EIF Framework

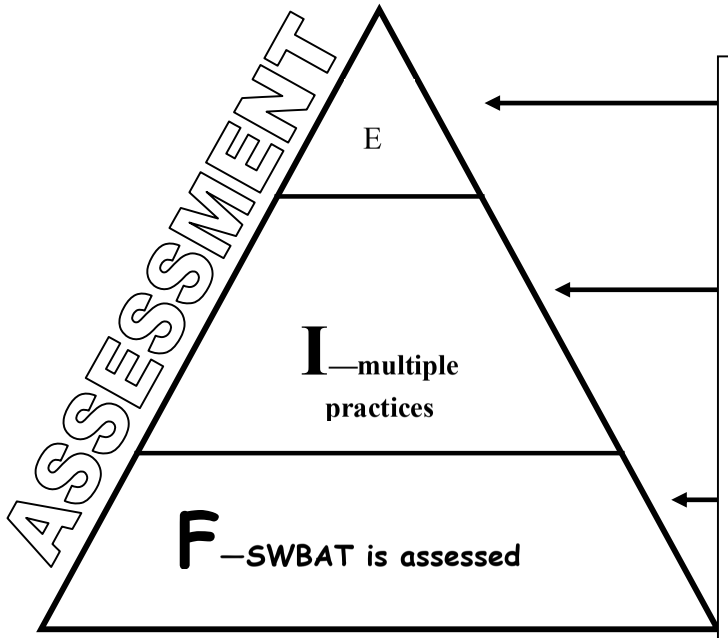
(Please answer in **full sentences** and **in your own words**)

1) How many language skills are there in English? What skills can we teach using the EIF Framework?

2) Please describe what EIF stands for and summarize your understanding of the framework.

EIF SPEAKING LESSON FRAMEWORK

Encounter, Internalize, Fluency



Inductive Encounter—student involvement

Maximize opportuni-ties for Ss contact with the language

SWBAT Students will be able to…
Student Learning Objectives are SMART! (Specific, measurable, achievable, relevant, and time bound).

Don't over prepare. Get mileage from your materials. How many ways can the teacher use the same materials by maximizing VAKT?

INTERNALIZE → ***FLUENCY***

ACCURACY	CONTROLLED	HANDS ON
Recognition of vocab. Structure intro. Production practice activities with great attention to error correction (overt).	Production by repetition. Activities move from limited to multiple choices—1-4. T-Ss to S-S	T- guided and directed using deductive or inductive approach

1

2

3

4

Note: the numbers 1-4 are arbitrary and meant to be reference points only on a continuum.

FLUENCY

FLUENCY	FREE	HANDS OFF
Some mastery of vocab and structures. Error correction is delayed and indirect.	Interactive, open-ended communication. Personalized, creative use of language.	Little to no control or error correction . Teacher observes and assesses SWBAT

EIF INTERNALIZE (PRACTICE) Continued

1

2

3

4

CONTINUUM RENTING TO OWNING

- Recognition drills: E-stage transitions to I-stage (meaning before form/listening before speaking)

ALM Drills such as

- Structure Repetition drills (repeat after teacher)
- Simple substitution drills (mechanical) (T supplies vocab and Ss plug into structure)
- Dialogue—repetition
- Matching structures, vocabulary

- Simple substitution drills (meaningful) (T points to a picture or acts out and Ss use in structure.
- Transformation drills—change statement to question
- Q & As
- Plug-in dialog—(T-directed, scaffolded dialog)
- Controlled games

- Cocktails
- Conversation Grids—daily routines, Find Someone Who (using set structure)
- Less controlled games
- Information Gaps

- Group work with presentations
- Role plays
- Interviews
- Conversation Grids
- Cocktails-- sharing opinions
- Situation Cards
- Construction Gaps-- Rod construct
- Opinion Gaps
- Task Completions
- Discussions
- Open-ended Games
- Debates

Note: the numbers 1-4 are arbitrary and meant to be reference points only on a continuum.

