructions. To introduce the activity, start counting, saying the days of the week, or some other sequence, and encourage the children to call out instructions such as, *Stop!* or, *Rewind!* If the children do this freely, different children will call out different instructions, so you will need to select which instruction to obey or get the children to take turns to call out the instructions. The children can then do the activity in pairs.

To integrate the activity into a course, the children can have piles of flash cards or words. One child in a pair identifies the cards or reads the words one by one, and the other child calls out instructions such as, *Fast Forward!* or *Rewind!* The child following the instructions has to speak or read more quickly if the other child says, *Fast Forward!* and reverse the order of the cards if the other child says, *Rewind!* From then on, the children can call out the same instructions at other natural moments in the class. For example, they can shout out, *Rewind!* while we are dictating words for them to write.

14 Chains

The children form a circle, and throw a ball or soft toy animal to each other and count 1, 2, 3..., say the days of the week, the months of the year, or any other sequence. They can all speak together, or just the child who is throwing can speak. For example, a child says, *Monday!* and throws the ball to another child, who calls out, *Tuesday!* and so on.

Alternative 1

They do the same activity but instead of practicing a sequence, they try to extend a category such as colors, countries, cities, or vegetables.

Alternative 2

The children are in two teams. A child from one team starts a number sequence such as 2, 4, 6... or 1, 4, 7..., and the other team has to continue the sequence. There can be a rule as to how many more numbers a team needs to add to the sequence.

15 Chopstick Spelling

Dictate letters or double-letter sounds, and have all of the children write the letters on pieces of paper. Either dictate all the letters of the alphabet or just those letters needed in the game that follows. Divide the children into teams (if the class is small, there could be just one child on a team), and give one child from each team some chopsticks. The children then tear or cut up their pieces of paper, separating each letter or double-letter sound, and all the children from the team mix their letters together.

Place a row of flash cards along the board ledge or in another prominent position. Each team then races to spell the words on the cards, carrying one letter at a time with chopsticks to a place that is at an equal distance from each team. The game is played as a relay. When one child has carried a letter, she gives the chopsticks to the next child on the team who then carries the next letter.

16 Concentration

The children place several pairs of cards face down on the table or floor, and then take turns to turn over two cards. As they turn them over, they say what they are. If the cards are the same, they keep them and have another turn. If they are different, they turn them back over again, and the turn passes to the next child. The child who gets the most pairs of cards is the winner. The cards can have words or sentences or pictures on them, or the children can match words or sentences with corresponding pictures.

Alternative

The children have to turn over pairs of opposites, such as *long* and *short*, or turn over two pictures and make a story to connect them. (In this case, the children usually do not have another turn after being successful.)

17 Counting Cards

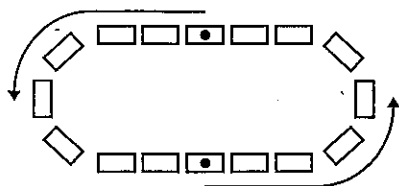
Divide the class into groups of three, four, or five children (or take part yourself to make the number up to three if there are only two children). One child in each group has a pile of flash cards and another child calls out a number. If she calls out a seven (it may be best to restrict the numbers to between 1 and 10), the child with the cards counts out seven cards (the other children counting with her), stops on the seventh card and ask an appropriate question such as, *What is it?* or, *What are they doing?* Either the child who called out seven answers, or the other children race to answer first.

18 Crosswords

Make crossword puzzles using words the children have learned and give the children picture clues. The clues can also be definitions or sentences with gaps if the children's level is high enough for this (the missing word is the answer). See the Useful Web sites section for on-line resources on making printable crossword puzzles.

19 Cycling Chase

Put an even number of flash cards on the table in the shape of a race track. Two children or teams put counters on the track. The children race in the same direction, but one child starts half way around the track, opposite the other counter. The children then play "Rock, Paper, Scissors." If a child wins with a "Rock," she moves her counter three spaces, with "Paper" two spaces, and with "Scissors," one space. She makes a target sentence about each picture flash card as she moves over it (e.g. *It's a duck. She's playing tennis*), or reads each card if it has a phonic sound, word or sentence on it. When one child catches the other child, she either wins the game or gets a point.



20 Dangerous Aliens

Draw a 5x5 square on a piece of paper (or use a whiteboard if you have magnets), and erase the nine squares in the center. Draw a start arrow in the top left hand square, pointing right, and an alien in the other corner squares. In clockwise order, write $-$, $+$, x in the three squares along the top, \div , $-$, $+$ down the right, x , \div , $-$ along the bottom, and $+$, x , \div up the left. Write $+ 20$ in the start square, and $+ 10$ in the bottom right alien square. The other alien squares are *Miss a turn* squares.

START! → + 20	-	+	x	Alien MISS a turn!
÷				÷
x				-
+				+
Alien MISS a turn!	-	÷	x	Alien + 10

Place a pile of flash cards face down on the table. Each of the children or teams places a counter on start. Each child starts with a score of 20, and takes turns to pick up a card, which she identifies or reads. She then throws a dice and moves her counter around the board. When she lands on a $+$, $-$, x or \div square, she changes her accumulated score by the amount shown on the dice she threw to get to that square. For example, a first throw of 5, landing on a \div square, would mean her accumulated score becomes 4 ($20 \div 5 = 4$). A second throw of 2, landing on a $+$ square, would mean her accumulated score becomes 6 ($4 + 2 = 6$).

The aim is for each child to work out her score in English, and the child with the highest score, after getting through an agreed number of flash cards (or time), is the winner. If the math is too difficult, only use $+$ and $-$.

21 Describing People

Scatter pictures of people on a table. These pictures can be from any source such as magazines or photographs. The children make sentences about each picture using patterns like, *I think she's ...* or *She looks ...*

Alternative 1

This activity can also be made into a guessing game. One child makes a statement such as, *She has black hair*, or asks a question such as, *Who has purple glasses?* and the other children touch the picture they think is correct.

Alternative 2

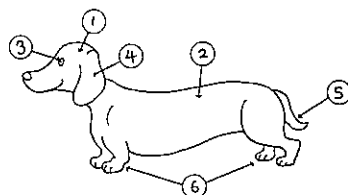
One child secretly thinks of a picture. The other children ask Yes/No questions to try and find out which picture it is. For example, *Is it a man?* *Does she have dark hair?* and so on.

22 Do What I Say!

One child gives instructions such as, *Stand up!* or *Open your books!* but actually does a different action herself. For example, when she says, *Point to the window!* she points to the door. The other children should do what she says, not what she does. The children take turns to give the instructions.

23 Draw a Dog

The children play individually (if there are less than about four children), or in two or three teams. Draw a sample dog on the board (e.g. a dachshund), and write the number 1 by the head, 2 by the body, 3 by the eye(s), 4 by the ear(s), 5 by the tail, and 6 by the legs.



Choose a word, and challenge a child or team to spell it (alternatively have a pile of flash cards with the picture side face up, or get one team to think of a word for another child or team to spell). If a child or team spells a word correctly, she throws a dice. If she rolls a 1 or a 2, she draws the head or body of her dog. The children take turns to do the same thing. The head must be drawn before the eyes and ears can be put on, and the body must be drawn before the tail and legs can be put on. The first child or team to complete a dog wins the game.

24 Find Somebody Who...

Either prepare a set of *Who...* questionnaires for the children to ask *Do you ...?* questions to other children, or get the children to make these lists themselves. We might choose the first one or two questions on each sheet so the children notice what they are to do, and then the children can try and make the other questions.

Two of the questions might be, *Who likes black dogs?* or, *Who has two sisters?* and they go to other children and ask, *Do you like black dogs?* and, *Do you have two sisters?* If a child answers, Yes, they write that child's name down next to the question. They continue asking other children until they can get a Yes to each question.

25 Find the Differences

Either the teacher or the children make pairs of pictures that have about ten differences between them. One way to do this is to draw the two pictures on the board or for the children to draw their own pictures individually. Another way is for the teacher or the children to photocopy a picture, white out ten things from one picture, and then give each child or group of children pairs of pictures. The children can either call out the differences or write them down as a list.