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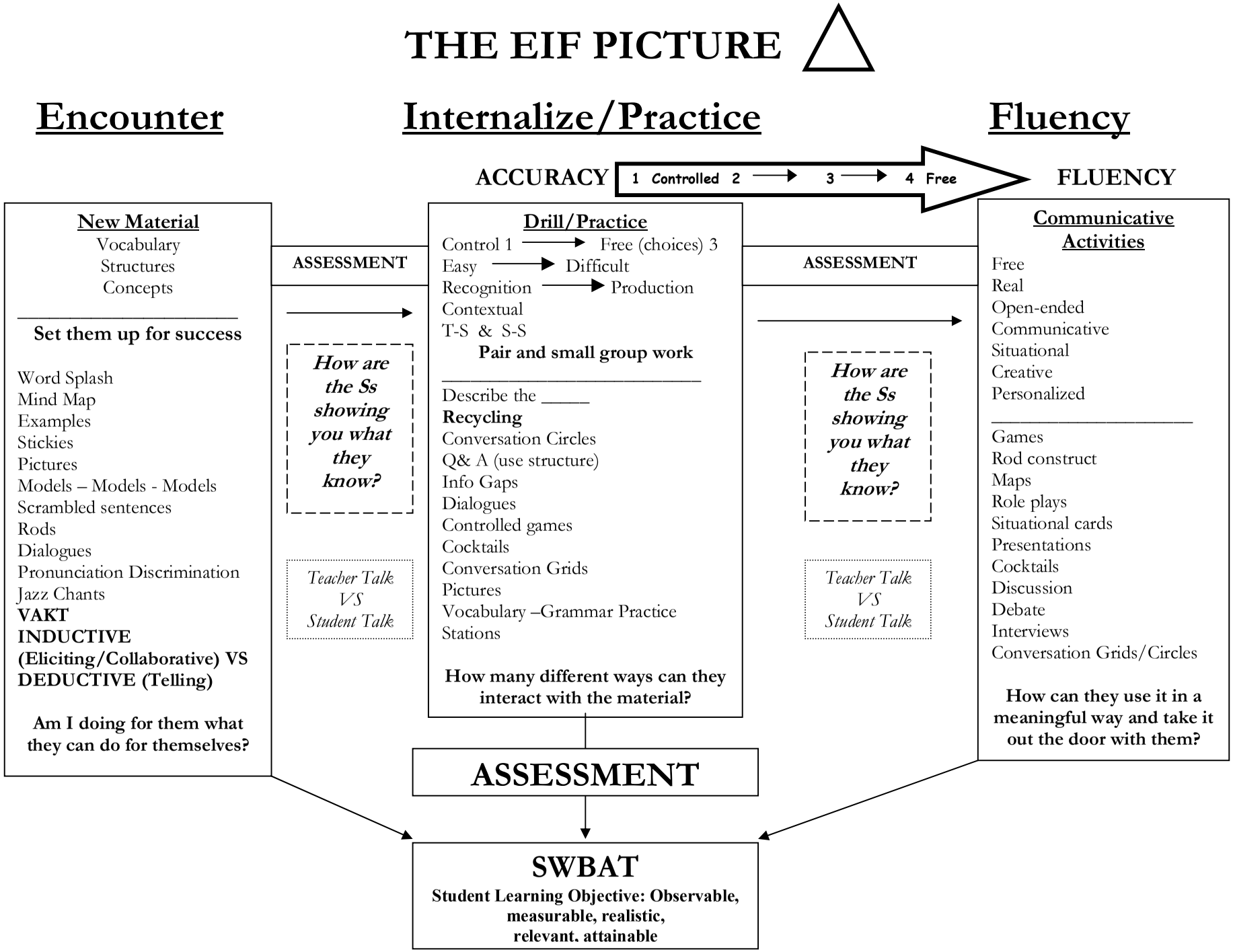
THE EIF PICTURE



Kinds of activities

Some of the activities mentioned on the previous pages are explained in greater detail or a specific example in our coursebook is mentioned.

Recognition drills

Recognition drills are meaning based assessment of the target language that is being introduced in the encounter stage of the lesson. Recognition drills consist of:

- Puzzles like "Who is Who" in the Comparatives 1 Lesson
- Direct Method Q& A sequences like steps 1-2 in the Comparative 2 Lesson
- Human or Scrambled Sentences like in the Present Perfect Lesson
- X/O Quiz like in the Can/Can't lesson (Kim Yuna can't skate. O/X)
- TPR activities like in the Locator Prepositions Lesson
- Brainstorming or mind map activities like in the Life Map Lesson
- Flashcard word/picture matching games like in the Can/Can't Lesson

Other activities are possible, but these are the examples found in the E-I-F sample lesson in our course packet.

ALM drills

See your Method textbooks chapter 4 in both Kim, et al & Larsen-Freeman.

Plug-in dialog

A plug-in dialog is basically a multi-slot substitution drill. To make it more student-centered, try to gap the dialog based on categories, and let Ss brainstorm items in that category to put into the gaps in the dialog. This allows Ss to plug-in their own words and to make the dialog their own.

A: Where are you going?
B: I'm going to ….(place)...
A: What are you going to do there?
B: I'm going to ….(action)….