26 Fishing

The children draw and cut out paper fish, write a letter, word, or sentence on them, and put a paper clip on each fish. They scatter the fish on the floor or put them in a box. Each team has a fishing line with a magnet, and they race to catch the fish in a designated order, or catch letters to spell words and make sentences.

27 Fish Race

Put the children into two teams. Indicate a starting and finish line on the floor. Each child draws and cuts out a paper fish (or another animal), and one child from each team places her animal on the starting line and holds a magazine. The other children from the same team stand behind her. One child from each team stands at the finishing line, holds up flash cards one by one, and asks an appropriate question about each card. The child with the animal on the floor, flaps her animal once with her magazine after answering each question, so the animal flies forward. (Though sometimes they fly backwards, too!) When a child's animal reaches the finishing line, she takes over the flash cards and asks questions to the next child in her team.

28 Fruit Basket

All the children except one sit on chairs or cushions in a circle. Each child has a fruit name such as *apple*, *orange*, *banana*, or *watermelon*. One child stands in the center of the circle and calls two of the fruit names, and all the children who fit the description have to get up and rush to another chair or cushion. The child in the center also tries to sit down. The remaining child who doesn't find a seat or cushion stays in the center and calls out the next two fruits. The same game can be played with any other category of words such as vegetables, countries, animals, and cities. Whatever the version, the words can be allocated by one of the children, by drawing words or pictures from a box, or by the teacher or one of the children putting words on each of the chairs or cushions.

Alternative 1

A child can call out things like, *black shoes*, *girls*, and *long hair*, and all the children who fit this description have to get up and rush to another chair or cushion. The target pattern can be decided by the teacher or children. The children could make sentences that include a color such as, *Everybody who has black hair*, or that starts, *Everybody who can*

Alternative 2

The children can wear monster masks, and if a child calls out, *Monsters!* all children have to get up and change places. We can have a special rule that *Monsters* cannot be called out on two consecutive occasions.

29 Getting Hotter

One child thinks of something in the room or something she can see through the window and the other children try and guess what it is. After each guess (except the first guess), the child says, *You are getting hotter*, if the guess is nearer to the correct object than the guess before, or, *You are getting colder*, if the guess is further away. The child who guesses correctly can then think of another object in the room and the game continues.

30 Gradual Pictures

Draw part of a picture, and invite the children to guess what it is. They should guess using whole questions or statements (e.g. *Is it a frog? I think it's a frog*). Each child or team can have one guess each time you stop drawing. Continue drawing and pausing for questions until the children have guessed what the picture is. The children then do the same activity among themselves.

31 Guess Who?

One child thinks of one of the characters in the course book the class is using. The other children take turns to ask Yes/No questions to try and find out who the character is. The questions must be general (e.g. *Does she like soccer? Does she live in ...?*) If the answer to a question is, Yes, the child can then try and guess the character's name.

Alternative

Instead of using characters in the course book, the children can use characters from a favorite TV program or story, children in the class, or any other group of people or animals all the children know something about.

32 Hidden Cards

Hide picture or flash cards around the room (they should all be pictures of things the children are ready to try and spell). Tell the children how many cards have been hidden. The children move around the room with notepads, writing appropriate words or sentences for each card when they find it. The first child to find all the cards is the winner. If the language target is *in, on, under, near, or next to*, the children should write sentences about the cards using these prepositions (e.g. *The shark is under the desk*).

33 Hide and Guess

Divide the children into groups of two, three, or four. Give each group about seven flash cards and let the children look at them. One child in each group

hides a card (e.g. behind her back, or in her book). Starting on her left, the others take turn to guess what the card is, using the appropriate question. The child who hid the card answers, *Yes...*, or, *No....* If the first guess is correct, the child who guessed correctly gets seven points. If the second guess is correct, the child who guessed correctly gets six points, and so on. The child who guesses correctly hides the next card.

Alternative

All the children turn their backs to another child who selects things to hide (e.g. pens, notebooks, erasers, counters, or peanuts). She then holds these things behind her back, puts them in a box, or if they are very small, holds them with her fists held out straight in front of her. The other children turn to look at her. She says, *How many (peanuts)?* and the other children try to guess how many she has.

34 Hiding in a Picture

Use pictures of scenes such as the beach, the park, or the kitchen. One of the children imagines she is hiding in the picture and the other children try to guess where she is. The child who is hiding can imagine she is a small ant or cockroach, and instead of using pictures, use a scene the children can see through a window.

35 Hiding in the World

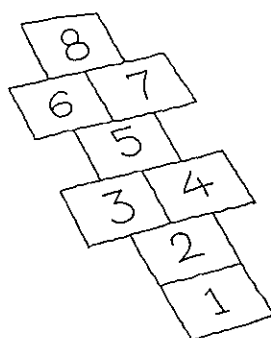
Put a map of the world or globe where all the children can see it, preferably very close such as spread out on the table in front of them. If possible also have a picture book of famous places around the world. Say, *I am in the world. Where am I?* The children try to guess where you are. Help them by suggesting they try to guess large areas first, such as continents (e.g. *Are you in Europe?*), and help them to pronounce the names of the continents in English. After they have guessed the continent, they can try to guess the country (e.g. *Are you in France?*). After they have found the country, they should try to guess the city (e.g. *Are you in Paris?*). It will help if the map has the names in English; there are many countries and place names that have phonically regular spelling.

They must then guess where you are in the city. It may be necessary to help them by showing them some pictures of famous places in that city, drawing pictures on the board, or writing the names of famous places on the board. They then guess, *Are you on the Eiffel Tower?* If the place is correct but the preposition is wrong, write ... *Eiffel Tower* on the board, and write *on* with an X through it. They should guess whether you are *in* or *under* the Eiffel Tower.

The game can be used to introduce a new preposition. You could say no to *in*, *on*, and *under*, and they need to say things like, *Are you near the Eiffel Tower?* When they genuinely try to say things like *near* or *behind*, get them to use gestures to show you what they are trying to say, and then help them say it. If the children have picture books of famous places, they can play the game among themselves.

36 Hopscotch

Make a hopscotch grid. This can either be drawn on the ground with chalk, or carpet tiles can be arranged on the floor. If chalk is used, words or phonic sounds can be written in each square. If carpet tiles are used, the words or sounds can either be on pieces of paper attached to the corner of each tile, or a replica grid can be drawn on the board and the words or sounds written in each square.



A child tries to throw a small object such as a stone or counter onto the nearest square. If she succeeds she hops onto the square, reads the word or sound, picks up the object without putting her other foot down, and hops back to the starting point. She then tries to throw the object onto the next square and repeats the same procedure, moving further away from her starting point so she has further to hop back.

When she reaches a pair of squares, she throws onto the left one before the right one. When she moves beyond a pair of squares, she can put two feet down on that pair. In other words, she hops onto the first square, puts two feet down on the next square, then hops on to the next square. If her throw misses a square or her foot touches the edge of a square, the turn passes to the next child.

37 In Order

Divide the children into teams. Stick five words cards on the board with magnets or tape, or place them on the table. One team calls out an adjective which ends in -er when used in a comparative sentence (you may need to help by giving them some adjectives to choose from), and the other team arranges the cards in order, and makes sentences to connect them. For example if the words include *whale*, *table*, and *pencil case*, and the other team calls out, *big*, the team can make sentences such as, *A whale is bigger than a table*, and, *A table is bigger than pencil case*.

Alternative

Each child writes down five things in a list. Then, either in pairs or groups, one child calls out an adjective and the other children put a number next to each thing in their list to indicate which order they think they should be in. They then make comparative sentences for the whole list (e.g. *A butterfly is more beautiful than a desk. A desk is more beautiful than an ant*).

38 Leaving the Room

One or more children leave the room. While they are out of the room, the other children change the location of ten things in the room. The child or children who left the room then come back in and try to guess what has been changed.

39 Letter Tiles

The children are in pairs or two teams. They have letter tiles with the vowels in one color (e.g. blue) and the consonants in another color (e.g. red). There is a pile of these letter tiles for the children to select from. One child makes a four letter vowel-consonant-vowel-consonant sequence and challenge the other child to read the combination (e.g. 'emak'). The next child adds another vowel-consonant and challenges the first child to read the whole sequence (e.g. 'emaken'). The sequence gets longer and longer and can end up running all around the room. This activity is for practicing letter combinations that are generally not real words.

Alternative

Double-letter sounds such as 'ar' or 'ee' can also be used as vowel tiles.

40 Map Memory

The children have a map of a town or an area of a city in front of them. They each have toy cars or counters that represent cars, and each child chooses a starting point and puts their "car" on the map. One child gives a series of directions to the other child who cannot start moving her car until the directions have been completed. On the first turn, a child gives one direction such as, *take the second left*, then the other child gives two directions, then the first child three directions, and so on. The aim is to see how long they can make the directions and still remember them.

41 Memory

Divide the children into two teams and lay out sixteen cards on the table or floor. One child makes a list of the cards on a piece of paper (using symbols or pictures if she cannot spell). She calls out the first card on her list (e.g. *ball*) and a child from the other team touches the card. She then calls out the first two cards (e.g. *ball, shirt*) and the child touches these cards in sequence. The turn continues until the child touching the cards makes a mistake. The child gets points according to how far she got. For example, if she remembered and touched eight cards in sequence, she gets eight points.

42 Mexican Wave

The children stand in a line. The first child raises and drops her hands, saying, *one*. The next child immediately does the same thing, saying, *two*, and so on. Challenge the children to make the wave faster and faster. Instead of counting *1, 2, 3...*, the children could count in twos, in fives, backwards, or any other sequence.

43 More

One child makes a comparative sentence (e.g. *A cat is faster than a turtle*). The next child then makes another comparative sentence, putting the first animal or object in the previous sentence at the end of the new sentence (e.g. *A tiger is faster than a cat*). The children take turns until they cannot go any further.

44 More and More

Divide the class into pairs or two teams. The first team gives an instruction to the second team such as, *Touch the window! Put the gorilla on Jin-Soon's desk! or Pin the black dog on Akiko's back!* When the instruction has been carried out, the second team gives two instructions for the first team to carry out in sequence. Then the first team gives three instructions for the second team to carry out in sequence. The game continues with the number of instructions being increased each time.

45 Musical Chairs

Arrange chairs in a circle so there is one chair for each child, and put a picture card on each chair. Play some music and have the children move or dance around the circle. While the music is playing, write a phonic sound on the board. When the teacher or one of the children stops the music, the children try to sit on a chair that has a picture that includes that phonic sound. The children who are successful read out the card (an extra rule is for each successful child to throw a dice to determine how many points she gets for her team).

The dice can also be used to determine whether the next round is worth double points or triple points. It can be fun to make the game gradually more complicated, increasing the points, and writing more than one letter on the board.

46 My Dream House

Each child draws their dream house and labels each of the rooms in the house, such as, *My bedroom* or *Kitchen*. They then write each of these labels on a piece of paper or in a note books, and write things they would like to have in each of the rooms, such as *a big bed*, *a brown desk*, or *a little dog*. They can also draw pictures of these things. After they have finished, they can do follow-up activities such as describing their pictures to each other, dictating them for other children to draw, comparing them, or thinking of something in their picture and the other children take turns to guess what it is. They can also put their finished pictures on the classroom walls or on a notice board.

Alternative

Instead of "My dream house," the children could start by drawing "My dream town," "My dream school," "An ideal park," or "My dream beach," labeling each part of their drawing and making a list of the things they would like in each part.

47 Nonstop Talking

One child is the timer, and has something that makes a fun noise, such as a toy with a bell or a buzzer. The other children are in two teams. The first child from one team starts to talk about anything, and when the timer makes the noise, the first child from the other team immediately has to start talking. This continues, alternating between the two teams, until one team hesitates for too long. Team members can help each other. The game can also be played in groups of three, one child is the timer and the other two children speak. For lower level classes, the teacher can write some target structure hints on the board, and the children have to fill in the blanks (e.g. *I like ...*). The hints can be structures the children are learning, or older structures they came across in previous lessons.

48 Notice the Difference

If the children are having difficulty differentiating between letters or words, such as *a* and *an*, or *l* and *r*, get the children to draw two big animals on pieces of paper. When they have finished, write one of the problem sounds or words (e.g. *a*) in one animal, and the other in the other animal (e.g. *an*).

One child has a pile of animal flash cards, and all the children put their hands on their heads. The child with the cards shows the first card, and the children slam one of the animals. They look at you to see if they are correct. If they are all wrong, just shake your head, and they should quickly slam the other animal. The child who slams the correct picture first, makes an appropriate sentence about the card (e.g. *It's an ant*).

49 On your Head

Divide the children into groups or play the game as a class. Give each group about seven flash cards and let the children look at them. One child puts her hand on her head. The teacher places one of the seven cards in her hand so that all the other children can see it. The child holding the card asks the other children Yes/No questions until she guesses what it is. The other children only answer, Yes..., or, No.... If the first guess is correct, the child who is guessing gets seven points. If the second guess is correct, she gets six points, and so on.

50 One Two Three

The children are in a circle. One child says one thing she can do (e.g. *I can play the piano*), the next child says two things she can do (e.g. *I can run fast. I can sing the ABC Song*), and the next child says three things she can do, and so on. If a child runs out of ideas or hesitates too long, she is out. The last child remaining is the winner. The game can also be used for patterns such as, *I like ...*, or, *I want ...*

51 Paper Airplanes

The children make airplanes from pieces of paper, and aim them at pictures or objects around the room, saying what they hit, and getting points according to what they hit. The activity can either be a complete game in itself, or there can be language tasks to complete before throwing the airplanes.

52 Pass the Parcel

Make a big parcel. The parcel needs many layers of paper, and between each layer put a word, picture, or flash card. The children sit in a circle and pass the parcel around while music is playing. When one of the children or the teacher stops the music, the child who is holding the parcel unwraps one layer, reads or identifies the word or picture, and gets points for herself or her team. Each word or picture should have points written on it.

53 Phonic Bingo

Have two bags or boxes. Put cards or pieces of paper with the vowels *a, e, i, o, u* in one bag. Put some or all of the consonants in the other bag. Each child draws a blank grid (3x3, 4x4 or 5x5). One child picks a vowel then a consonant, reads the combination, and the other children write the combination anywhere on their grid. The child who drew the combination, writes it on a separate card or piece of paper. The children take turns to draw letters until the grids are full. The combination cards are then put in a bag, and drawn out one by one, and each child marks them on her grid. The child who marks a complete row, column, or diagonal first is the winner.

For three-letter combinations, the children draw from an extra bag before drawing from the vowel bag. The letters in this extra bag should be the consonants *b, c, d, f, g, h, j, l, m, n, p, r, s, t, v, w, y, z*.

54 Phonic Dominoes

Prepare domino pieces before the lesson. These pieces can either have pictures on them or words on them. In conventional dominoes, the children can join two pieces if the numbers match. In phonic dominoes, they can join two pieces if the words contain the same phonic sound (e.g. *coat* and *boat*). The words below can be used to make a 48-piece set.

tree boat	spoon fly	fly boat	bowl tray
shark spoon	sheep boy	igloo seal	cockroach rat
fish fish	foot cow	boat foot	window leaf
seal rat	igloo carpet	cow fish	tail window
owl car	fly horse	foot card	boat shark
bird bird	spoon crown	shop horse	bowl cow
chicken horse	chicken rat	bird fly	coat tray
girl boy	igloo girl	house carpet	train house
crown shop	book puzzle	fork spoon	goat owl
apple apple	tree owl	leaf shop	
puzzle house	tree card	boat sail	
leaf card	fork girl	goat car	
book shirt	sheep book	sail seal	

55 Phonic Families

Before the lesson, draw a big picture on the board and divide the picture up into shapes. Write a phonic family in each shape using a mixture of real and imaginary words. Write points in each of the shapes. The children are in two teams and take turns to throw or shoot something that sticks to the board. When they hit a shape, the team reads the phonic family, and then thinks of two or three more words (real or imaginary) that are part of the same family, and take turns to rush to the board and write the words. For example, for the sound 'ar,' the children can write *car*, *card* and *pard*. If they hit a shape that has been hit before, the turn passes to the other team.