Places	Actions
Church	pray, meet friends, sing in the choir, play the piano, listen to the mass

Notice one place can have more then one possible action. Ss should be encouraged to choose the action that is most appropriate for them. This makes the dialog practice more authentic then your pre-determined ALM substitution drill.

Controlled games

Talkopoly in the Present Perfect lesson is an example of a controlled game. A controlled game provides the target language/structure/forms/content that the Ss need to use in order to play the game. The ***Card, Cup X/O*** game in the Can/Can't Lesson is also a controlled practice game; content, structure and answers are all controlled by how the Ss play the game. There are numerous examples of controlled games that one can find on the internet.

Lesson controlled games

The ***Go Fish*** card game in the Can/Can't Lesson is an example of a less controlled game. It is less controlled because it provides limited target language support (or no target language support) is provided, but it's not free practice or a fluency activity because the learners are limited by the cards as to the content they use. There are also numerous less controlled that one can find on the internet.

Open-ended games

An example of an open-ended game is provided in the Comparatives 2 Lesson. The game, ***Consent***, is open-ended because no target language support is provided and the learners themselves control the choice of topic/content to be used in the game. There are also numerous open-ended games that one can find on the internet.

Cocktails or mingle activities

Cocktail and mingle activities are activities that require learners to walk around and to talk to as many of their classmates as possible. The purpose is get information from a variety of people on a limited number of questions. An opinion gap can be run as a cocktail or mingle activity. For example the topic is: **"What is your favorite….?"**

Teacher begins by making 6 groups. Each group gets a category to ask about such as games, food, TV programs, Animals to name a few. Each person in the group must come up with 4 questions about their category that is different from their group members. After each Ss has made their four Qs, the teacher has the Ss mingle and ask their questions. As a follow T could Have Ss return to their home group and share what they learned about their classmates.

Conversation grid example

Conversation grids are good when Ss are expected to memorize a dialog. For example, maybe the following dialog appears in your student book.

A. I went to a Japanese restaurant last Saturday.
B: Really, how was it?
A: It was excellent, but a little expensive.

B: How did you hear bout the restaurant?
A: I learned about it from an ad on the internet.
B: Hmm, maybe I'll take my girlfriend this weekend.

Ss begin the unit by listening and answering some questions about the dialog content, but the T decides to expand the input by gapping the dialog:

A. I went to a/an …...(place)…...(time)…..
B: Really, how was it? <chunk 1>
A: It was….(feeling)……..

B: How did you learn/hear bout the….(place)…?
A: I heard/learned about it from……(how)……. <chunk 2>
B: …….(authentic response)……

T will have Ss practice the dialog in two chunks. For a lesson controlled practice activity, Ss will brainstorm their own places, times, feelings, and how they can learn about places to go.

Grammar Focus

We learn or hear about things **from** *people* or *general categories* (*ads, posters*)

If ads are paper-based, then use: **from** an ad **in** a newspaper, magazine, or flier.
If ads are electronic, then use: **from** an ad **on** the radio, TV, or internet

Fluency Stage Conversation Grid

In the fluency the Ss have memorized the dialog through doing several practice activities. Now they use this ***conversation grid*** (see below) to demonstrate that they have mastered the dialog.

Name of Ss	Place	Time	Feeling	How
1.				
2.				
3.				
4.				
5.				

Find someone who

An example a ***Find Someone Who*** activity can be found in the Present Perfect Lesson. ***Find Someone Who*** activities can be I-stage or F-stage activities depending on how much TL support and scaffolding is provided to the learners. The example in the Present Perfect Lesson is an I-stage activity because TL support is provide on the WB even though no TL support is provided on the worksheet.

Situation cards

Situation cards are usually used so that learners can participate in a Role Play. For a Role Play to be successful, the learner needs to know his or her role and situation cards describe the situation or role for a student to play. Depending on the level of the learners, situation cards can very detailed (see the second example) or very simple (see the first example).

In the first example, Ss are expected to ask other learners for advice about the situation that they are in. In the second example, learners are expected to act out the role/task that is described on the card.

Example #1.

I lost my wallet.

Example # 2

You are a manager. You have an employee that hasn't been performing well. He/she is often late. He/she also spends a lot of time checking his/her private emails and strange websites instead of doing work. Yesterday, you caught her/him sleeping at his/her desk. Please terminate the employee (in a nice way).

Dialogs and role plays

Hi, James.
Hi, Reader.
How's it going today?
Not bad, how about you?
Fine. Listen.
Yes?
I was wondering if you could talk a little bit about dialogues and role plays.
Sure…

Dialogs and role plays are essential tools in helping our learners build a solid foundation of competence and confidence. When used properly, they can simulate a real conversational situation and provide learners with the language and the structure they need to be successful in real encounters.