56 Picture Dictation

Describe a picture of a scene that includes things the children are familiar with. Describe the picture step by step and have the children try to draw it on pieces of paper. It may be necessary to introduce language like, *at the top*, and, *on the right* while playing the game. Do this by pointing to the board or gesturing the first time you use one of these kinds of expressions (try to use the language without pointing or gesturing from the second or third time). When you can, use the language, and encourage the children to ask questions like, *What's...?* about things they do not understand. You may need to repeat statements a number of times.

When the children have understood the game, put them into pairs or groups. One child either describes a picture she has drawn or a picture you give her, and the other child or children try to draw it. They can take turns to describe the pictures.

57 Picture Guessing

Divide the children into two teams with each team having a few pieces of paper. It is best if each team sits in a semicircle. One of the children from each team races to a table that is the same distance from both teams and turns over the top card of a pile of flash cards, or is shown it secretly by the teacher or another child. These cards can be pictures, words, or sentences. She then runs back to her team and tries to let the other children know what the card is by drawing on one of the pieces of paper. The other children try to guess what it is.

When they answer correctly, another child from the team runs to the table or child in the center to guess the next card. A team gets one point for each correct guess. With small classes, the game can be played noncompetitively with just one team.

Alternative

One child from each team races to the central table, turns over a flash card and then returns to her team and mimes the picture, word or sentence on the card for the other member(s) of her team to guess. After they guess successfully, another child from the team races to see the next card.

58 Pictures on the Board

Divide all the children except for one into teams. One child stands in front of the class, calls out a word, and a child from each team races to the board to draw a picture of that word on the board. The teams go at their own pace although the child who calls out the words may need to repeat some words for the slower teams. The winning team gets points, but are also awarded points for the amount of detail in the pictures. This gives us a good opportunity to help teams that have less points.

59 Pin on Backs

Attach words or sentences to the back of each child using pins or tape. Each child asks other children questions until she finds out which word or sentence is on her back. The game usually works best if the words or sentences are all from one category such as animals, countries, famous people, or TV characters. The sentences could be actions or instructions which the child has to carry out as soon as she discovers the sentence. An optional rule is to say that each child can ask another child only one question until she has asked every child in the class a question, and then she can start again.

It is normal to restrict the questions to Yes/No questions such as, *Do I have four legs?* and, *Can I fly?* but this will depend on what patterns the children need to practice and what is written on the backs of the children.

60 Please

Give some instructions to the children such as, *Please open your books*, and, *Please stand up*. Ask them to do some things they do not yet understand. When they look at you in a puzzled way, gesture or give a hint so that they discover what to do.

Give an instruction without using the word, *Please*, such as, *Open the door*, and indicate that they should not do anything. Mix up instructions starting with *Please* and those that do not, until they get the idea that they only do the action when you say, *Please*. The children can then do the same activity among themselves.

61 Puppet Mime

The children take turns to choose a finger puppet and put it on one of their fingers. The first child tries to mime an action with her puppet and says, *I'm ...ing*. The second child mimes a different action with her puppet, saying, *I'm ...ing, he/she's ...ing* (where *he* or *she* refers to the previous puppet). They continue with different actions but cannot repeat an action that has been done before.

62 Questionnaires

The children have questionnaires, ask each other questions, and then analyze their questionnaire results (e.g. *Three like soccer best. Two children like music, and so on*). The questions can be chosen by the children. They can first think of questions using patterns they are learning such as, *What sport do you like best?* or *How many brothers and sisters do you have?* Questionnaires can be used for practicing one particular pattern, or there can be a variety of questions in the same questionnaire.

63 Question Answer

One child holds a soft ball or toy animal in front of her, asks a question, and then throws the ball or animal to another child who should answer. The child who just answered then asks another child the same or a different question, and the sequence continues around the class.

64 Quick Look

Divide the children into two teams. One team chooses six cards without showing the other team, and places them under a big piece of card or book. One child from the team then holds both sides of a card and gives the other team a quick look by flipping the front of the card or book up until the back is vertical. The child continues with the other cards, and the other team then tries to recall what the cards were. If this is too difficult, the number of cards can be reduced or the time taken to see the cards can be increased. If it is too easy, the number of cards can be increased, the amount of time they are shown reduced, or the angle of the flip can be reduced so they are more difficult to see.

65 Peanut Relay

Each team stands at the same distance from a box that has a pile of word cards next to it. The children take turns to pick up a peanut with chopsticks, race to the box, put the peanut in it, then turn over the top card from the pile and say what it is. The child then races back to her team, and the next child does the same thing.

66 Race to the Board!

Divide the children into teams. It is usually best to have only two teams unless the classroom board is very large. Each team forms a line leading away from the board, or stays in their chairs if they are clearly in teams. The front child in each team should be the same distance from the board. Hold up a flash card picture. The first child from each team races to the board and tries to spell the word or write the relevant sentence. The other members of each team help by calling out letters (with phonic pronunciation). When a child finishes the word she runs back to her team, and another child goes to the board to spell or write a word or sentence about the next card. Because each team will go at different speeds, the teacher should put the previous cards in a place where all the children can see them such as along the board ledge.

Alternative

Each member of the team writes just one letter of the word. This gets more children involved than in the basic version of the game and is more appropriate for larger classes.

67 Read my Lips

One child mouths a sentence silently and another child or other children try to guess what she is saying. This game works in pairs, groups, or with one child standing in front of the whole class.

68 Rhythm

The children make sentences without pausing. For example, one child touches her bag and says, *This is my bag*, and the next child touches her hair and says, *This is my hair*, while keeping a natural rhythm. The children continue to make sentences without pausing. Individual children who lose the rhythm are out. If the game is played in teams, the team is out.

69 Say, No!

One of the children sits in a chair and tries to answer questions without saying, *No*, and without smiling. The other children ask her questions, at first using, *Do you like ...?* We can then encourage them to use other questions. The answers should be at least three words long such as, *Yes, I do*, or, *Yes, I can*.

70 Shopping

Organize the children into shopkeepers and shoppers. Give each shopper a shopping list, which can either be a few words cards, or a list with pictures of words cards. Also, give each shopper 100 "dollars" (or any other currency) to spend on the items in their list. The shopkeepers should have some cards that correspond to the shopping list, which they look at and then place face down in front of them.

The shoppers walk from shop to shop, buying the items they need from each shopkeeper, perhaps starting with, *I want a ... please*, and continue until they have all the items on their list. If the shopkeeper has the item she can say, *of course*, and then name a price. If the shopper agrees with the price she pays the amount and takes the card. If not, she can go to another shop or try to negotiate a lower price! To make sure that the children do not buy all their items from the same shop, there can be a rule that they can only buy up to two items from each shop.

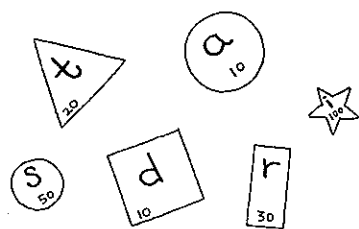
71 Shopping List

The class are in two teams. One team writes ten or fifteen letters on the board (e.g. c, d, v, p, u, t, etc.), with each letter representing the first letter of the items on the shopping list. The first child of the other team then says a sentence, such as, *We are going to the department store to buy a cabbage* (cabbage for c), and the

second child might say, *We are going to the department store to buy a cabbage and a doughnut (doughnut for d)*. The team continues with the remaining letters and get additional points for every shopping item they can add.