There is one important distinction between the two. Simply put, ***dialogs are tightly controlled conversations while role plays tend to be a lot freer***. When we use dialogs, we provide our learners with not only the language of the conversation, but also the order in which it's delivered. When we use role plays, the learners themselves determine the language and the order in which the conversation unfolds.

Dialogs

Of course, we must first think about what the dialog is going to be about. Where does it take place? What are our learners' needs? How does the dialog support the objectives of the lesson? Here are also some other considerations…

***S*imulate reality:** How do we construct an exercise that simulates reality in design and delivery? Can we use realia (props)? How does body language come into play?

***P*rovide support:** vocabulary, grammatical structures, and pronunciation may be areas they need help with. Do they understand the context and the content before practicing the dialog?

***E*ngage the learners:** Where's the language coming from? Are the learners giving us the vocabulary? How much can we elicit from them? Do they have plenty of opportunities to interact with the dialog as a class, in pairs, etc?

***A*uthentic language:** How do we balance the need for authenticity with the level of our learners? How can we keep it authentic while keeping the dialog *within reach* of our learners?

***K*eep it simple:** If the purpose is to build confidence and competence, how does the dialog reflect that? Is it too long? Are the exchanges too long or complicated? Do we need to use several dialogs to simplify the acquisition of each component?

When delivering a dialog, the exact manner may depend on the level of the learners. Here are some possible steps in dialog delivery:

Low Level Learners:	Higher Level Learners:
Set Scene	Set Scene
Focus on meaning (vocab, etc)	Focus on meaning (vocab, etc)
T reads whole dialog	Ss read whole dialog
T elicits understanding & helps	T elicits understanding & helps
T reads line by line and Ss repeat	Ss read line by line; T assess
T reads Person A; Ss Person B	If necessary, whole class reads through
T reads Person B; Ss Person A	Pair practice
½ Ss Person A; ½ Ss Person B	Practice in front of group
Pair Practice	Focus on how to change/alter/modify
Practice in front of class	

Some variations to try:

- Cut the dialog into strips and have Ss put it in order.
- Provide partial dialog and Ss fill in the blanks.
- Provide 1 side of the dialog and Ss (in pairs) come up with the other side.
- Provide a context and in small groups, Ss come up with the dialog.

- Have 3 people instead of 2 dialog.
- Create a group dialog with T guidance.
- Use a picture sequence and have Ss write up their own dialogs following the sequence.
- Provide a word list, examples of grammatical structures to include, outline and have Ss write their own.
- Show an example -of a "typical" dialog and have Ss write their own using the example as a reference.

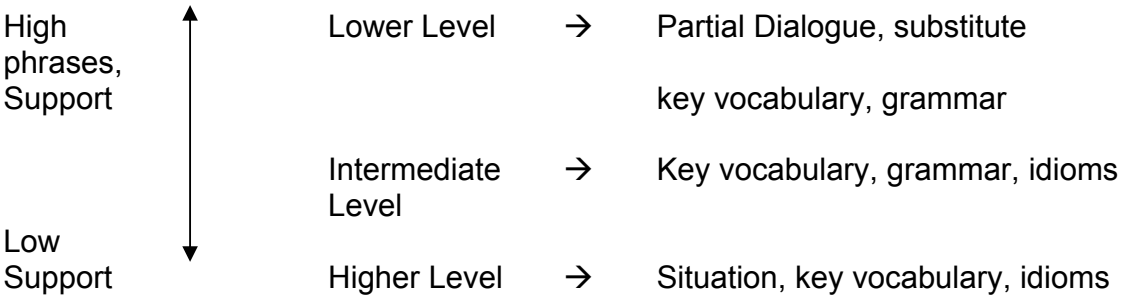
Role plays

One of the short-comings of dialogs is the chances of an authentic conversation really happening in the way the dialog is taught are, well, not very likely. Thus preparing our learner for the "real world" may start with dialogs, but should end with role plays.

Role plays are designed to give learners the opportunity to stand on their own two feet. We offer the scenario and they act it out according to their own abilities and understanding of the situation. Here are some additional considerations…

> ***A*ssess*:*** How do we assess how well they did? Are we assessing the fluidity? Fluency? Accuracy?
> ***C*reate Opportunities*:*** How many times are we going to have them role play? Do they "practice" in small groups before doing it *solo*?
> ***T*each*:*** What language or help do we need to provide them with in order for them to be successful?

Their level determines how much help we give them. Obviously, low-level learners need more support than higher-level learners do.



Some variations to try:

- Brainstorm words, phrases and structures that the Ss may use when role-playing.
- Use the role play to asses what they know and then teach them what they lack.
- Use role plays as a review from the previous class.

- Use role plays as a means of exploring emotions and their effects on language.
- Tape the role plays have the Ss listen to them to make any necessary changes.
- Use role plays as a warm up, pace changer, closing activity.
- Ss practice role play by cocktail with color coded cards signifying what role to play.
- Ss practice in small groups, pairing off with several group members before doing it in front of the class.

Wow, it looks like these two techniques can be really useful.
They sure are!
But I also get the feeling that there's a lot to consider when deciding what to do.
There is, but it becomes easier with practice.
Well, thanks for the tips.
No problem.
See you in class?
I'll be there!

Task completions

Task completion activities are task-based learning tasks adapted to the EIF lesson planning framework. A task is a communicative activity that has a clear outcome. Common tasks that learners can do in an EIF lesson plan are ranking, sorting and comparing tasks. See your Methods book by Kim et al. pages 124-127 and 135-137 for more specific details.

Discussions and debates

Although these are possible fluency activities, EFL learners have a difficult time doing them if they are completely unstructured. Imagine what would happen if you were teaching middle school students and you said:

"OK, today we have been learning about rules. Now, discuss."

Obviously nothing would happen. First, what exactly do you expect them to discuss, and second, what language are you expecting them to use to do the discussing?

To use discussions and debates in an EFL situation, you need to structure the language use in such away that the learners can handle the task and stay in the target language.

For example, a topic that most Korean learners have something to say about is school uniforms. Learners could both discuss and debate this topic if the teacher structures the activities appropriately. For a less controlled practice activity, you could have Ss discuss school uniforms by giving them a questionnaire that they "discuss" in groups. The questionnaire should ask open-ended Qs about the benefits and disadvantages of wearing school uniforms. One leaner should be the moderator to make sure all Ss have a turn

answering each Q on the questionnaire. As a follow-up activity to this discussion, leaner fill-in a graphic organizer describing the benefits and disadvantages to wearing school uniforms. After that, let Ss use the graphic organizer to have a structured debate. Provide learners with key expressions to help them introduce their "discussion points" and to "argue" for or against the wearing of school uniforms.

Speaking Guidelines

Definition: Speaking is communicating information through the spoken word.

What speaking involves:
*knowing and using the following in order to convey intended meaning:
- appropriate vocabulary and expressions
- correct pronunciation
- correct word order
- body language, tone, and facial expressions
- appropriate register (degree of politeness)

*the ability to check understanding and use repair strategies when necessary
*an awareness of who the "listener" is

A good speaking lesson:
1) Has one or more of these purposes:
    - to learn to talk about an interesting/motivating topic
    - to learn something new about others
    - to accomplish a task
2) Provides ways for students to learn the vocabulary (words and phrases appropriate for the situation) they need to express themselves.
3) Gives students a variety of opportunities to express themselves using the vocabulary.
4) Helps students develop strategies to make them selves understood.

Typical *encounter* activities:
Beginners: describing a picture or pictures; using the people and things in the classroom; learning a dialogue; watch and follow a model; elicitation from students of vocabulary they already know; Jazz chants
Intermediate/advanced: adapted versions of activities for beginners; a word map

Typical *internalize/fluency* activities:
All levels: pair conversations; games; information gaps; opinion gaps (values clarification activities); logic gaps; mixers ("cocktail party"); role plays; discussions

Recommended resources:
Kehe, David and P.D. Kehe (1994). *Conversation Strategies: Pair and Group Activities for Developing Communicative Competence*. Brattleboro, VT: Pro Lingua Associates.

Klippe, Frederike (1984). *Keep Talking: Communicative fluency activities for language teaching.* Cambridge: Cambridge University Press.

Winn-Bell Olsen, Judy (1977). *Communication Starters and Other Activities for the ESL Classroom*. Hayward, CA: Alemany Press.