72 Shooting Letters and Words

Letters or words are written on the board either by the teacher or the children. Draw shapes around each letter or word and put points in each shape. The children are in teams and take turns to throw or shoot something that sticks to the board. If letters are being used, they write down each letter they hit and try to make words, getting points for each letter in a completed word. If words are being used, they write down each word and try to make sentences, getting points for each word in the sentence. There can be bonus points if the children make longer words or sentences.



73 Slam!

Spread some flash cards on the table or floor, or stick them to the board. The children put their hands on their heads. When one of the children or teacher calls out a card, the other children try to touch or slam their hands on it or race to the board and touch it. The successful child says what the card is or makes a sentence using the word or picture on the card (perhaps repeated by the whole class). The successful child calls out another card, and the other children try to slam their hands on it or race to the board.

The children can take cards they slam, getting one point for their team for each success, or just leave the cards where they are and have no scoring system. To avoid children slamming before thinking, they could lose a point or get another penalty for slamming the wrong card. This game is often very popular, but should be avoided in classes where some children are overaggressive and do not give others a chance, or where children tend to just react without thinking.

74 Slowly Revealing

One child hides a flash card behind a blank card or a picture of a wall, and slowly shows the card. The other children should try to guess what it is using a whole question (e.g. *Is it a cat?*). The first child to guess correctly gets the card or a point. Each child only has a limited number of guesses (often only one). It adds to the fun if the children sing a song, or hum or sing an exciting tune while revealing the card. The children then take turns to reveal other cards.

75 Snowball

One child holds a soft ball or toy animal in front of her and says something like, *tigers*, or, *I want to go home*. She then throws the ball or toy animal to another child who repeats what the first child says and adds one more item in the same category or using the same pattern (e.g. *tigers and rabbits*, or, *She wants to go home. I want to eat pizza*). The child then throws the ball or toy animal to another child who then extends the list even more. The list gets longer and longer until it becomes impossible to remember.

76 Soccer

About seven squares are drawn in a row on the board or on a piece of paper. There should be goals at either end. Put a small soccer ball or counter in the central square. The children are in two teams. Pairs of children play one of the games in the Games bank or race to complete a language task. The winning child moves the ball one square towards the other goal. Make sure the pairs are matched as fairly as possible, or give tasks that weaker children will also be good at or that depend on some luck.

Alternative

Have a longer soccer pitch (e.g. 15 squares) stretching along the top of the board or on a long piece of paper. The children throw a dice to move the ball in one direction or the other; perhaps a 1 or 2 on the dice means they move the ball one square, a 3 or 4 two squares, and a 5 or 6 three squares. There can be special squares such as "Free kick" where they throw the dice again. If the ball overshoots the opponent's goal, it is a goal kick, and the defending team has a double throw.

77 Sorry!

Use two sets of word cards so there are two of every card except one. The children should not know which card does not have a pair. Deal out the cards so that each child has about seven (or less if the group is bigger), and there is a pile of cards face down on the table. One child asks the child on her left, *Do you have a ...?* and asks for a card she has in her hand. If she gets the pair, she puts it on the table in front of her, and has another turn. If the second child doesn't have the card, she says, *Sorry!* and the first child picks up a card. The game continues until one child is left with the card which does not have a pair.

Alternative

All the cards are dealt. Before or after asking a question, the child takes a card from the child on the right or left (decided before the game). In this version, the card without a pair is likely to move around from child to child.

78 Speech Bubbles

Make copies of cartoon strips, but erase what is written in the speech bubbles. The children try and work out what is being said. Use fun comic strips, especially some of the children's favorite ones. The children can then roleplay the scripts they have made.

79 Spies

Write either words or sentences on a piece of paper, then cut them up into letters or words and pass them on to the children to decipher. They then write their own words or sentences, cut them up, and pass them to each other to work out. It is fun if the children try to write secret messages such as, *I like watching TV*, and, *Can you guess what this message is?*

80 Tag

One child tries to touch one of the other children, and says an English word or sentence when she does so. The child who was touched then tries to touch another child, and so on. The language practice can vary a lot. It can be used with categories (each child says a new word from a category such as cities, vegetables, fruits, when she touches another child), sequences (*Sunday, Monday... January, February... 1, 2, 3...*), target patterns (*I like, I can*), and reading (they read gradually more difficult words that we have written on the board). This game is best played in a large room where children have space to run around.

81 Target

The children draw pictures or archery targets on the board. They then take turns, either individually or in teams, to throw or shoot at the targets and get points. Before throwing or shooting, each child turns over a flash card and says what it is. The children can throw a bean bag, a sticky ball, or a soft toy. They can also shoot an arrow from a toy crossbow or something else that shoots sticky darts or arrows.

82 Team Mime

Divide the children into two or more teams. The first time the game is played, it is best if one team plays and the other watches. One child (or the teacher) holds a pile of flash cards and stands near the team that is playing. Check the time. Each child on the team takes turns to mime what is on a flash card for the rest of her team to guess. When they guess correctly, another child mimes the next flash card. There is a time limit for each team. The winning team is the one that guesses the most cards within this time limit.

Alternative

One child from each team races to a central table, turns over a flash card and then returns to her team and mimes the picture, word or sentence on the card for the other member(s) of her team to guess. After they guess successfully, another child from the team races to see the next card.

83 Telepathy

Write four words or sentences on the board. Invite one child to come to the front of the class and secretly choose a word or sentence. She then closes her eyes, concentrates on the word or sentence, and tries to send it to the other children telepathically. The other children close their eyes and try to receive the sentence. Finally, get the other children to say which word or sentence they have received and see if they are correct.

There are various ways of scoring. The child who sent the message could get a point for the number of children who guessed correctly, and the children who guessed correctly could get a point. As they play, gradually make the words or sentences more difficult, introducing words or patterns they have never come across before.

In a larger class, the game can be played in groups, or pairs (maybe getting four points for guessing correctly with the first guess, three with the second, and so on). It may sometimes be necessary for the child who is going to send the message, to write the word or sentence down before the other children guess what it is.

84 Throw

The children take turns to make a sentence from a flash card prompt, or read a word or sentence and throw an object into a box, hat, or basket. They can get points each time they make a successful throw. If a dice is used, the children can get the points on the dice if they miss the box.

Alternative 1

Put a box on a table with the top facing the children. The children stand at a distance from where they can throw a soft animal on the box, in the box, or under the table. The children can be in two teams, and have to throw the animal first in, then on, then under, in sequence, and say where they are throwing it. The sequence can be extended to other words (e.g. *near*, *behind*) and the object can be changed (e.g. the color of the boxes).

Alternative 2

One team can challenge the other team to throw the animal in certain positions using the boxes or to any location in the room.

85 Tic Tac Toe

Divide the class into two teams and place some flash cards face up on a table, desk or floor in a 3x3, 4x4, or 5x5 grid. The first child on one team touches or points to any card and tries to say what it is, make a sentence about it, or answer a question about it (asked by the other team). If she is correct, the card is turned over. The first child on the other team then does the same. The correct cards for one team are turned over and placed horizontally, and the correct cards for the other team are placed vertically.

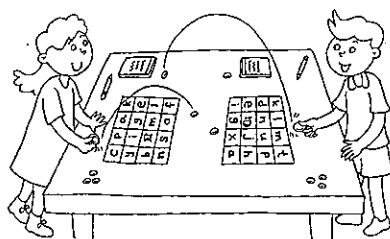
The game continues with the second child on one team, then the second child on the other team and so on. The winner is either the first team to get a complete line of cards (horizontally, vertically, or diagonally), or the team with the most points (one point being scored for any line of three cards).

Alternative

Draw a 3x3, 4x4, or 5x5 grid on the board. Write numbers in the corners in sequence, and write a word, phonic sound, or sentence in each of the squares. The children play the game in the same way as in the card version, calling out the number of a square and reading what is written in it. One team marks an O in the squares which they read correctly, and the other team marks an X.