Techniques for Speaking Lessons

Conveying information/language to learners:

Posters
Blackboard/Whiteboard
Power point
Videos
Authentic materials
Research (Internet/community)
Jigsaw reading
Presentation
Overheads/PPTs
Guest Speakers
Observation
Metaphors
Eliciting
Giving worksheets for learners to deduce
Think/Pair/Share activity
Learners presenting
Listening
Reading
Doing it the wrong way
Story-Telling
Predictin

Providing opportunities for learners to practice and internalize language:

Pair activities
Jigsaw activities
Information gap activities
Opinion activities
Dialog building
Problem solving activities
Sequencing activities
Project work
Strategic interactions
Ss individual presentations
Role play
Board games
Ball toss
Matching
Making a video
Scavenger hunt
TPR
Field trips
Real-life encounters ("mystery guest")
Experiential trips into community
News reel
Video
Value gaps
Letter/journal writing
Skits

Creating real use opportunities for learners:

Treasure hunts	Telephoning each other/teacher
Sending them out into the community to find information	Give homework which requires them to find real use opportunities and report back later
Project work	Research projects-Internet, etc.
Classroom language	Bringing the real world into the classroom
Speakers	Authentic materials
Community-based learning	Personalization
Letter-writing/e-mail	Simulation and role play
Conversation partners /interviewing/public	Providing time and spaces for reflection on practice
Class time which focuses on analyzing opportunities for real use sharing with other students in preparation for above	

Ways to group learners

String
Pick a rod (colors match)
Matching cards or pictures (by color or shape or thematic groups, etc.)
Stand up and move (by name or touch)
Count off by 2's, 3's, etc.
Pairs, three's
Mingle and chat to music- STOP
Boys/girls; everyone wearing _____ get in one group, etc.
Someone you haven't talked to
Likes/dislikes-find something in common
Find someone who with only one possibility
Magazine picture puzzle pieces
Matching sound or action such as animal/instrument/vehicle or picture/emotion, etc…
Line-ups and divide
Dice or playing car

Working with Content

Teachers must decide **how much content students can focus on** without being overwhelmed. They also need to create a **logical sequence** that helps students work toward a final objective.

In the juggling lesson, for example, the throw and catch action is a fundamental skill that needs to be learned early in the process. By then adding a second ball and spending time on the over/under pattern, the teacher provides a kind of stone to cross the river mentioned metaphorically in the Preview section.

This process of breaking down content and helping students focus is known as **scaffolding** and allows the students to work on content in a meaningful way that is challenging but not overwhelming. In this way, the teacher provides stepping stones for students to cross the river and reach their learning objectives.

With the inclusion of pictures and verbal directions, the teacher helps students focus on key elements of juggling. Noting visually how one ball goes under another helps students learn that pattern. Doing the one-two-three motion without the balls might help some students internalize the pattern. Effective teachers need to be able to break down content so that students can progress step by step. This type of thinking requires the teacher to have a solid understanding of the content, a sense of what is initially possible for students, and a clear, student-centered objective.

Allowing Students to Encounter and Clarify Content

Students rarely enter a learning situation with no knowledge of the content. In the first stage of the juggling lesson, sometimes called a **presentation stage,** the teacher gives students a chance to share what they already know about juggling. This allows students to activate their prior experiences, ideas, and feelings (also called **schema activation**).

It is important to note that students are **encountering** key elements of juggling throughout the lesson, and that students may present key information to each other while observing and discussing their juggling patterns. In a classroom setting with a large group of students, the teacher has a stage in which to **elicit** what some students already know so all students can benefit from it. In this way, the teacher builds the lesson on the abilities and needs of specific students.

The use of **pictures, demonstrations, verbal explanations, peer teaching,** and **practice** all contribute to students **relating new information to prior knowledge,** a key feature of learning. By using a variety of sensory modes, the teacher helps students with different learning styles **notice key features** in the content.

Allowing Students to Work on Accuracy

In the juggling lesson, it is important that students first master the initial throw and catch motion. The throw needs to have an arc to it and move from right to left or left to right, at least in this early stage of juggling. If the move is not done correctly, it will be very difficult to juggle without dropping the balls later on.

A student might start juggling and look proficient, only to drop all of the balls almost immediately. To master the different elements of juggling, students need time to **remember and internalize** movements. The initial throwing of one ball in Stage 5 is an example of just such a controlled practice. The student encounters the key elements of the throw/catch movement through the picture and verbal explanation, then remembers and internalizes that part of juggling by doing it over and over. This is not mindless **repetition**—the student will likely **experiment** with exactly how to hold the ball by noting where it lands in the hand, how much strength to apply, etc. In this way, students continue to **make discoveries and encounter** important aspects of juggling even in the practice stages.

They will continue to **notice** the results of their efforts but will also benefit from **feedback and correction** from the teacher and other students. The student might **personalize** the movement by imagining the ball is an egg, requiring a delicate touch. They might say to themselves "nice and soft" or "one-two, one-two" as a way of **making it their own.** This stage of the lesson is a kind of **controlled practice** in that the content and student activity are both very **restricted.** As the lesson progresses, the students continue to **recycle** what they have learned and move toward a **freer practice** that actually resembles juggling.