86 Tiddlywinks

Each child has a 4x4 or larger grid in front of her, and each square has a letter or phonic sound in it (these can be chosen by the children, dictated by us, or we can prepare the grid before the lesson). Each child also has a large counter and small counters, and uses the big counter to flip the edge of a small counter, and tries to make it jump onto another child's grid.



When her counter lands on a letter or phonic sound she writes it down, and tries to make words from the letters or phonic sounds she collects. The children can either be allowed to flip the counters at will, or take turns.

Alternative

The grids can have words in the squares. When a child flicks a counter onto a square she writes down the word and tries to make sentences.

87 Toss

Spread out cards on the floor. The children stand up and throw a bean bag onto the cards. They should be at some distance from the cards. When a child successfully throws the bean bag onto a card, she says what the card is and takes the card. The game continues until there are no more cards on the floor.

Alternative

One child or team can challenge another child to throw the bean bag onto certain cards. She can get bonus points if the bean bag lands on the nominated card successfully.

88 Touch

The children have a dice and a pile of color flash cards face down in front of them. One of them turns over the top card and another child throws a dice. All the children or one child from each team (put active children against each other

and quiet children against each other) then race to touch the number of things of the color on the card indicated by the dice, and then sit down again. If necessary, the teacher can place or hide colored objects around the classroom before the game.

89 Treasure Hunt Challenge

Draw two Treasure Island maps on a piece of paper with a 4x4 grid on each map and give one copy to each child, or get each child to draw the two maps. Each square in the grid should be numbered. Dictate ten phonic sounds, words or sentences. The children write each of them down in a square of their choice on one of the maps.

1	2	3	4
5	6	7	8
9	10	11	12
13	14	15	16

In pairs, the children then try to find where the sounds, words, or sentences are in the other child's grid by either calling out a number or saying,

Do you have anything in nine? If the other child has something in the square, she must say what it is. The first child writes it down on her other grid and takes another turn. As soon as the answer is *No*, the turn passes to the other child. The first child to find all the other child's sounds, words or sentences is the winner.

Alternative

An extension of this game is for the teacher to pass around three boxes, in one box there are sixteen pieces of paper with the numbers 1 to 16 on them, in another box all the sounds, words or sentences that have been dictated, and in a third box the words *gold*, *silver*, *shark*, *monster* (two or more of each).

The boxes are passed round. When you say, *Stop!* or stop some music, each child who is holding a box draws a piece of paper from it and calls out the language item. Any child that has the sound, word or sentence in the square called out, gets positive or negative points (e.g. *gold* could be +10, *silver* +5, *shark* -5 and *monster* -10).

90 True or False

One child makes statements and the other children or team guess if they are true or false. The sentences could have a fixed pattern such as, *I can ...*, *My dog can ...*, or, *I like ...*, *My mother likes ...*. This can also be played in teams with each child from one team making a statement using the same pattern, and the other team guessing which statements are true and which are false. When the children guess, they can hold up signs that say, *Yes*, *No*, *True*, or *False*, and say these words as they hold up the signs, they can run to one side of the room and say, *True!* or the other side of the room and say, *False!*

91 Twenty Questions

One child thinks of an animal or object, or thinks of one of a set of flash cards. The other children take turns to ask up to twenty questions and find out which animal or object she is thinking of. The child who is the animal gets one point if the children guess correctly on the first guess, two points on the second guess, and so on. If they do not guess within twenty questions she gets 40 points.

92 Up Down

Point your finger upwards. The children start to count, 1, 2, 3... If you point downwards they count back down, 9, 8, 7... and if you point your finger horizontally they say the same number, 5, 5, 5.... They shouldn't pause. Once the children get the idea, they can take turns to control the counting. The same game can be played with other sequences such as days of the week, and months of the year.

Alternative

Start by playing **Up Down** and then play in teams, with one team challenging the other to play the game with more difficult sequences, such as 3, 6, 9.... One child from the team who makes the challenge uses her finger to control the activity.

93 Vacations

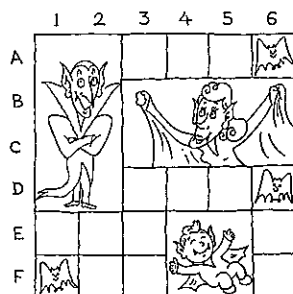
The class decides where they are going for a vacation. They then take turns in teams to say what they are going to do there. For example, one child says, *I'm going to eat pizza*, and the next child says, *I'm going to play baseball*, and the next child says, *I'm going to swim*. If they repeat the same verb, the other team gets a point.

Alternative

The game can also be used for the past tense, or future using *I will*

94 Vampires

Each child draws two 6x6 grids and draws "Vampire Land" on each of the grids. She writes A–F vertically to the left of each grid, one letter for each row, and 1–6 horizontally along the top, one number for each column. She then secretly draws Mr. Dracula (2x4), Mrs. Dracula (2x4), Baby Dracula (2x2), and three bats (one square each) in one of the grids. Mr. and Mrs. Dracula can be either horizontal or vertical. This grid is now her "Vampire land."



Put the children in pairs. The children take turns to call out squares such as, B5. Higher level children can use, *Do you have anything in B5?* If the other child has nothing in that square, she says, *No*, or, *Nothing*. If she has something, she says, *Yes, I have Mr. Dracula*. The first child then marks this square in her second grid and calls out another square. The turn changes whenever the answer is, *No*.

Alternative 1

The game can be played with other characters instead of the Dracula family, such as favorite TV characters.

Alternative 2

The children can write letters, phonic sounds, or words in the squares in the grid. We choose the letters or words, but each child chooses where to write them (This can be done by dictation.) When the child is asked, *Do you have anything in B5*, she may answer, *Yes, I have a shark*, or, *Yes, ar*. The children can draw small pictures to illustrate each word they write in the grids.

95 Where is it?

One child secretly hides a small soft toy, or something else that does not make a noise, under one of three or four cups. The other children have their backs turned while she is doing this. The other children then try to guess which cup the toy is under using the pattern, *Is it under (the red cup)?* Alternatively, the child hiding the toy can put a different toy under each cup, and the other children guess where the specific toy is.

Alternative

Small objects or flash cards can be hidden around the room, and the other children make guesses like, *Is it on the clock?*

96 Word Hunt

Before the lesson, prepare a 5x5 grid with a treasure map on it and keep this map secret from the children. On the map mark things like *gold*, *silver*, and *monsters*, giving positive points for good things, and negative points for bad things. For example, the *gold* square is +10 points, but the *monster* square is -10 points. Draw, or get the children to draw, a 5x5 grid with a treasure map on it on the board and attach word cards to each of the squares with a magnet or tape.

In teams; the children take turns to say or guess what the cards are, and get the points that correspond to your secret treasure map. The cards can either be pictures or words, and they can either be attached to the board so the children can see them or so they can be hidden. If they are hidden, the children need some clues as to what they might be. For example, they could be all animals, or the children could see all the cards before they are mixed up and attached to the board.

They can then do the same activity in a group of three or more. One child secretly draws a map and puts points in the squares, and the other children guess cards from the grid on the board (change the cards each time).

97 Words and Pictures

Each of the children has one set of picture flash cards and one set of words that correspond to the flash cards. Each child places a set of picture cards in a column in front of her. The written cards are mixed together and placed nearby. Each child places a counter on the nearest card and plays individually. She throws a dice and moves her counter the appropriate number of cards. (When she reaches an end, she moves the counter back in the opposite direction.)

When her counter lands on a card, she looks for the corresponding written card and places it on top of the picture. If she has already covered the card, she throws again until she has covered all the cards.

98 Word Search

Make a word search puzzle using some of the words the children know or will be able to read phonically. See the Useful Web sites section for on-line resources on making printable word search puzzles. At first, show the children the pictures of the words they have to find. If you think they are ready for something more difficult, give them a word search puzzle without the pictures. Try to use some words the children have been finding difficult to read.

The next stage is for the children to make their own word search puzzles. The easiest way is for the children to choose words from a list of words they can see. A more difficult way is for the children to see pictures, and to choose which ones to spell and include in their puzzle. An even more difficult way is for the children to choose any words they like (you could have rules such as each word must have at least four letters). The children then exchange puzzles and try to solve each other's puzzles.

99 Words into Categories

Put some word cards or objects where the children can see them. The children divide a piece of paper or a page in their notebooks into columns, and put a category heading at the top of each column (e.g. *vegetables, school things, clothes*). They then try and write each word in the correct column. We may need to help them spell the column headings, or they can use pictures as headings (e.g. a picture of a vegetable or school).

100 Words into Stories

Each child in a team or group secretly writes down one word. The group, the same team, or another team then has to put these words together to make a story. The story can be very simple, but the words should fit into it somehow.

Alternative

The children each write a number of words and put them into a bag or box. They then draw out a certain number and make a story. They can either make the story word by word with each child drawing out a word and making the story longer, or they can draw out a number of words and arrange them in order to make a story.

◆ Advertising Language and Culture in 25 Seconds

Levels

Intermediate

Aims

Practice prediction and listening skills
Become exposed to authentic language and culture found in television commercials

Class Time

30–40 minutes

Preparation Time

1 hour

Resources

Television commercial from an English-speaking country
TV and VCR
Copies of the commercial dialogue
Work sheet for watching commercials

Students want and need exposure to samples of everyday authentic language and culture presented in a very visually stimulating format. Television commercials, with their 25-second barrage of language and culture, are an excellent source. Commercials are short, focused slices of contemporary society—music, clothing, family relationships—and colloquial English that are often more manageable in length for teaching than other video materials.

Procedure

1. Record an appropriate TV commercial, and transcribe the dialogue.
2. Previewing: Divide the class up into groups of three or four students. Write the product and its name on the board (e.g., Pepsi) and ask students to write down five things they expect to hear (e.g., the sound of a can opening, someone saying, “Pepsi is the best”) and five things they expect to see (e.g., a Pepsi can, a famous sports figure promoting the product) on their work sheet (see Appendix A). Write some of the student responses on the board.
3. Viewing: Play the tape with the sound off. Ask students to check their predictions by circling the ones they see on their work sheets. Pause the tape as needed to allow students time to process what they see. Then ask students to revise or add any items in a second list based on the visual images they just saw. Have students act out what they think the people are saying in the commercial. Often this allows students to generate ideas more freely and spontaneously in a relaxed and enjoyable setting.

Caveats and Options

4. Watch the commercial again with the sound turned up and have students listen to the content of the commercial. This time, ask students to check which words, phrases, sentences, and sounds they hear and compare this to the list on their papers and on the board.
 5. Postviewing: Give students a copy of the transcript of the commercial with some of the words deleted. Have them try to predict (or recall) the words which are missing before listening again and write these words in the dialogue. Then play the commercial and ask students to fill in the missing words.
 6. Watch the commercial again, taking notes of any facial expressions, body movements (gestures), culture-specific paralanguage (e.g., the hesitation pause, *uh . . .*, or *uh-huh* as a sign of affirmation or acknowledgment in English), communication patterns, stereotypes, or unique advertising techniques they notice.
 7. Write these ideas on the board and discuss how these points of culture are similar to or different from those of their native cultures. Ask students to give specific examples, if possible.
-
1. Tell students to write down whether they agree or disagree with the advertiser's claims. This gives higher level students the opportunity to enhance their critical thinking skills by analyzing the cultural content of the commercial.
 2. Have students role-play the dialogue or have students create their own original commercial based on the same product complete with authentic realia, props, and background music. Videotape the predictions and have students select the "Commercial of the Year" based on originality, language use, special effects, humor, and emotional impact.
 3. Pedagogically speaking, the most effective commercials tend to be ones that (a) tell or narrate a story through multiple images; (b) have characters who express emotions verbally or using body language, providing linguistic clues to fill gaps in understanding; (c) target the students' age groups through popular culture references (e.g., music, clothing, dance, sports); and (d) coincide closely with language skills and academic content currently being covered in class.

References and Further Reading

Appendix A: Sample Commercial Synopsis and Viewing Work Sheet

4. Remember that commercials can be adapted to review almost any language skill. Don't bother spending fruitless hours looking for one that is replete with examples of the past perfect progressive.

Davis, R. D. (1994/1995, December/January). Commercial messages: You got the right one, baby! *TESOL Matters*, p. 10.

Stempleski, S., & Tomalin, B. (1990). *Video in action: Recipes for using video in language teaching*. London: Prentice-Hall International.

The following synopsis is of a commercial that used images from the movie *Field of Dreams*, starring Kevin Costner.

The commercial begins in a baseball field in the middle of a cornfield with a young man (representing Ray Kinsella in the movie) sitting on the sideline bleachers looking at a baseball card of his deceased father and obviously longing for the past. Suddenly, the camera shifts to the outfield where the young man's father suddenly emerges from the cornfield; the two walk toward each other, exchanging warm greetings and reminiscing about the "good old days." The father then asks for a drink, expecting a Pepsi, but his son pulls out a generic cola brand (Fred's Cola) from the cooler and throws it to his father. The father looks at the can and, with a very disappointed look, exclaims, "This isn't a Pepsi!" The younger man, however, proudly responds with a wide grin, "I know. I saved nine cents," but is shocked when his father throws it right back to him, and then walks back into the cornfield saying, "Unbelievable. The boy saved a lousy nine cents."

Name _____

Commercial _____

1. Write five things you think you will see in the commercial. Write five things you think you will hear (e.g., words, phrases, sounds) in the commercial.

2. Take note of any of the following items you see in the commercial: facial expressions, gestures, body movement, sounds, humor, stereotypes, similarities/differences in advertising in your country.
3. What group(s) are the advertisers trying to attract? Children? Teenagers? Young adults? Middle aged? Senior citizens? Housewives? Retired? Business people? College students? Male? Female? Other?
4. Critical thinking: Do you believe the advertiser's claims? Why or why not?

Contributors

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Guess the Advertisement

Levels

Intermediate +

Aims

Practice specific listening skills and using descriptive language
Consider media culture in the target culture and compare it with own culture

Class Time

1 hour

Preparation Time

10 minutes plus recording time

Resources

TV and VCR
Videotaped advertisements
Work sheet

Students are often told to watch TV in order to improve their language skills. Because advertisements make up a large part of air time, it would seem appropriate to utilize this form of authentic material as much as possible. Advertisements convey a lot of information about the cultural aspects of a society. They can also be extremely wacky and thus useful to stimulate discussion.

Procedure

1. Engage students in a discussion using the questions in the Appendix.
2. Ask the students to break into two groups: One group will watch the TV advertisement with no sound while the other group sits facing them with their backs to the TV. The organization for this activity will depend on how many TVs and VCRs are available.
3. Ask the students viewing the advertisement to describe to their partners, who are facing them, what they see.
4. Ask the students who cannot see the TV to listen carefully to the description and fill in the second column of the table (i.e., the description of the advertisement).
5. Next, the students who took notes should offer two or three guesses as to what is being advertised (see Column 3).
6. Then, ask all the students to watch the advertisement together, with sound, to check how much detail was noted. Fill out Column 2 of another identical work sheet, adding detail.
7. Ask the students to discuss in small groups how the product or similar products are advertised in their country, and to fill out Column 4 on the work sheet.

Caveats and Options

1. The activity can be done using printed advertisements instead of taped ones.
2. The activity could be organized into a competitive game whereby groups have to guess what is being advertised.
3. A follow-up to this kind of activity is project work. Different groups of students could focus on advertisements that use a particular group or part of society to sell their products (e.g., products sold using a particular animal or children or women). A collection of advertisements listed under various categories could provide excellent opportunities for discussion about culture, stereotyping, who watches TV, and so on.
4. The students could be asked to design an advertisement for a certain product. The judging could also be undertaken by students and a small prize offered to the winner.

Appendix: Sample Commercial Synopsis and Work Sheet

Synopsis of sample ad for "Dental White" tooth polish

Dental White is a new formula that promises to whiten dirty, stained teeth. The product is introduced by a famous female celebrity who demonstrates the quality of the product by referring to, and showing shots of, everyday people, ranging from a young woman to a construction worker to a mature lady. The product is professed to be the equivalent of an expensive dentist's treatment at a fraction of the price. Enticing benefits include a money-back guarantee, a refund if the customer is not happy, and a buy-now-and-receive-a-double-sized-bottle offer.

Preview Questions

1. What makes a good advertisement?
2. Have you ever bought a product after having seen an advertisement for it? Were you influenced by the advertisement? In what way?

Sample Work Sheet (filled in after hearing version with sound)

	Description of advertisement	Product	Advertised in your culture
Ad 1	<ul style="list-style-type: none"> ● famous American celebrity talking about a cream which cleans teeth ● promises to make you more beautiful and attractive ● shows examples of people with very white teeth (men and women) ● includes a scientific explanation of how it works ● refund if you are not happy 	Dental White	<p>This section would obviously depend upon which country the students are from. It would be very interesting in a multi-cultural group to discuss how different products are advertised, focusing on issues such as:</p> <ul style="list-style-type: none"> ● images of men and women ● roles of men, women, young, and old people ● gender ● image of beauty

Contributor

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Good Parents Choose . . .

Levels

Intermediate +

Aims

Focus listening comprehension to identify product slogan
Think critically in order to identify target audience and type of appeal
Discuss, compare, and contrast cultural values mirrored in TV advertisements

Class Time

1-2 hours

Preparation Time

1 hour

Resources

Magazines appealing to different audiences
Scissors and post-it notes (or flags)
10-15 TV advertisements from various time slots to get a variety of target audiences and products
Sample magazine advertisements handout
TV, VCR, remote control

TV advertisements are useful for building cultural awareness because they provide clues to gender roles, social values, and interpersonal relationships. They can also provide an introduction to persuasive appeals useful in persuasive writing and can build a greater awareness of target audiences.

Procedure

1. Show students two or three advertisements (see Appendix A) that use different techniques to appeal to the target audience (e.g., cruise advertisement appeals to desire for the good life; restaurant ad appeals to desire for happy relationship). Discuss target audiences (e.g., moms, dads, children, career women, single men) and list choices on chalkboard. Also identify the slogan for each product.
2. Give each pair of students a magazine and ask them to select several advertisements, marking each with a flag so the ads can be found again easily. Orient students to Handout 1 (see Appendix B) and ask them to list target audience and type of appeal. When finished, ask them to put their handout inside the magazine and to trade with another pair of students.
3. The pair of students receiving the magazine are to read the type of appeal and target audience and decide which advertisement goes with which appeal and audience, then complete Handout 1 by filling in the page number, slogan, and type of product. They then group with the other pair to check their work.
4. Work as a class to brainstorm a list on the chalkboard of types of appeals that can be used. Possibilities could include appeals to fun, attractiveness, luxury, safety, adventure, health, strength/virility, being a good parent, a good wife, or any others that interest the class.

Caveats and Options

5. Orient students to Handout 2 (see Appendix C) and tell them they will be viewing a TV advertisement. They will view the ad once to identify product and target audience, then view a second time to identify/write the slogan and the type of appeal used. Practice together with the first advertisement.
 6. Play the next advertisement twice and give students time to fill out Handout 2 and to ask questions. Check answers and then tell them that you will show three ads in a row before viewing the second time, so they will need to listen and write quickly in order to keep up. Debrief and again show three in a row to complete the viewing.
 7. Put students into groups of four or five students and ask them to compare answers and to circle any on which they disagree. Browse, answer questions, and see which ones most of the class had trouble with for further debriefing as a class.
 8. Ask students to stay in their groups and to discuss cultural values reflected in the advertisements. For example, does the society portrayed value older people? Are women expected to have careers? Is there an emphasis on consumerism? Is the society nationalistic? Religious? Is it mostly urban or rural?
 9. For a homework assignment, ask the students to compare the culture with their own culture and to write a journal entry comparing at least three values identified in the advertisements with values in the home society.
-
1. Step 1 can also be used to introduce the topic, with Step 2 conducted as an individual homework assignment in which students will be asked to bring in their own magazine from home.
 2. Step 5, after practice, could also be conducted as a class game, with students working in teams to listen for the correct slogan and write it correctly on the chalkboard. Teams could be divided into subgroups (e.g., "dictionary" group to look up words for correct spelling of the slogan, "think" groups to decide target audience and product, and a "checker" group to find errors).
 3. Step 9 could also be adapted to an independent (challenge) listening/writing activity in which students listen to two TV advertisements at home and compare and contrast the ads on the basis of (a) values

References and Further Reading

promoted or displayed, (b) appeals used for specific target audiences, and (c) an analysis as to how effective they think the two ads are and why.

Schrank, J. (1987). The language of advertising claims. In T. K. Anderson & K. Forrester (Eds.), *Point counterpoint* (pp. 153-161). New York: Harcourt, Brace, Jovanovich.

Appendix A: Magazine Advertisement

Breakfast in Carmel is...

The Cottage

The Cottage Restaurant

Serving Breakfast & Lunch Daily • Dinner Thursday through Saturday
Box Lunches available • Catering in house or on location

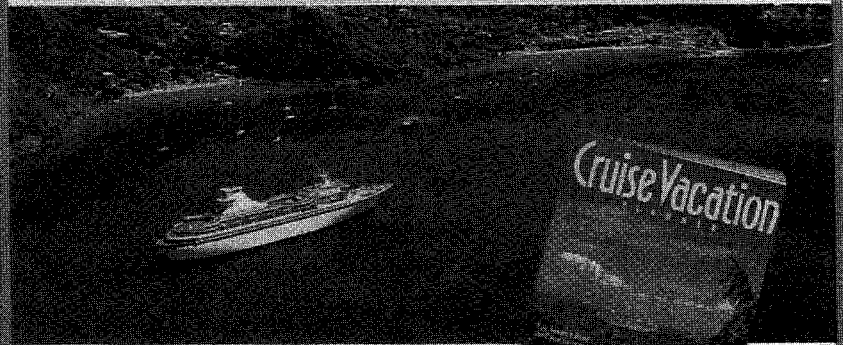
(408) 625-6260

Lincoln - Between Ocean & 7th • Carmel, CA 93921

Used with permission.

You haven't lived until you've cruised.

(And this *free* planner will show you why.)



Facts, figures, and fun.
It's all in the book.
And it's all you need to know
to plan a vacation you'll never forget.

888-Y-CRUISE

EXT-102

<http://www.cruising.org>

Used with permission.

Appendix B:

Sample Handout 1

Examples of Target Audience:

single men
fathers
mothers
married women
career women
older couples

Examples of Types of Appeals:

luxury
safety
health
sex appeal
adventure
belonging

Directions

Part 1

Work with your partner to choose five advertisements from the magazine you have been given. Mark each on the side with a flag so you can find it again easily. For each ad, decide (a) who the target audience is and (b) what type of appeal is used (see lists above if needed). Fill in target audience and type of appeal on the chart below, mixing the order of the ads. Do not fill in the rest of the information.

Advertisement page no. and product	Advertisement slogan	Target audience	Type of appeal
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

Part 2

Now trade with another pair. Read the target audience and type of appeal listed, look at the advertisements, and fill in your "best guess" as to the advertisement page number, product, and the slogan used. When you finish, get together and see if you were right.

Appendix C:
Sample
Handout 2

Directions: Watch the TV ads and try to decide what the product is. Who is the target audience? List your answers in the chart below. Watch and listen a second time and identify/write the slogan and the type of appeal used. You will do the first one together to practice.

Product	Target Audience	Slogan	Type of Appeal Used

Contributor

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