Helping Students with Effectiveness and Ease (Fluency)

As the student internalizes the juggling moves, they develop an **unconscious competence:** they no longer actively think about what they are doing. Just as you tie your shoes or drive while thinking about other things, the fluent use of something involves doing it with a certain ease.

In the juggling lesson, the teacher creates a **real-world context** by demonstrating what juggling looks like at the beginning. In Stages 6 and 7 of the juggling lesson, students may fluently use the throw and catch technique while trying to remember/internalize the over/under technique with two balls. From this example, it's clear that accuracy and fluency are not necessarily a linear process. A competent juggler might go back and focus on their throw and catch technique when trying to progress to juggling four balls.

A combination of **accuracy and fluency** means that someone can juggle without dropping the balls or straining and still carry on other actions like chatting with someone and smiling. Part of being fluent means using the skill for your own purposes. In the case of juggling, the purpose might be entertaining yourself or others. A competent juggler is not easily distracted and does not mind people talking around them. That is part of the **real-world context** of juggling. If a student stays within a controlled classroom environment, it is not clear that they have **mastered or acquired** the content.

It is also important to point out that lessons do not always begin with presentation and move to controlled practice. In fact, many approaches to lesson design—**Task-based Learning** and the **Test-Teach-Test** model—involve starting with a fluency activity to see what students can do and then improving on or expanding that skill. (See the For Further Reading section at the end of the chapter for more about these lesson designs.) In the case of juggling, a later lesson might ask students to start with basic juggling then move to doing tricks like throwing the balls higher or spinning around to catch them.

The ultimate purpose of learning a foreign language is to use it to effectively communicate in real-world situations.

Language Learning

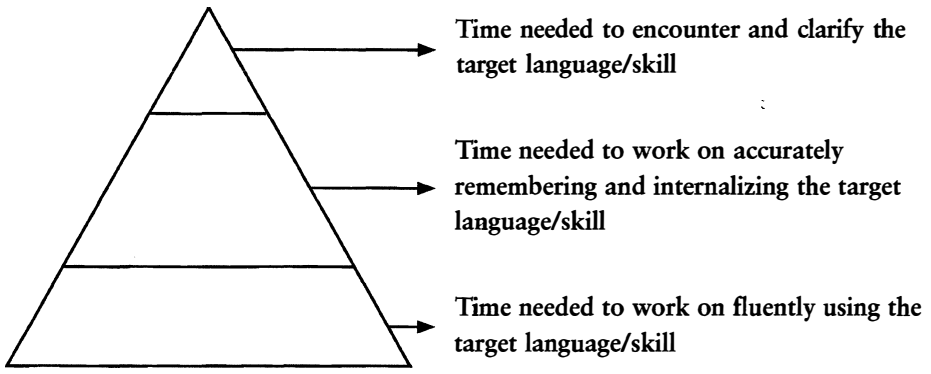
The principles used in the juggling lesson can be applied to language learning as well. Teachers can **assess** student learning only when they see students use their knowledge to accomplish communicative tasks. Just as the ability to describe juggling does not mean one can juggle, a student that can explain English grammar may not be able to describe their town in English. The other volumes in this series of books will explore what it means to effectively use language to communicate.

The ECRIF Triangle (Encounter, Clarify, Remember/Internalize, Use Fluently)

If you look at the juggling lesson in terms of time spent, it's clear that a relatively small amount of time is spent **encountering and clarifying** the actual juggling moves (Stages 1, 2, 3, 4, 7, 9). Quite a bit of time is spent trying to **remember and internalize** the moves accurately (Stages 5, 6, 8, 9, 10). The most time really is required for Stages 10 and 11 so the learner can **fluently use** those moves and juggle effectively.

It is important to remember that students may always work on accuracy by returning to previous stages and doing focused practice activities. In the juggling lesson, you had the option of going back and working on the throw and catch motion after being introduced to the over/under and one-two-three patterns. In this way, what you had already studied was **recycled** over several lessons.

An important aspect of staging a lesson is to think about how much time and focus is required for students to move from accuracy to fluency. This diagram illustrates the time necessary to improve skills and move toward mastery.



Originally developed by Professor Pat Moran at the School for International Training, this triangle diagram illustrates a basic principle of learning: Students need more time to remember, internalize, and use content than to encounter and clarify it. Understanding this principle helps a teacher stage single lessons and think about how to help students learn over a longer period. Even after the juggling lesson, for example, you will have to practice over a few days or even weeks to really feel confident.

Going back to Mark's story from the Preview section, it's clear that the bulk of his challenge was encountering and clarifying. The content he encountered was not broken down into reasonable chunks, and he did not have a chance to work with the content so that he could remember and internalize it.

Take a moment to review the information introduced to this point. Answer the questions posed at the beginning of the Points of View section.

Thoughts to Consider

What connections do you make between these quotes and your own ideas about staging a learning experience?

"What a child can do today with assistance, she will be able to do by herself tomorrow."

– Lev Vygotsky

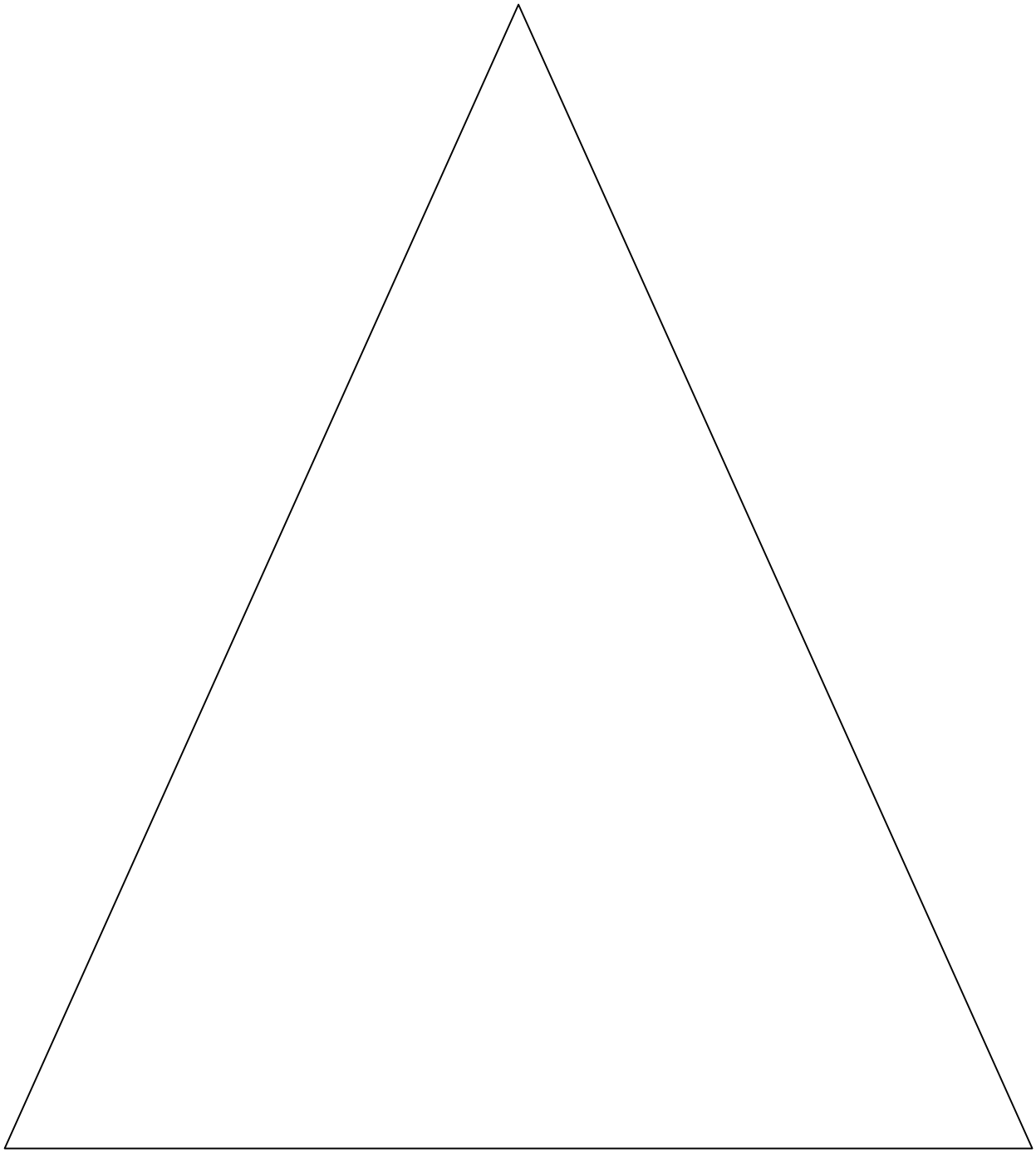
"The mind is not a vessel to be filled, but a fire to be ignited."

– Plutarch

"Complexity creates confusion, simplicity focus."

– Edward de Bono

"I am always ready to learn, although I do not always like being taught."

– Winston Churchill

Use this for notes: