

LEARNING SESSION

I. GENERAL INFORMATION:

1. HIGH SCHOOL : I.E – JEC “DOS DE MAYO”
2. AREA : ENGLISH
3. GRADE : FIFTH
4. GROUP : “C”
5. DATE : November 20th, 2018
6. TIME : 45 minutes (8.30am – 9.15am)
7. NUMBER OF STUDENTS : 28 STUDENTS
8. TRAINEE TEACHER’S NAME: Danila Jhulisa Leiva Novoa
9. JURIES’ NAMES : Dra. Isabel del Rocío Pantoja Alcántara
: Dra. Leticia Noemí Zavaleta Gonzáles
: Mg. Teresa Del Rosario Muñoz Ramírez

II. DIDACTIC UNIT:

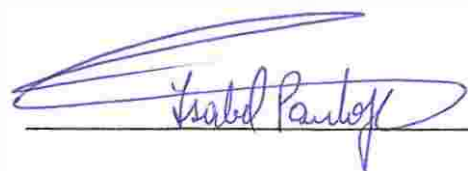
“FOOD FROM AROUND THE WORLD”

III. TITLE OF THE LEARNING SESSION:

“What’s for dinner?”

IV. EXPECTED LEARNING:

COMPETENCE	CAPABILITIES	PERFORMANCE
Oral expression and comprehension (listening and speaking)	Get information from the oral text in English	Get information from the oral text in English filling in the gaps with correct missing word.
	Interact strategically in English with his partner.	Interact strategically in English with his partner using correctly the quantifiers.



Isabel Pantoja

V. METHODOLOGICAL STRATEGIES:

EXPECTED LEARNING	STAGES	DIDACTIC SEQUENCE	MATERIALS AND EQUIPMENT	INDICATORS/ PERFORMANCE	EVALUATION		TIME
					TECHNIQUES	INSTRUMENTS	
Oral expression and comprehension (speaking and listening)	INPUT	<ul style="list-style-type: none"> Teacher introduces herself. Teacher motivates the students. Teacher sets the topic. Students prepare to learn about vocabulary and grammar. Teacher activates students' previous knowledge. Teacher creates the cognitive conflict. 	<p>Board</p> <p>Markers</p>	<p>Get information from the oral text in English filling in the gaps with the correct missing word.</p>	Observation		10'
	PROCESS	<ul style="list-style-type: none"> Teacher explains and gives clear instructions to develop the listening skill. Students listen to a conversation to complete missing words. Students go to the board and do the exercises. Students read the information again and complete the True or False questions. 	<p>Flashcards</p> <p>Multimedia Projector</p>	<p>Interact strategically in English with his partner using correctly the learned functions.</p>	Checklist		25'
	OUTPUT	<ul style="list-style-type: none"> Students write a short dialogue using the learned vocabulary. Teacher gives homework for the next class to write the food that there is in their fridges. Evaluate students' learning. Feedback. 	Handout				

VI. PHONETIC TRANSCRIPTION:

Eggs	/ 'ɛɡs /
Chips	/ 'tʃɪps /
Potatoes	/ pə 'teɪtəʊs /
Tomatoes	/ tə 'mɑ:təʊs /
Salad	/ 'sæləd /
Spaghetti	/ spə 'ɡeti /
Tomato sauce	/ tə 'mɑ:təʊ 'sɔ:s /
Juice	/ 'dʒu:s /
Water	/ 'wɔ:tə /

VII. BIBLIOGRAPHY:

📖 BOOKS:

- Brown, H&D. (1987) *Principles of language, Learning and teaching.*
- Harmer, J. (2007). *How to teach English.* (New edition). Longman.
- Wright, A. (1976). *Visual Materials for the Language Teacher.* (Third edition). Longman.
- Campbell R., Metcalf R., Robb R. (2015) *Beyond* (First edition). Macmillan

📖 WEBPAGES:

- <https://www.wordreference.com/es/>
- <https://tophonetics.com/es/>



Dra. Isabel Del Rocío Pantoja Alcántara

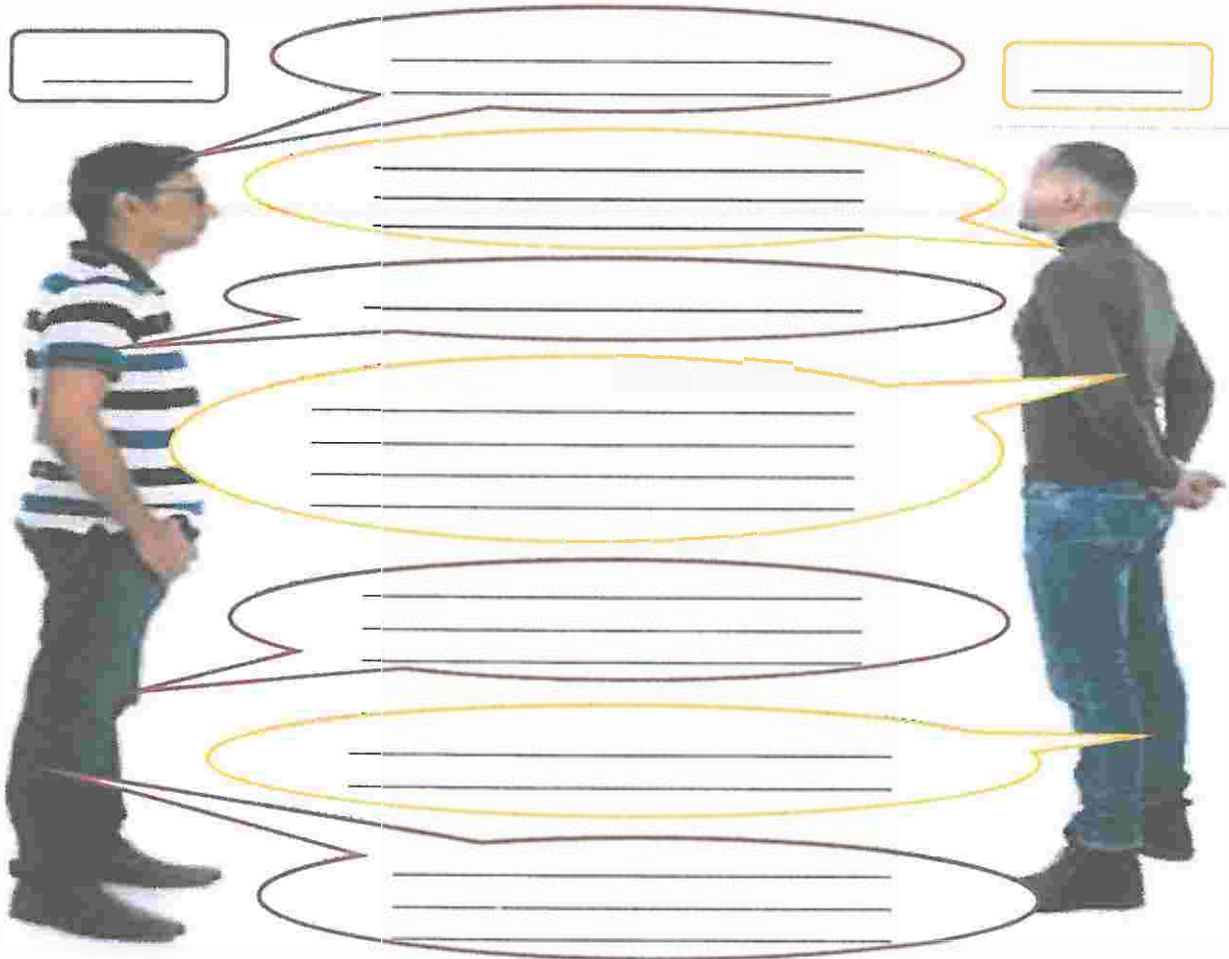


Bach. Danila Jhulisa Leiva Novoa

III. Complete with true (T) or false (F):

- a) Danny and his mum haven't got much food. ()
- b) Danny'd like eggs with some tomatoes. ()
- c) They have some eggs. ()
- d) They haven't got any tomatoes and salad. ()
- e) There is some spaghetti. ()

IV. Write a similar dialogue like exercise 2 and practice it in pairs:



V. HOMEWORK: write a short paragraph, answering this question, what food do you have and don't have in your fridge? Use correctly a lot of, some, any, much and many.

In my fridge I have some tomatoes, apples, onions _____
 _____, but I don't
 have any carrots _____.

IMPORTANT!

	Affirmative	Negative	Interrogative
Countable	A lot of- some	Many- any	Many - any
Uncountable	I have a lot/some of tomatoes/water.	We don't have many/any eggs	Do we have many/any eggs?
		Much - any	Much - any
		We don't have much/any orange juice.	Do we have much/any orange juice.

What's for dinner?

I. Find the name of the food in the word puzzle then write them on the list:

4

5

6

3

2

1

7

8

9

A	D	F	C	V	F	G	H	J	K	L	S	Y
V	H	J	J	K	P	L	P	C	H	I	P	S
E	G	G	S	G	O	H	A	B	C	V	A	X
D	F	G	W	A	T	E	R	B	V	M	G	C
V	B	D	E	R	A	V	B	S	C	W	H	V
S	T	O	M	A	T	O	S	A	U	C	E	C
T	O	M	A	T	O	E	S	X	C	B	T	S
C	J	U	I	C	E	X	W	Q	X	S	T	Z
S	C	X	W	S	S	A	L	A	D	W	I	Z

- 1) Eggs
- 2) Salad
- 3) Juice
- 4) Water
- 5) Chips
- 6) Spaghetti
- 7) Tomato sauce
- 8) Potatoes
- 9) Tomatoes

II. Listen and complete the conversation, use the previous words:

Danny

Hi mum. I'm hungry! What's for dinner?

I don't know - we haven't got much food.

I'd like eggs with some chips.

Yes, I'd like that too. But we haven't got any eggs - or any potatoes. There aren't many other things. We've got some tomatoes and a lot of salad.

How many tomatoes have we got? Have we got any pasta?

Yes, there are a lot of tomatoes and there's some spaghetti.

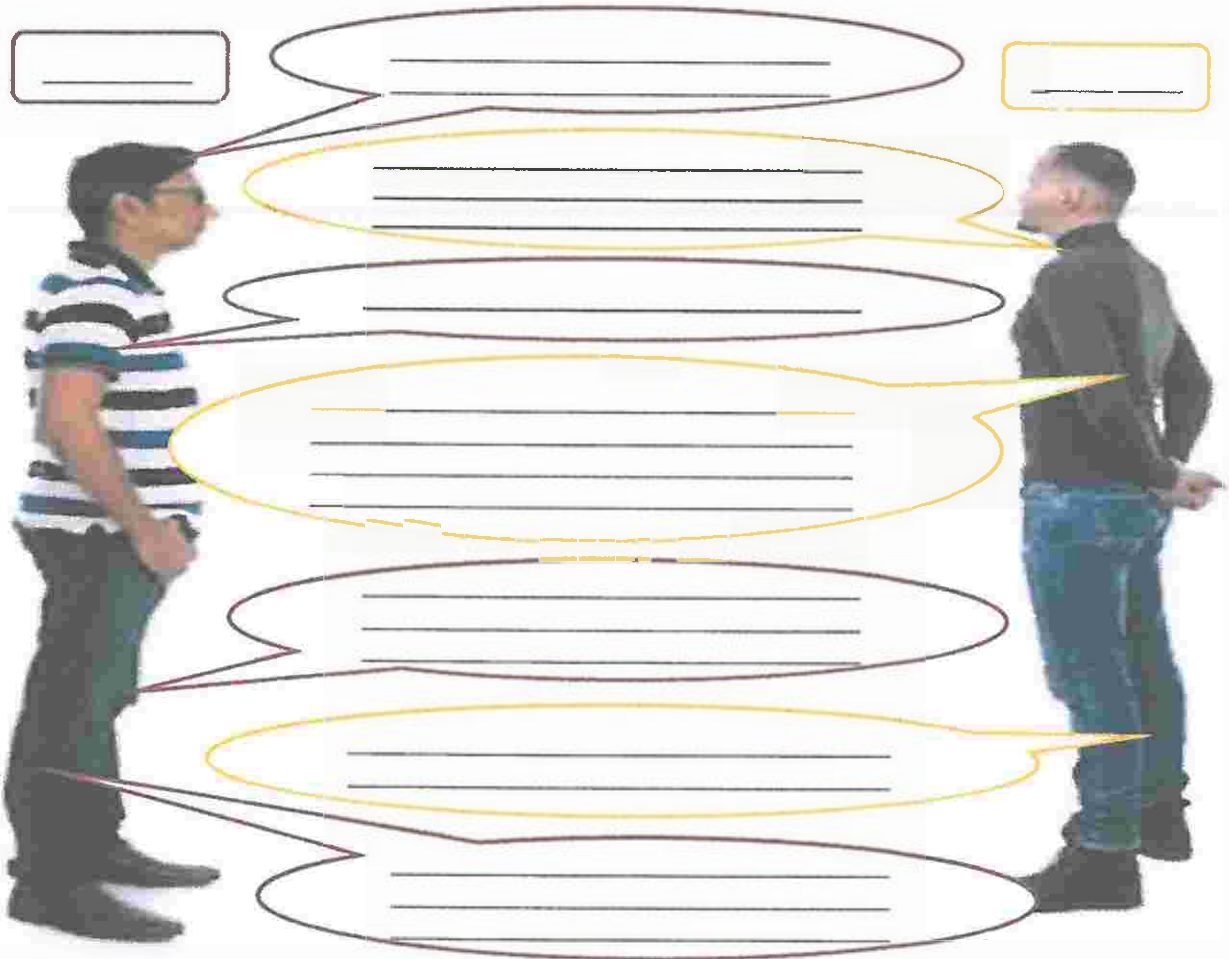
What about some spaghetti with tomato sauce and some salad? I can cook!

Mum

III. Complete with true (T) or false (F):

- f) Danny and his mum haven't got much food. (T)
- g) Danny'd like eggs with some tomatoes. (F)
- h) They have some eggs. (F)
- i) They haven't got any tomatoes and salad. (F)
- j) There is some spaghetti. (T)

IV. Write a similar dialogue like exercise 2 and practice it in pairs:



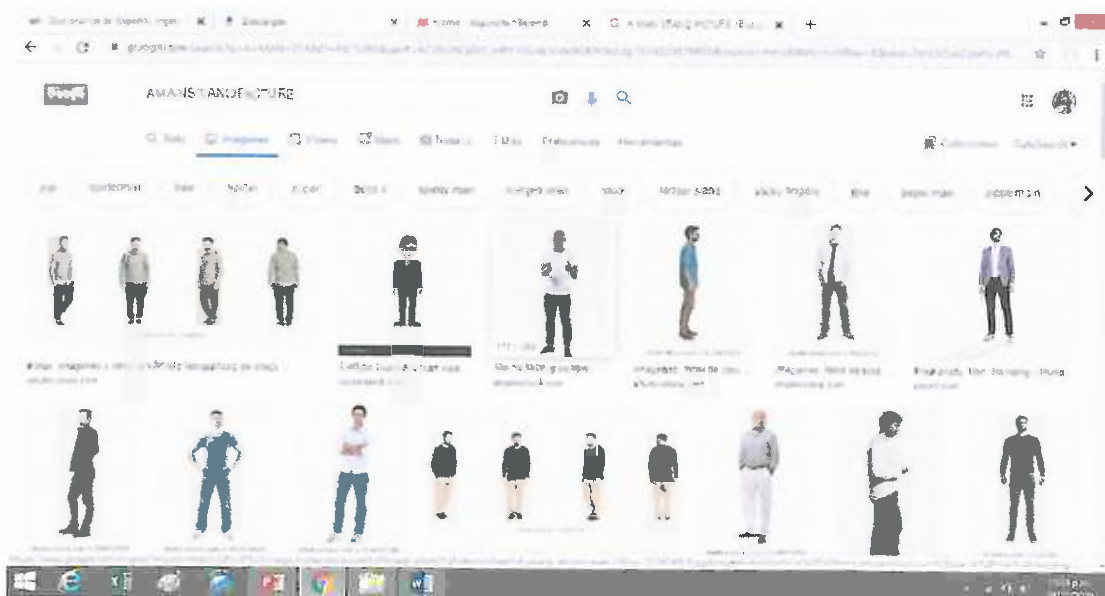
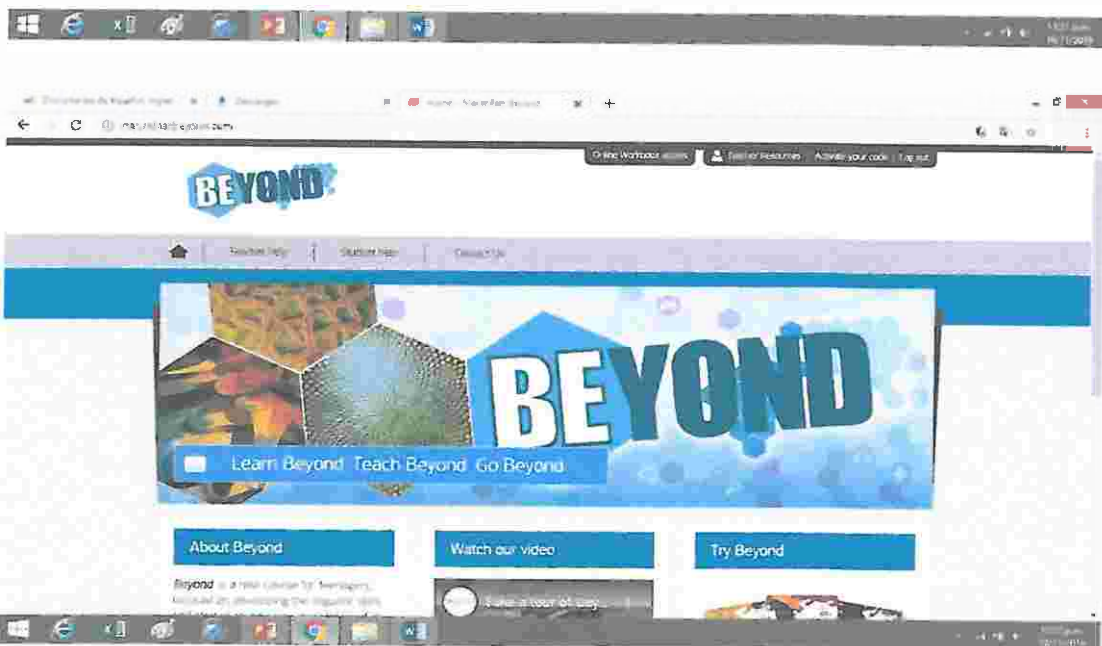
V. HOMEWORK: write a short paragraph, answering this question, what food do you have and don't have in your fridge? Use correctly a lot of, some, any, much and many.

In my fridge I have some tomatoes, apples, onions _____
 _____, but I don't
 have any carrots _____.

IMPORTANT!

	Affirmative	Negative	Interrogative
CountableS	Alot of - some	Many- any	Many- any
	I have a lot/some of tomatoes/water.	We don't have many/any eggs	Do we have many/any eggs?
UncountableS		Much - any	Much - any
	We don't have much/any orange juice.	Do we have much/any orange juice?	

SCREENSHOTS



Audio script:

What's for dinner?

Danny: Hi mum. I'm hungry! What's for dinner?

Mum: I don't know—we haven't got much food.

Danny: I'd like eggs with some chips.

Mum: Yes, I'd like that too. But we haven't got any eggs – or any potatoes. There aren't many other things. We've got some tomatoes and a lot of salad.

Danny: How many tomatoes have we got? Have we got any pasta?

Mum: Yes, there are a lot of tomatoes and there's some spaghetti.

Danny: What about some spaghetti with tomato sauce and some salad? I can cook!

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Listening

the difficulty of a text and, therefore, difficult to grade listening (Field 2000a: 195). These can be kept, like simplified readers, in a permanent collection (such as in a self-access centre or on a hard disk so that students can either listen to them on the spot or download them onto their MP3 players). Alternatively, they can be kept in a box or some other container which can be taken into classrooms. We will then want to keep a record of which students have borrowed which items; where possible, we should involve students in the task of record-keeping.

The keenest students will want to listen to English audio material outside the classroom anyway and will need little encouragement to do so. Many others, however, will profit from having the teacher give them reasons to make use of the resources available. We need to explain the benefits of listening extensively and come to some kind of agreement about how much and what kind of listening they should do. We can recommend certain CDs or podcasts and get other students to talk about the ones which they have enjoyed the most.

In order to encourage extensive listening we can have students perform a number of tasks. They can record their responses to what they have heard in a personal journal (see Chapter 23, B3), or fill in report forms which we have prepared, asking them to list the topic, assess the level of difficulty and summarise the contents of a recording. We can have them write comments on cards which are kept in a separate comments box; add their responses to a large class listening poster or write comments on a student website. The purpose of these or any other tasks is to give students more and more reasons to listen. If they can then share their information with colleagues, they will feel they have contributed to the progress of the whole group. The motivational power of such feelings should not be underestimated.

A2 Intensive listening: using audio material

Many teachers use audio material on tape, CD or hard disk when they want their students to practise listening skills. This has a number of advantages and disadvantages.

- **Advantages:** recorded material allows students to hear a variety of different voices apart from just their own teacher's. It gives them an opportunity to 'meet' a range of different characters, especially where 'real' people are talking. But even when recordings contain written dialogues or extracts from plays, they offer a wide variety of situations and voices. Audio material is portable and readily available. Tapes and CDs are extremely cheap, and machines to play them are relatively inexpensive. Now that so much audio material is offered in digital form, teachers can play recorded tracks in class directly from computers (either stand-alone or on a school network).

For all these reasons, most coursebooks include CDs and tapes, and many teachers rely on recorded material to provide a significant source of language input.

- **Disadvantages:** in big classrooms with poor acoustics, the audibility of recorded material often gives cause for concern. It is sometimes difficult to ensure that all the students in a room can hear equally well.

Another problem with recorded material in the classroom is that everyone has to listen at the same speed, a speed dictated by the recording, not by the listeners. Although this replicates the situation of radio, it is less satisfactory when students have to take information from the recording (though see A3 below). Nor can they, themselves, interact with the speakers on the audio track in any way and they can't see the speaking taking place. For many

Students can improve their listening skills – and gain valuable language input – through a combination of extensive and intensive listening material and procedures. Listening of both kinds is especially important since it provides the perfect opportunity to hear voices other than the teacher's, enables students to acquire good speaking habits as a result of the spoken English they absorb and helps to improve their pronunciation.

Extensive listening

Just as we can claim that extensive reading helps students to acquire vocabulary and grammar and that, furthermore, it makes students better readers (see Chapter 17, A1), so extensive listening (where a teacher encourages students to choose for themselves what they listen to and to do so for pleasure and general language improvement) can also have a dramatic effect on a student's language learning.

Extensive listening will usually take place outside the classroom: in the students' home, car or on personal MP3 players as they travel from one place to another. The motivational power of such an activity increases dramatically when students make their own choices about what they are going to listen to.

Material for extensive listening can be obtained from a number of sources. Many simplified readers are now published with an audio version on cassette or CD. These provide ideal sources of listening material. Many students will enjoy reading and listening at the same time, using the reader both in book form and on an audio track. Students can also have their own copies of coursebook CDs or tapes, or recordings which accompany other books written especially at their level. They can download podcasts from a range of sources or they can listen to English language broadcasts online, either as they happen or as 'listen again' events on websites such as www.bbc.co.uk/radio.

Of course, radio broadcasts are authentic in the sense that we defined the term on page 273, and as such they may cause some learning problems for students at lower levels. However, in a short article about listening to the radio, Joseph Quinn advised students not to worry if they don't understand everything. They don't actually need to, and they're bound to take in a lot of language even if they are not aware of it. To make the most of this kind of input, students should set themselves a simple listening task, adopt a relaxed posture and 'lie down and doodle' while they listen (Quinn 2000: 14).

In order for extensive listening to work effectively with a group of students – or with groups of students – we will need to make a collection of appropriate tapes, CDs and podcasts, clearly marked for level, topic and genre – though John Field thinks that it is very difficult to judge

of these reasons, students may wonder why they should get involved with such material. Finally, having a group of people sit around listening to a tape recorder or CD player is not an entirely natural occupation.

Despite the disadvantages, however, we will still want to use recorded material at various stages in a sequence of lessons for the advantages we have already mentioned. In order to counteract some of the potential problems described above, we need to check audio and machine quality before we take them into class. Where possible, we need to change the position of the tape recorder or CD player (or the students) to offset poor acoustics or, if this is feasible, take other measures, such as using materials to deaden echoes which interfere with good sound quality. An issue that also needs to be addressed is how often we are going to play the audio tracks we ask students to listen to. The methodologist Penny Ur points out that in real life, discourse is rarely 'replayed' and suggests, therefore, that one of our tasks is to encourage students to get as much information as is necessary or appropriate from a single hearing (Ur 1996:108).

It is certainly true that extracting general or specific information from one listening is an important skill, so the kind of task we give students for the first time they hear an audio track is absolutely critical in gradually training them to listen effectively. However, we may also want to consider the fact that in face-to-face conversation we do frequently have a chance to ask for clarification and repetition. More importantly perhaps, as Penny Ur herself acknowledges, this one listening scenario conflicts with our wish to satisfy our students' desire to hear things over and over again.

If students are to get the maximum benefit from a listening, then we should replay it two or more times, since with each listening they may feel more secure, and with each listening (where we are helping appropriately) they will understand more than they did previously. As the researcher John Field suggests, students get far more benefit from a lot of listening than they do from a long pre-listening phase followed by only one or two exposures to the listening text (Field 1998a, 2000b). So even when we set prediction and gist activities for Type 1 tasks, we can return to the recording again for Type 2 tasks, such as detailed comprehension, text interpretation or language analysis. Or we might play the recording again simply because our students want us to. However, we do not want to bore the students by playing them the same recorded material again and again, nor do we want to waste time on useless repetition.

As with reading, a crucial part of listening practice is the lead-in we involve students in before they listen to recorded material, for, despite John Field's comments about long pre-listening phases, what students do before they listen will have a significant effect on how successfully they listen, especially when they listen for the first time. In a recent study Anna Ching-Shyang Chang and John Read wanted to find out what kind of listening support was most helpful for students who were doing listening tests. Overwhelmingly, whether students were 'high-' or 'low-proficiency' listeners, they found that giving students background knowledge before they listened was more successful than either letting them preview questions or teaching them some key vocabulary before they listened (Ching-Shyang Chang and Read 2006: 375-397). Of course, listening practice is not the same as testing listening; on the contrary, our job is to help students become better listeners by blending Type 1 and Type 2 tasks so that they become more and more confident and capable when they listen to English. But what this study shows is that activating students' schemata and giving them some topic help to assist them in making sense of the listening is a vital part of our role.

A3 Who controls the recorded material?

We said that a disadvantage of recorded material was that students all had to listen at the same speed – that is the speed of the recording, rather than at their own listening speed. Nevertheless, there are things we can do about this.

- **Students control stop and start:** some teachers get students to control the speed of recorded listening. They tell the teacher when they want the recording to be paused and when they are happy for it to resume. Alternatively, a student can be at the controls and ask his or her classmates to say when they want to stop or go on.
It is possible that students may feel exposed or embarrassed when they have to ask the teacher to pause the recording. One possible way of avoiding this is to have all students listen with their eyes closed and then raise their hands if they want the recording to stop. No one can see who is asking for the pause and, as a result, no one loses face.
- **Students have access to different machines:** if we have the space or resources, it is a very good idea to have students listen to different machines in small groups. This means that they can listen at the speed of a small group rather than at the speed of the whole class.
Having more than one machine is especially useful for any kind of jigsaw listening (see page 299 for an example of jigsaw reading).
- **Students work in a language laboratory or listening centre:** in a language laboratory all the students can listen to material (or do exercises or watch film clips) at the same time if they are in lockstep (that is all working with the same audio clip at the same time). However, a more satisfactory solution is to have students working on their own (see the pronunciation activity in Example 6 on page 261). All students can work with the same recorded material, but because they have control of their own individual machines, they can pause, rewind and fast forward in order to listen at their own speed.

The three solutions above are all designed to help students have more control even when they are members of a large group. Of course, students can go to learning/listening centres on their own and they can, as we saw above, listen on CD, tape or MP3 players (or computers) to any amount of authentic or specially recorded material in their own time.

A4 Intensive listening: 'live' listening

A popular way of ensuring genuine communication is live listening, where the teacher and/or visitors to the class talk to the students. This has obvious advantages since it allows students to practise listening in face-to-face interactions and, especially, allows them to practise listening 'repair' strategies, such as using formulaic expressions (*Sorry? What was that? I didn't quite catch that*), repeating up to the point where communication breakdown occurred, using a rising intonation (*She didn't like the ...?*), or rephrasing and seeing if the speaker confirms the rephrasing (*You mean she said she didn't know anything?* if the speaker says something like *She denied all knowledge of the affair*) (Field 2000a: 34).

Students can also, by their expressions and demeanour, indicate if the speaker is going too slowly or too fast. Above all, they can see who they are listening to and respond not just to the sound of someone's voice, but also to all sorts of prosodic and paralinguistic cues (see Chapter 2C).

LISTENING

Live listening can take the following forms:

- **Reading aloud:** an enjoyable activity, when done with conviction and style, is for the teacher to read aloud to a class. This allows the students to hear a clear spoken version of a written text and can be extremely enjoyable if the teacher is prepared to read with expression and conviction. The teacher can also read or act out dialogues, either by playing two parts or by inviting a colleague into the classroom. This gives students a chance to hear how a speaker they know well (the teacher) would act in different conversational settings.
- **Story-telling:** teachers are ideally placed to tell stories which, in turn, provide excellent listening material. At any stage of the story, the students can be asked to predict what is coming next, to describe people in the story or pass comment on it in some other way. And as we have suggested (see page 56), re-telling stories is a powerful way of increasing language competence.
- **Interviews:** one of the most motivating listening activities is the live interview, especially where students themselves think up the questions (see Example 1 in C1 below). In such situations, students really listen for answers they themselves have asked for – rather than adopting other people's questions. Where possible, we should have strangers visit our class to be interviewed, but we can also be the subject of interviews ourselves. In such circumstances we can take on a different persona to make the interview more interesting or choose a subject we know about for the students to interview us on.
- **Conversations:** if we can persuade a colleague to come to our class, we can hold conversations with them about English or any other subject. Students then have the chance to watch the interaction as well as listen to it. We can also extend storytelling possibilities by role-playing with a colleague.

Intensive listening: the roles of the teacher

As with all activities, we need to create student engagement through the way we set up listening tasks. We need to build up students' confidence by helping them listen better, rather than by testing their listening abilities (see Chapter 16, B3). We also need to acknowledge the students' difficulties and suggest ways out of them.

- **Organisers:** we need to tell students exactly what their listening purpose is and give them clear instructions about how to achieve it. One of our chief responsibilities will be to build their confidence through offering tasks that are achievable and texts that are comprehensible.
- **Machine operator:** when we use audio material, we need to be as efficient as possible in the way we use the audio player. With a tape player this means knowing where the segment we wish to use is on the tape, and knowing, through the use of the tape counter, how to get back there. On a CD or DVD player, it means finding the segment we want to use. Above all, it means testing the recording out before taking it into class so that we do not waste time trying to make the right decisions or trying to make things work when we get there. We should take decisions about where we can stop the recording for particular questions and exercises, but, once in class, we should be prepared to respond to the students' needs in the way we stop and start the machine.
- **Facilitator:** if we involve our students in live listening, we need to observe them with great care to see how easily they can understand us. We can then adjust the way we speak accordingly.

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- **Feedback organiser:** when our students have completed the task, we should lead a feedback session to check that they have completed it successfully. We may start by having them compare their answers in pairs (see Chapter 10, A4) and then ask for answers from the class in general or from pairs in particular. Students often appreciate giving paired answers like this since, by sharing their knowledge, they are also sharing their responsibility for the answers. Because listening can be a tense experience, encouraging this kind of cooperation is highly desirable.

It is important to be supportive when organising feedback after a listening if we are to counter any negative expectations students might have, and if we wish to sustain their motivation (see Chapter 5D).

- **Prompter:** when students have listened to a recording for comprehension purposes, we can prompt them listen to it again in order to notice a variety of language and spoken features. Sometimes we can offer them script dictations (where some words in a transcript are blanked out) to provoke their awareness of certain language items.

B Film and video

So far we have talked about recorded material as audio material only. But of course, we can also have students listen while they watch film clips on video, DVD or online.

There are many good reasons for encouraging students to watch while they listen. In the first place, they get to see 'language in use'. This allows them to see a whole lot of paralinguistic behaviour. For example, they can see how intonation matches facial expression and what gestures accompany certain phrases (e.g. shrugged shoulders when someone says *I don't know*), and they can pick up a range of cross-cultural clues. Film allows students entry into a whole range of other communication worlds: they see how different people stand when they talk to each other (how close they are, for example) or what sort of food people eat. Unspoken rules of behaviour in social and business situations are easier to see on film than to describe in a book or hear on an audio track.

Just like audio material, filmed extracts can be used as a main focus of a lesson sequence or as parts of other longer sequences. Sometimes we might get students to watch a whole programme, but at other times they will only watch a short two- or three-minute sequence.

Because students are used to watching film at home – and may therefore associate it with relaxation – we need to be sure that we provide them with good viewing and listening tasks so that they give their full attention to what they are hearing and seeing.

Finally, it is worth remembering that students can watch a huge range of film clips on the Internet at sites such as You Tube (www.youtube.com), where people of all ages and interests can post film clips in which they talk or show something. Everything students might want is out there in cyberspace, so they can do extensive or intensive watching and then come and tell the class about what they have seen. Just as with extensive listening, the more they do this, the better.

B1 Viewing techniques

All of the following viewing techniques are designed to awaken the students' curiosity through prediction so that when they finally watch the film sequence in its entirety, they will have some expectations about it.

- **Fast forwards:** the teacher presses the play button and then fast forwards the DVD or video so that the sequence shoots past silently and at great speed, taking only a few seconds. When it is over, the teacher can ask students what the extract was all about and whether they can guess what the characters were saying.
- **Silent viewing (for language):** the teacher plays the film extract at normal speed but without the sound. Students have to guess what the characters are saying. When they have done this, the teacher plays it with sound so that they can check to see if they guessed correctly.
- **Silent viewing (for music):** the same technique can be used with music. Teachers show a sequence without sound and ask students to say what kind of music they would put behind it and why (see Section D below). When the sequence is then shown again, with sound, students can judge whether they chose music conveying the same mood as that chosen by the film director.
- **Freeze frame:** at any stage during a video sequence we can 'freeze' the picture, stopping the participants dead in their tracks. This is extremely useful for asking the students what they think will happen next or what a character will say next.
- **Partial viewing:** one way of provoking the students' curiosity is to allow them only a partial view of the pictures on the screen. We can use pieces of card to cover most of the screen, only leaving the edges on view. Alternatively, we can put little squares of paper all over the screen and remove them one by one so that what is happening is only gradually revealed. A variation of partial viewing occurs when the teacher uses a large divider, placed at right angles to the screen so that half the class can only see one half of the screen, while the rest of the class can only see the other half. They then have to say what they think the people on the other side saw.

Listening (and mixed) techniques

- Listening routines, based on the same principles as those for viewing, are similarly designed to provoke engagement and expectations.
- **Pictureless listening (language):** the teacher covers the screen, turns the monitor away from the students or turns the brightness control right down. The students then listen to a dialogue and have to guess such things as where it is taking place and who the speakers are. Can they guess their age, for example? What do they think the speakers actually look like?
 - **Pictureless listening (music):** where an excerpt has a prominent music track, students can listen to it and then say – based on the mood it appears to convey – what kind of scene they think it accompanies and where it is taking place.
 - **Pictureless listening (sound effects):** in a scene without dialogue students can listen to the sound effects to guess what is happening. For example, they might hear the lighting of a gas stove, eggs being broken and fried, coffee being poured and the milk and sugar stirred in. They then tell the story they think they have just heard.
 - **Picture or speech:** we can divide the class in two so that half of the class faces the screen and

half faces away. The students who can see the screen have to describe what is happening to the students who cannot. This forces them into immediate fluency while the non-watching students struggle to understand what is going on, and is an effective way of mixing reception and production in spoken English (see Chapter 16, A1). Halfway through an excerpt, the students can change round.

- **Subtitles:** there are many ways we can use subtitled films. John Field (2000a: 194) suggests that one way to enable students to listen to authentic material is to allow them to have subtitles to help them. Alternatively, students can watch a film extract with subtitles but with the sound turned down. Every time a subtitle appears, we can stop the film and the students have to say what they think the characters are saying in English. With DVDs which have the option to turn off the subtitles, we can ask students to say what they would write for subtitles and then they can compare theirs with what actually appears.

Subtitles are only really useful, of course, when students all share the same L1. But if they do, the connections they make between English and their language can be extremely useful (see Chapter 7, D2).

C Listening (and film) lesson sequences

As we saw in Chapter 16A, no skill exists in isolation (which is why skills are integrated in most learning sequences). Listening can thus occur at a number of points in a teaching sequence. Sometimes it forms the jumping-off point for the activities which follow. Sometimes it may be the first stage of a 'listening and acting out' sequence where students role-play the situation they have heard on the recording. Sometimes live listening may be a prelude to a piece of writing which is the main focus of a lesson. Other lessons, however, have listening training as their central focus.

However much we have planned a lesson, we need to be flexible in what we do. Nowhere is this more acute than in the provision of live listening, where we may, on the spur of the moment, feel the need to tell a story or act out some role. Sometimes this will be for content reasons – because a topic comes up – and sometimes it may be a way of re-focusing our students' attention.

Most listening sequences start with a Type 1 task (see page 270) before moving on to more specific Type 2 explorations of the text.

In general, we should aim to use listening material for as many purposes as possible – both for practising a variety of skills and as source material for other activities – before students finally become tired of it.

C1 Examples of listening sequences

In the following examples, the listening activity is specified, the skills which are involved are detailed and the way that the listening text can be used within a lesson is explained.

Example 1: Interviewing a stranger.

Activity: live listening

Skills: predicting; listening for specific information; listening for detail

Age: any

Level: beginner and above

Where possible, teachers can bring strangers into the class to talk to the students or be interviewed by them (see A4 above). Although students will be especially interested in them if they are native speakers of the language, there is no reason why they should not include any competent English speakers.

The teacher briefs the visitor about the students' language level, pointing out that they should be sensitive about the level of language they use, but not speak to the students in a very unnatural way. They should probably not go off into lengthy explanations, and they may want to consider speaking especially clearly.

The teacher takes the visitor into the classroom without telling the students who or what the visitor is. In pairs or groups, they try to guess as much as they can about the visitor. Based on their guesses, they write questions that they wish to ask.

The visitor is now interviewed with the questions the students have written. As the interview proceeds, the teacher encourages them to seek clarification where things are said that they do not understand. The teacher will also prompt the students to ask follow-up questions: if a student asks *Where are you from?* and the visitor says that he comes from Scotland, he can then be asked *Where in Scotland?* or *What's Scotland like?*

During the interview the students make notes. When the interviewee has gone, these notes form the basis of a written follow-up. The students can write a short biographical piece about the person – for example, as a profile page from a magazine. They can discuss the interview with their teacher, asking for help with any points they are still unclear about. They can also role-play similar interviews among themselves.

We can make pre-recorded interviews in coursebooks more interactive by giving students the interviewer's questions first so that they can predict what the interviewee will say.

Example 2: Sorry I'm late

Activity: guessing events in the right order

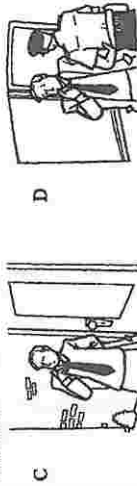
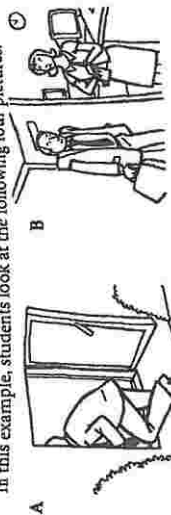
Skills: predicting; listening for gist

Age: young adult and above

Level: lower intermediate

A popular technique for having students understand the gist of a story – but which also incorporates prediction and the creation of expectations – involves the students in listening in order to put pictures in the sequence in which they hear them.

In this example, students look at the following four pictures:



They are given a chance, in pairs or groups, to say what they think is happening in each picture. The teacher will not confirm or deny their predictions.

Students are then told that they are going to listen to a recording and that they should put the pictures in the correct chronological order (which is not the same as the order of what they hear). This is what is on the tape:

ANNA: *Morning Stuart. What time do you call this?*STUART: *Er, well, yes, I know, umm. Sorry. Sorry I'm late.*ANNA: *Me, too. Well?*STUART: *You woke up late.*ANNA: *You woke up late.*STUART: *Fraid so. I didn't hear the alarm.*ANNA: *Oh, so you were out last night?*STUART: *Yes. Yes. 'Fraid so. No, I mean, yes, I went out last night, so what?*ANNA: *So what happened?*STUART: *Well, when I saw the time I jumped out of bed, had a quick shower,**obviously, and ran out of the house. But when I got to the car ...*ANNA: *Yes? When you got to the car?*STUART: *Well, this is really stupid, but I realised I'd forgotten my keys.*ANNA: *Yes, that is really stupid.*STUART: *And the door to my house was shut.*ANNA: *Of course it was! So what did you do? How did you get out of that one?*STUART: *I ran round to the garden at the back and climbed in through the window.*ANNA: *Quite a morning!*STUART: *Yeah, and someone saw me and called the police.*ANNA: *This just gets worse and worse! So what happened?*STUART: *Well, I told them it was my house and at first they wouldn't believe me. It**took a long time!*ANNA: *I can imagine.*STUART: *And you see, that's why I'm late!*

The students check their answers with each other and then, if necessary, listen again to ensure that they have the sequence correct (C, A, D, B).

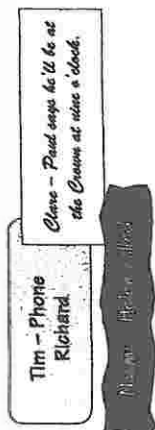
The teacher can now get the students to listen again or look at the transcript, noting phrases of interest, such as those that Stuart uses to express regret and apology (*Sorry I'm late, I woke up late, 'Fraid so*). Anna's insistent questioning (*What time do you call this? Well? So what happened? So what did you do? How did you get out of that one?*) and her use of repetition both to be judgemental and to get Stuart to keep going with an explanation she obviously finds ridiculous (*You woke up late, yes, that is really stupid, Quite a morning! I can imagine*). The class can then go on to role-play similar scenes in which they have to come up with stories and excuses for being late for school or work.

Example 3: Telephone messages

Activity: taking messages
Skills: predicting; listening for specific information
Age: teenage
Level: elementary

Although most textbooks have audio material to accompany their various lessons, there is no reason why teachers should not record their own tapes with the help of colleagues and other competent speakers of the language, provided that they take care to use a decent microphone and to record the voices as naturally as possible. This will allow them freedom to create material which is relevant to their own students' particular needs.

This sequence shows the kind of thing that teachers might have their colleagues help them with – they can get them to play the parts of the occupant of the house and the three callers. The sequence starts when the teacher asks students the kind of short messages people might leave for members of their family if they take phone calls while they are out. The messages are often quite simple, e.g.



Students are told that they are going to hear three phone conversations in which the callers leave messages for people who are not in. They are told that Mrs Galloway has three daughters, Lyn (19), Eryn (17) and Kate (13). They are all out at the cinema, but three of their friends ring up and leave messages. All the students have to do is to write the messages which Mrs Galloway leaves for her daughters.

MRS GALLOWAY: Hello.
ADAM: Hello. Is Lyn there?
MRS GALLOWAY: No, she's out at the moment. Who's that?
ADAM: This is Adam. Any idea when she'll be back?
MRS GALLOWAY: About ten, I think. Can I give her a message?
ADAM: No ... er, yes. Can you tell her Adam rang?
MRS GALLOWAY: Sure, Adam.
ADAM: Thanks. Bye.
MRS GALLOWAY: Hello.
RUTH: Can I speak to Eryn?
MRS GALLOWAY: Is that Ruth?
RUTH: Yes. Hello, Mrs Galloway. Is Eryn in?
MRS GALLOWAY: No, Ruth, sorry. She's at the cinema with her sisters.
RUTH: Oh. That's a pity, ummm ... could you ask her to bring my copy of Romeo and Juliet to college tomorrow?
MRS GALLOWAY: Your copy?

RUTH: Yes. She borrowed it.
MRS GALLOWAY: Typical! So you want her to take it in tomorrow. To college.
RUTH: Yes. That's it. Thanks. Bye.
MRS GALLOWAY: Oh ... bye.
MRS GALLOWAY: Hello.
JANE METCALFE: Can I speak to Kate?
MRS GALLOWAY: I'm afraid she's not here. Can I take a message?
JANE METCALFE: Yes, please. Er, my name's Jane Metcalfe. I'm the drama teacher. Can you tell Kate that the next rehearsal is at three thirty on Friday?
MRS GALLOWAY: The next rehearsal?
JANE METCALFE: Yes, for the school play.
MRS GALLOWAY: Kate's in a play?
JANE METCALFE: Yes. Didn't she tell you?
MRS GALLOWAY: No ... I mean yes, of course she did.
JANE METCALFE: OK, then. We'll see her on Friday afternoon.
MRS GALLOWAY: Er ... yes.

When they have written messages for the three girls, they compare their versions with each other to see if they have written the same thing. They then listen to the tape again to clear up any problems they might have had.

This sequence naturally lends itself to a progression where students 'ring' each other to leave messages. Perhaps they do this after they look at the language of the three phone calls so that they can use phrases like *I'm afraid she's not here* and *Can I take a message?*

Message taking from phone calls is a genuinely communicative act. Where feasible, students will be involved in the phone calls themselves, if possible, taking messages from someone speaking from another room or from another booth in a language laboratory (see page 306), or at least working in pairs to role-play calls.

Example 4: Breakfast

Activity: listening to customs around the world
Skills: listening for general understanding; listening for details; (re-)telling information
Age: young adult/adult
Level: elementary

In the following sequence, adapted from *New Cutting Edge Elementary* by Peter Moor and Sarah Cunningham (Pearson Education Ltd), the students have been studying words for different foods and working on the grammar of countable and uncountable nouns.

The teacher starts the sequence by getting the students to say what they had for breakfast today. They should tell other people in their pairs or groups. They then look at the pictures and information about the six people in them (see the next page). They should try to predict what these people have for breakfast.

Students now hear the audiotape (see below) in which the six characters talk about their breakfast. They have to write down what each person says they have for breakfast – just the foods, without worrying about any extra material.

Recording 2

Kemal: Well, I usually have breakfast at home before I go to work. I always have tea, black tea, maybe two or three glasses. And I have cheese and eggs and tomatoes, and in Turkey we are famous bread so I usually have bread with butter and some jam. Sometimes I have yoghurt, too.

Mick: Yeah, I sometimes have breakfast with my family. We usually have what's called a traditional dish of mixed Korean vegetables. It's very hot and spicy.

Daisy: Well, for breakfast, when I have time, I have tea, usually, black tea with lemon and lots of sugar. Never with milk. Then I have bread and cold meat and some cucumber as well. And then I sometimes have a small cake or some biscuits with it.

Sonia: In Brazil, we have very good tropical fruit, guava, mango and blueberry, and we always have fruit for our breakfast - also we have coffee. It's very good coffee in Brazil. We have very good coffee, and maybe have a hot drink.

José: I don't usually have breakfast. I don't have time because I go to work very early about seven o'clock in the morning, so I just have a cup of coffee for breakfast. In a café with my wife Alicia. But I usually stop work for a snack at about eleven, half past eleven and go to a café near my office. I have another cup of coffee and a nice big piece of toast - Spanish omelette made with potatoes and eggs - it's really delicious.

Students now compare their answers in pairs before the teacher checks that they all agree. The teacher then asks the students to listen again to see what extra details they can find out (such as the fact that Kemal says they have fantastic bread in Turkey, that kim-chi is hot and spicy, and that José goes to work very early and then has a snack about eleven, etc.).

When students have gone through the answers with each other and with the teacher, they can choose which breakfast sounds the best. They can then think what they would say if someone interviewed them about their normal breakfast.

The class is now divided into interviewers and interviewees. The interviewees stand in a circle and the interviewees stand, facing them, in an inner circle. The interviewers now have a minute to interview the person in front of them before the inner circle moves one person to the left so that the interviewers are now facing different interviewees.

The interviewers note down what people have for breakfast.

When the activity is over, one interviewer describes what one interviewee has for breakfast and the other interviewers have to say who the interviewee is.

Example 5: Storytelling

Activity: listening to a monologue
Skills: listening for gist, listening for language study, analysing language
Age: adult
Level: upper intermediate plus

In this extract, adapted from *Just Right Upper Intermediate* (Harmer and Leithaby, published by Marshall Cavendish), students are introduced to Jan Blake, and told that she is a professional story teller.

1 Listen to five people talking about their breakfast. Write down what they have.



The students are given the following list of words and phrases and told to make sure they know what they mean:

- a) a minor is held up
- b) asides
- c) audition
- d) being human
- e) dozens money
- f) fan basic experience
- g) fascinating
- h) fundamental
- i) aren't we great?
- j) harmony
- k) hurley
- l) joked back
- m) judgement
- n) the place was packed
- o) percussionist
- p) regardless of the circumstances
- q) something unwise!
- r) stupid
- s) the whole gamut
- t) visualising
- u) word for word
- v) subconscious
- w) tradition



Jan Blake

They can use a dictionary or the Internet (or each other) to see if they can make sense of these words and phrases.

They now listen to the following audiotrack in which Jan is speaking about the craft of storytelling. All they have to do is tick words and phrases from the list exercise which they hear.

Audiotrack?

What are stories for? I think, I think stories - bits is my personal opinion. This isn't, er, a kind of tried and tested theory - but my personal opinion is that when someone tells a story in that arena, at the moment that the story is being told, everything about being human is accepted, yeah? The good, the bad. Every single experience of being human is in that room with everybody and it's almost, there's no judgement of what it means to be a human being at that moment. Does that make sense? So what the audience gets from it, I think, is a minor is held up and I say to the audience this is us, aren't we great? Or aren't we stupid, or aren't we fascinating or aren't we wonderful or aren't we wonderful lovers or aren't we - this is the whole gamut of human experience can be found in a story. I think, and I think that there's something very fundamental that I can't put my finger on and say what it is. But it happens when stories are told, the sound of the story teller's voice, the contact with the audience, the, er, asides if you like, the recognition of the human condition - all of those things are in the room with you when you tell a story, when you hear a story, and I think that's what the audience gets out of it, um, the opportunity to delve deep into your own consciousness, your own subconscious, your own imagination and experience something universal. I think that's what happens when you hear a story, that's what happens when I tell a story.

After checking through the answers, students listen to Jan again in order to see if they can summarise what she said. In pairs and groups, they see if they can come up with a one-sentence summary of Jan's main points.

We can now ask students to have a close look at what Jan says. One way is to ask them to do a cloze exercise (see page 382) on the audiocscript, like the example below.

What are stories for? 1. I think stories—this is my 2. opinion. This isn't, er, a 3. of tried and tested theory—4. my personal opinion is 5. when someone tells a 6. in their arena, at the 7. that the story is being told, 8. about being human is 9. , yeah? The good, the bad. Every 10. experience of being 11. is in that room with everybody and it's 12. there's no judgement of 13. it means to be a human, 14. at that moment. Does that make sense?

They try to fill in the missing words first and then listen to the track again to check their answers. This exercise makes them look at the audiocscript with great care.

Another alternative is to have students look at the audiocscript to see where Jan changes topic in mid-sentence (*I think stories—this is my personal opinion. This isn't, er, a kind of tried and tested theory—*), where she repeats herself (*in a story, I think, and I think*), what hesitation fillers she uses (*umm*), where she inserts new clauses into a sentence (*So what the audience gets from it, I think, is a mirror is held up*), etc. This is the kind of analysis of text we suggested on page 268 (though Jan, being a professional story teller, speaks in a far more organised way than many monologue speakers).

Example B: Prizegiving

Activity: word-games listening

Skills: listening for specific information; listening for detail; listening for acting out

Age: any

Level: intermediate plus

The technique of having students listen to whether words (or phrases) occur in a text can be made extremely lively if we play games with it. In the following example, the teacher is going to read an extract which occurs towards the end of the book *Harry Potter and the Philosopher's Stone* by J K Rowling. The teacher wants to try to engage the students with the text in an interactive way.

The students are divided into two teams. Each team can give itself a name. The students are now shown the following words. They are told that they should choose one of the words (but make sure that no one sitting next to them has chosen the same word). They must make sure that they know exactly what their word means.

applause	curse	hugging	silent	waffle
babble	decoration	loudly	stamping	
bravery	dish	point	stars	
cheering	explosion	purple	summer	
courage	face	seat	sunburn	
cup	game	shock	tears	

Now all the students stand up. They may not sit down until they have heard their word. The teacher starts to read an extract from the story which describes Harry Potter's school's end-of-year feast, at which the headmaster, Professor Dumbledore, gives a speech and awards the 'Hogwarts Cup' to the house which has gained the most points for good behaviour, brave deeds, etc.

Any student who has chosen the word *loudly* will be able to sit down almost immediately as *loudly* occurs towards the beginning of the passage.

The teacher goes on reading until she gets to the end of the extract, which finishes with the word *decoration*.

With any luck, at least one student from each team will have chosen the word *decoration*, but even if they don't, they will listen with considerable interest for their words, and the competition between the two teams will add greatly to their engagement with the text.

The teacher can now read the text again for students to hear exactly who won what, why, and how many points the individuals were given, etc.

As a follow-up, the students can extract Professor Dumbledore's speech and study it to see exactly how it should be spoken. They can practise using the right stress and intonation as if they were going to perform the part in the film of the book.

Students can now give parts of Dumbledore's speech, one after the other. If time, space and enthusiasm permit, the whole class can act out the scene.

Of course, this particular extract will only work if students know something about Harry Potter (and how his boarding school is divided into four houses, etc.). Nevertheless, the example shows how students can have fun as they practise the skill of listening.

Example 7: Witness statement

Activity: being observant

Skills: watching/listening for detail

Age: any

Level: elementary and above

In this activity, which uses a film extract, the students have to try to give as much information as they can about what they have seen – as if they were witnesses being questioned by the police. The best kind of video extract for this is a short one- or two-minute conversation in an interesting location.

After being told to remember as much as they can, they watch the sequence. In pairs, they now have to agree on everything they heard and saw: *Who said what to whom? Where did the action take place? Who was wearing what? How many people were there in the scene? What was the name of the shop? How many windows were there in the house? Was there anything in the distance? What exactly did the characters say (if anything)?*

When the pairs have finished their discussion, the teacher reads out questions and the students have to write their answers. The questions might be something like the following:

- 1 How many people did you see in total in the excerpt?
- 2 How many of them were women? How many were men?
- 3 What did the man say first?
- 4 Were there any vehicles in the excerpt? If so, what were they?
- 5 How many different buildings were there?
- 6 What colour was the old man's jacket?

etc.

When students have written the answers, they compare them with other pairs to see whether they all agree. Now they watch the excerpt again to see how good they are as witnesses.

Example 6: Different season, different sex

Activity: making changes

Skills: watching for gist; interpreting text

Age: young adult and above

Level: lower-intermediate and above

In this activity, students first watch a film clip and the teacher makes sure that they understand it. They do any language work which may be appropriate.

The teacher then asks the students to watch the excerpt again. But this time they have to imagine how the scene would be different if, for example, instead of the summer which is clearly shown, the episode were taking place in an icy winter. Or, if the excerpt takes place in rain, how would it be different in bright sunshine? They can discuss the differences in pairs or groups, talking about everything from what the characters might wear to how they might speak and how they might behave.

An interesting variation on this is to ask students how the scene would be different if the participants were the opposite sex. Would the conversation between two women be different if the women were changed into men? How might the invitation dialogue they have just watched change if the sex of the participants were reversed? The responses to these questions are often revealing (and amusing). What students say will depend a lot upon their age and culture, of course, and there is always the danger of unnecessary sexism. But where teachers handle the activity with finesse and skill, the exercise can be very successful.

Having students think about filmed excerpts in this way not only helps them understand more about the language being used (and how it might change), but also directs them to insights about language and behaviour in general.

D The sound of music

Music is a powerful stimulus for student engagement precisely because it speaks directly to our emotions while still allowing us to use our brains to analyse it and its effects if we so wish. A piece of music can change the atmosphere in a classroom or prepare students for a new activity. It can amuse and entertain, and it can make a satisfactory connection between the world of leisure and the world of learning in the classroom. Some teachers, for example, like to put music on in the background when their students are working on a reading or

language task or when they are involved in pairwork or groupwork. This may help to make the classroom atmosphere much warmer, and one of the methods we looked at from the 1970s (Suggestopedia – see page 68) had background music as a central part of its design. However, it is worth remembering that not everyone is keen to have music in the background at all times, and even if they are, they may not necessarily like the teacher's choice of music. It makes sense, therefore, to let students decide if they would like music in the background rather than just imposing it on them (however well-intentioned this imposition might be). We should allow them to say what they think of the music we then play since the whole point of playing music in the first place is make students feel happy and relaxed.

Because the appreciation of music is not a complex skill, and because many different patterns of music from a variety of cultures have become popular all over the globe through satellite television and the Internet, most students have little trouble perceiving clear changes of mood and style in a wide range of world music types. In class, therefore, we can play film music and get students to say what kind of film they think it comes from. We can get them to listen to music which describes people and say what kind of people they are. They can write stories based on the mood of the music they hear, or listen to more than one piece of music and discuss with each other what mood each piece describes, what 'colour' it is, where they would like to hear it and who with.

Even those who are sceptical about their ability to respond to music often end up being convinced despite themselves. As one of David Cranmer and Clement Leroy's students wrote after hearing Honegger's 'Pacific 33' (which most people see as the composer's depiction of a steam locomotive):

I am really puzzled by people's ability to see things in music. I can't. Take this music, for example ... if you ask me, I would visualise a train steaming through the prairie and Indians attacking it ... while some people are desperately trying to defend it.

(Cranmer and Leroy 1992: 57).

One of the most useful kinds of text for students to work with is song lyrics, especially where the song in question is one which the students are very keen on. However, songs can present a problem, particularly with teenage students, because it is often difficult to know exactly which songs the students like at any particular time and which songs, very popular last week, have suddenly gone out of favour!

There are two ways of dealing with this problem: the first is to have students bring their own favourite songs to class. If they do this, however, the teacher may want to have time (a day or two) to listen to the song and try to understand the lyrics. Some of the songs may deal with issues and language which the teacher is not keen to work with. Another solution is to use older songs, and to ask students whether they think they still have merit – whether they like them, despite their antiquity. Teachers can then choose songs which they like or which are appropriate in terms of topic and subject matter, and which they themselves think pass the test of time.

According to Sylvan Payne, 'the ideal song ... repeats key phrases; attracts students' attention; and teaches some natural, interesting language without offending anyone' (2006: 42). He finds that typing in grammar points like *should have* along with the word *lyrics* into his Internet search engine often finds him exactly the kinds of songs he wants.

Chapter notes and further reading

- **Listening**
On listening in general, see J Flowerdew and L Miller (2006), M Underwood (1989), G White (1998), A Anderson and T Lynch (1988), M Rost (1990), J Field (1998a) and P Bress (2006). In a short article B Holden (2002) offers 36 ways to integrate listening skills with learning strategies.
- **Children reflect on listening**
C Goh and Y Taib (2006) found that young learners became better listeners after they were encouraged to think about how they listened, what made it easy and difficult, etc.
- **Live listening**
See J Marks (2000). J McEwan (2003) discusses the benefits of bringing family and friends into the classroom for her students to listen to and interact with. See also H Keller (2003). There is an interesting example of conversational live listening in Lesson 13 of the Teacher Training DVD pack from International House London (for information see <http://www.ihlondon.com/dvdsites/>).
- **Authentic text**
On the advantages of using authentic listening texts in class, see J Field (1998b: 13). On using transcripts of conversations in teaching, see R Carter (1998a) and G Cook (1998), who questions the use of such samples of 'authentic' speech, and a reply to his criticisms in R Carter (1998b). L Prodromou (1997a) strongly questioned the work of Carter and McCarthy, and their reply is most instructive – see M McCarthy and R Carter (1997) to which Prodromou himself replied (Prodromou 1997b).
- **Note-taking**
On training students to take lecture notes, see H Evans Nachi and C Kinoshita (2006).
- **Podcasts**
On using interactive stories on an iPod, see M Vallance (2006) – and for more on podcasts in general see page 188 and the reference to learning on the Internet on page 409.
For a list of good podcast sites for students of English, see www.englishcaster.com.
- **Film and video**
Older books on the use of video still have a lot to say about using digital film. See, for example, Stempleski and Tomalin (1990) and R Cooper *et al.* (1991).
D Coniam (2003b) writes about 'jigsaw video'. T Karpinski (2003) uses film to stimulate students' vocabulary learning. See also T Murugavel (2003) and S Ryan (2002).
- **Subtitles**
For the use of teletext subtitles, see R Vanderplank (1988, 1996).
- **Listening sequences**
For more listening sequences, see J Harmer (2007: Chapter 10), S Burgess and K Head look at teaching listening for exams (2005: Chapter 6). H Evans Nachi and C Kinoshita (2006) have suggestions for listeners taking notes in lectures.

Using music and song in the classroom

- For more on using music in the classroom, see L Demoney and S Harris (1993) and D Cranmer and C Leroy (1992) – now sadly out of print, but a classic, nevertheless.
On songs, see S Coffrey (2000) and C Goodger (2005). R Walker (2006) sees songs as good ways of practising pronunciation, and M Rosenberg (2006) lists some of the songs she takes into her business lessons. G P Smith (2003) writes about 'mondegreens' (where we mis-hear song lyrics) as a way of extracting meaning from song.

20 Speaking

• **Conversational rules and structure:** Zoltan Dörnyei and Sarah Thurrell add further categories of discourse, such as conversational openings (*How are you? That's a nice dog! At last some sunshine!*), interrupting (*Sorry to interrupt, but ...*), topic shift (*Oh, by the way, that reminds me ...*) and closings (*It's been nice talking to you ... Well, I don't want to keep you from your work ... we must get together sometime*) (Dörnyei and Thurrell 1994: 42–43).

• **Survival and repair strategies:** as we saw on page 306, students need to be able to use repair strategies when listening in interactive situations. In other words, if face-to-face conversations is to be successful, students need to be able to ask for repetition by using formulaic expressions, repeating up to the point of conversation breakdown, etc. To these repair strategies we might add such abilities as being able to paraphrase (*It's a kind of ...*), being able to use an all-purpose phrase to get round the problem of not knowing a word (*You know, it's a what-d'-you-call-it*) and being able to appeal for help (*What's the word for something you play a guitar with?*).

• **Real talk:** if students are to be involved in spontaneous face-to-face conversation outside the classroom with competent English language speakers, they probably need to be exposed to more than just the kind of questions that are commonly found in coursebooks. These are sometimes well formed and take no account of ellipsis, for example, Helen Basturkmen looked at transcripts of masters-level students in conversation and found them using – among other things – questioning reformulation (i.e. repeating what someone had just said), multifunctional question forms (e.g. *Did you consider the possibility of an alliance with other organisations?* which functions as both suggestion and criticism) and the piling-up of questions one after the other (*How much technology? Who does it? Is it the suppliers?*) (Basturkmen 2001: 10).

We would not expect students to be able to use these various discourse markers or repair strategies at all levels. On the contrary, we would expect them to develop their conversational skills as their English improves. However, students need to be aware of what real conversation looks like and we should give them help in using some of the more important phrases.

To raise their awareness, we can get students to analyse transcripts of real speech, directing their attention to how speakers ask questions, respond to the questions of others, etc. We can get them to transcribe small sections of authentic speech, too, and then ask them to produce a 'clean' version, i.e. as if the original piece of conversation had been written down without all the hesitations, false starts, etc. that characterise the actual transcription.

If we want to try to get students to use typical discourse markers and phrases, we can write them on strips of paper. Each student has to pick up one of the strips and they then have to use the phrase on it in conversation. We can see who manages to use the most phrases.

We can help our students to structure planned transactional (partly interactive) discourse, such as a lecture, by giving them language like this:

*The important thing to grasp is that ...
To begin with/and finally ...
What I am trying to say is that ...
What I mean is ...
The point I am trying to make is that ...
... or to put it another way ...
etc.*

Elements of speaking

If students want to be able to speak fluently in English, they need to be able to pronounce phonemes correctly, use appropriate stress and intonation patterns and speak in connected speech (see Chapter 15). But there is more to it than that. Speakers of English – especially where it is a second language – will have to be able to speak in a range of different genres and situations, and they will have to be able to use a range of conversational and conversational repair strategies. They will need to be able to survive in typical functional exchanges, too.

Different speaking events

In his book on speaking, Scott Thornbury suggests various dimensions of different speaking events in order to describe different speaking genres (Thornbury 2005a: 13–14). For example, we can make a distinction between *transactional* and *interpersonal* functions. Transactional function has as its main purpose conveying information and facilitating the exchange of goods and services, whereas the interpersonal function is all about maintaining and sustaining good relations between people.

Whatever the purpose of the speaking event, we can characterise it as *interactive* or *non-interactive*. The conversation that takes place when we buy a newspaper at a news kiosk is *interactive*, whereas leaving a message on an answer phone is *non-interactive*.

Finally, we might make a difference between speaking that is *planned* (such as a lecture or wedding speech) and speaking that is *unplanned*, such as a conversation that takes place spontaneously when we bump into someone on the street.

These distinctions allow us to describe an event such as a job interview in terms of purpose (largely transactional), participation (interactive) and planning (partly planned).

These distinctions are not absolute, of course. Some speaking in a job interview may be for the exact purpose of maintaining and sustaining good interpersonal relations, and most interviewees do their best to plan what they are going to say (just as interviewers plan what some of their questions will be). Nevertheless, thinking of speaking in terms of purpose, participation and planning helps us to provide speaking activities in all six categories – and in different combinations of these categories.

Conversational strategies

When we discussed structuring discourse in Chapter 16, C2, we said that successful face-to-face interaction depended on a knowledge (and successful execution) of turn-taking. Furthermore, speakers use various discourse markers to buy time (*ummm ... well ... you know ...*), to start a turn (*well ... I'd just like to say ...*) or to mark the beginning or the end of a segment (*right ... now ... anyway ...*).

If students are going to give a presentation, they can be told to include this kind of structuring/reformulating language. We can provoke its use, too, by giving those who are listening role cards like these:

Without speaking, show that you do not understand what the speaker is saying by looking confused, scratching your head in confusion, etc. However, only do this once.

Without speaking, show that you do not agree with something the speaker is saying by looking angry, shaking your head, etc. However, only do this once.

A3 Functional language, adjacency pairs and fixed phrases

A lot of speaking is made up of *fixed phrases* (or *lexical chunks* – see page 38) such as *Catch you later*, *Back in a sec*, *Can I call you back in a couple of minutes?* etc.

Fixed and semi-fixed phrases crop up a lot in functional exchanges (Chapter 2, B2). Thus, for example, we can offer people things, such as a drink, a coffee, etc., by saying *D'you fancy a ...? Would you like a ...? Shall I get you a ...?*

Many functional exchanges work well because they follow a set pattern. One such pattern is the *adjacency pair* (Cook 1989: 53–57). If someone approaches you and says *Nice day isn't it?* they expect a paired response, such as *Yes, isn't it*. If we say *D'you fancy a coffee?* the adjacency pair is either *Yes, please* or *No, thank you*.

When teaching speaking, we need to make students aware of fixed phrases, functional sequences and adjacency pairs. We can do this by teaching functional exchanges. We can have students look at transcripts of typical exchanges and we can let them watch film clips (see page 308) of this kind of language use.

B Students and speaking

Getting students to speak in class can sometimes be extremely easy. In a good class atmosphere, students who get on with each other, and whose English is at an appropriate level, will often participate freely and enthusiastically if we give them a suitable topic and task. However, at other times it is not so easy to get students going. Maybe the class mix is not quite right. Perhaps we have not chosen the right kind of topic. Sometimes it is the organisation of the task which is at fault. But a problem that occurs more often than any of these is the natural reluctance of some students to speak and to take part. In such situations the role(s) that teachers play will be crucial.

B1

Reluctant students

Students are often reluctant to speak because they are shy and are not predisposed to expressing themselves in front of other people, especially when they are being asked to give personal information or opinions. Frequently, too, there is a worry about speaking badly and therefore losing face in front of their classmates. In such situations there are a number of things we can do to help.

- **Preparation:** when David Wilson was trying to use German while living in Austria, he found out something that most speakers of foreign languages know. If he was to go into a restaurant and order something, it was much better if he spent some time outside the restaurant, reading

the menu and then rehearsing (in his head) what he was going to say. Then, when he went in and placed his order, he did it fluently and without panic (Wilson 2005).

Wilson is describing the value of planning and rehearsal for speaking success, and students, too, will perform much better if they have the chance to think about what they are going to say and how to say it. This may involve just giving them quiet time to think in their heads about how they will speak, or it may mean letting them practise dialogues in pairs before having to do anything more public.

Marc Helgesen suggests making a feature of this thinking-in-our-heads (that is trying out a conversation in our minds). He suggests a series of ten tasks that students can do on their own (Helgesen 2003). For example, when they are on a bus, they can imagine they are in a taxi and give the imaginary taxi driver directions. They can practise telling themselves about the best thing that happened to them today or tell the person in their head about their plans for the future.

Paul Mennim describes how students record presentations they are going to make, transcribe what they have said, correct it and then hand it over to the teacher for further comment before finally making the presentation (Mennim 2003).

At other times, where students are going to take part in a discussion, we can put them in buzz groups to brainstorm ideas so that they have something to say when the real discussion happens.

Of course, there will be times when we want and expect spontaneous production from students, but at other times we will allow them to prepare themselves for the speaking they are going to do.

- **The value of repetition:** as we saw in Chapter 3B, repetition has many beneficial effects. Each new encounter with a word or phrase helps to fix it in the student's memory. Repetition has other benefits, too: it allows students to improve on what they did before. They can think about how to re-word things or just get a feel for how it sounds.

When students repeat speaking tasks they have already done once (or twice), their first attempt is like a rehearsal for the final effort. Each rehearsal gives them more confidence as they are not attempting to get the words out for the first time when they try to speak in subsequent performances.

Repetition works even better if students get a chance to analyse what they have already done. This analysis may come from fellow students or from the teacher, but if they get a chance to evaluate what they have done – or at least get feedback about it – their performance second or third time round can only get better. Paul Howarth (2001a and b) describes this as process speaking, characterised by the pattern:

plan → perform → analyse ← → repeat

If we ask students to make presentations (see page 351) or tell stories, repetition obviously makes sense in the same way as getting students to draft and re-draft their writing. But letting students rehearse conversational exchanges works, too. If students have had a chance to try out the exchange, they will do it much more confidently and fluently when they do it a second time.

- **Big groups, small groups:** a major reason for the reluctance of some students to take part in speaking activities is that they find themselves having to talk in front of a big group. A way

supportively without disrupting the discussion or forcing students out of role, it will stop the sense of frustration that some students feel when they come to a dead end of language or ideas.

- Participant:** teachers should be good animators when asking students to produce language. Sometimes this can be achieved by setting up an activity clearly and with enthusiasm. At other times, however, teachers may want to participate in discussions or role-plays themselves. That way they can prompt covertly, introduce new information to help the activity along, ensure confident student engagement and generally maintain a creative atmosphere. However, in such circumstances they have to be careful that they do not participate too much, thus dominating the speaking and drawing all the attention to themselves. There is one special sense in which teachers act as participants and that is when they are in a dialogue with the class (see Chapter 4.A8). Just as one-to-one teachers may engage in direct conversation with their students (and co-construct dialogues, thereby scaffolding their learning), so in dialogic events in larger groups, the teacher and students may talk together constructively as near-equal participants. These are often very special moments in the lesson, although we have to be careful not to take over the classroom so that students lose opportunities for speaking (see page 118).

- Feedback provider:** the vexed question of when and how to give feedback in speaking activities is answered by considering carefully the effect of possible different approaches. When students are in the middle of a speaking task, over-correction may inhibit them and take the communicativeness out of the activity. On the other hand, helpful and gentle correction may get students out of difficult misunderstandings and hesitations. Everything depends on our tact and the appropriacy of the feedback we give in particular situations. When students have completed an activity, it is vital that we allow them to assess what they have done and that we tell them what, in our opinion, went well. We will respond to the content of the activity as well as the language used. Feedback for oral fluency work is described in detail in Chapter 8.C3.

A crucial part of the teacher's job when organising speaking activities is to make sure that the students understand exactly what they are supposed to do. This involves giving clear instructions at the start, where appropriate, demonstrating the activity with a student or students so that no one is in any doubt about what they should be doing.

C Classroom speaking activities

Many of the classroom speaking activities which are currently in use fall at or near the communicative end of the communication continuum (see page 70). There are a number of widely-used categories of speaking activity, and we will start by looking at them before going on to specific speaking examples.

Acting from a script

We can ask our students to act out scenes from plays and/or their coursebooks, sometimes filming the results. Students will often act out dialogues they have written themselves.

of counteracting this is by making sure that they get chances to speak and interact in smaller groups, too. As we have seen, this can be preparation for dialogue-making or discussion.

- Mandatory participation:** in a presentation at the 2004 IATEFL conference in Liverpool, UK, William Littlewood bemoaned the presence of 'social loafers' when groups do a task – that is students who sit back and let everyone else do the work (Littlewood 2004b). How, he wondered, could he ensure that all students were equally engaged in a task. He called one of his ideas 'numbered heads': in each group of four, for example, the students are asked to assign a number from 1 to 4 to each member, without telling the teacher who has which number. At the end of an activity, the teacher indicates a group and a number (1–4) and asks that student to report on what happened. Neither the teacher nor the students knows who will be called and, as a result, all the students have to stay on-task.

Simon Mumford (2004: 35) suggests a 'speaking grid' (see Figure 1). We start by drawing a grid and writing the names of half of the students on the vertical axis, and half on the horizontal axis. We now write the numbers 1–4 in the first column of the vertical axis and then write the numbers diagonally downwards (to the right). We put the number 4 at the top of the second column and then enter it diagonally, too. We write 3 at the top of the third column and 2 at the top of the fourth column.

Students are told that each box in the grid represents two minutes' conversation: 60 seconds of A talking to B, 60 seconds of B talking to A, so according to the example grid, for the first minute Ahmet will talk to Suzanne and then for the next minute Suzanne will talk to Ahmet. Next, Ahmet will talk to Ali and Ali will talk to Ahmet, and then he will talk (and listen) to Maria (and so on). We now give students a topic (e.g. holidays, my family, what I hope for in the future or my favourite place). Students change places after we give a signal.

	1	4	3	2
	2	1	4	3
	3	2	1	4
	4	3	2	1

FIGURE 1: The speaking grid

Mandatory participation also lies at the heart of jigsaw reading activities (see page 299) and story-circle writing (see page 337) since both these – and other similar activities – only work when all the students take part.

The roles of the teacher

As with any other type of classroom procedure, teachers need to play a number of different roles (see Chapter 6.B1) during different speaking activities. However, three have particular relevance if we are trying to get students to speak fluently.

- Prompter:** students sometimes get lost, can't think of what to say next or in some other way lose the fluency we expect of them. We can leave them to struggle out of such situations on their own, and indeed sometimes this may be the best option. However, we may be able to help them and the activity to progress by offering discrete suggestions. If this can be done

- **Playscripts:** it is important that when students are working on plays or playscripts, they should treat it as 'real' acting. In other words, we need to help them to go through the scripts as if we were theatre directors, drawing attention to appropriate stress, intonation and speed. This means that the lines they speak will have real meaning. By giving students practice in these things before they give their final performances, we ensure that acting out is both a learning and a language producing activity.

Laura Miccoli made drama a main feature of her work with her adult students. They started with preliminary stages which included relaxing, breathing exercises and learning how to laugh with each other. During an intermediate stage they worked on such things as emotion, action, physicalisation, gesture and how to show crying and laughing. Finally, in the presentation stage they worked on the script itself. She found that using drama (and having students write about it in their portfolios) was motivating and provided 'transformative and emancipatory learning experiences' (Miccoli 2003: 128).

Quite apart from the benefits for pronunciation and general language use, drama also helps, according to Mark Almond (2005: 10–12), to build student confidence, contextualise language, develop students' empathy for other characters, involve students in appropriate problem-solving and engage them as 'whole' people (that is marrying emotional and intellectual characteristics of their personalities). He points out that drama practises gesture, facial expression, eye contact and movement, proxemics and prosody.

- **Acting out dialogues:** when choosing who should come out to the front of the class, we should be careful not to choose the shyest students first. We need to work to create the right kind of supportive atmosphere in the class. We need to give students time to rehearse their dialogues before they are asked to perform them. If we can give students time to work on their dialogues, they will gain much more from the whole experience.

Communication games

There are many communication games, all of which aim to get students talking as quickly and fluently as possible. Two particular categories are worth mentioning here:

- **Information-gap games:** many games depend on an information gap: one student has to talk to a partner in order to solve a puzzle, draw a picture (describe and draw), put things in the right order (describe and arrange) or find similarities and differences between pictures. There is an example of this type of communication game on page 357.
- **Television and radio games:** when imported into the classroom, games from radio and TV often provide good fluency activities, as the following examples demonstrate. In 'Twenty questions' the chairperson thinks of an object and tells a team that the object is either animal, vegetable or mineral – or a combination of two or three of these. The team has to find out what the object is asking only *yes/no* questions, such as *Can you use it in the kitchen?* or *Is it bigger than a person?* They get points if they guess the answer in 20 questions or fewer.

'Just a minute' is a long-running comedy contest on UK radio. Each participant has to speak for 60 seconds on a subject they are given by the chairperson without hesitation, repetition or deviation. In the radio show, as in the classroom, 'deviation' consists of language mistakes as well as wandering off the topic. If another contestant hears any of

these, he or she interrupts, gets a point and carries on with the subject. The person who is speaking at the end of 60 seconds gets two points.

'Call my bluff' involves two teams. Team A is given a word that members of the other team are unlikely to know. Team A finds a correct dictionary definition of the word and then makes up two false ones. They read out their definitions and Team B has to guess which is the correct one. Now Team B is given a word and reads out three definitions of their word (one correct and two false) and Team A has to guess.

There are two more TV-inspired games in the examples below.

In other games, different tricks or devices are used to make fluent speaking amusing. In 'Fishbowl', for example, two students speak on any topic they like, but at a pre-arranged signal one of them has to reach into a fishbowl and take out one of the many pieces of paper on which students have previously written phrases, questions and sentences. They have to incorporate whatever is on the paper into the conversation straight away.

C3

Discussions

Discussions range from highly formal, whole-group staged events to informal small-group interactions.

- **Buzz groups:** these can be used for a whole range of discussions. For example, we might want students to predict the content of a reading text, or we may want them to talk about their reactions to it after they have read it. We might want them to discuss what should be included in a news broadcast or have a quick conversation about the right kind of music for a wedding or party.
- **Instant comment:** another way in which we can train students to respond fluently and immediately is to insert 'instant comment' mini-activities into lessons. This involves showing them photographs or introducing topics at any stage of a lesson and nominating students to say the first thing that comes into their head.
- **Formal debates:** in a formal debate, students prepare arguments in favour or against various propositions. When the debate starts, those who are appointed as 'panel speakers' produce well-rehearsed 'writing-like' arguments, whereas others, the audience, pitch in as the debate progresses with their own (less scripted) thoughts on the subject.

In order for debates to be successful, students need to be given time to plan their arguments, often in groups. They can be directed to a series of points of view either for or against a proposition – or sent to websites where they will get 'ammunition' for their point of view. Webquests (see page 191) are often good ways of preparing students for debates. The teacher can divide the class into groups and then give links to different websites to the different groups.

It is a good idea to allow students to practise their speeches in their groups first. This will allow them to get a feel for what they are going to say. There is an example of a formal debate on page 358.

A popular debating game which has survived many decades of use is the 'balloon debate', so called because it is based on a scenario in which a number of people are travelling in the basket of a hot-air balloon. Unfortunately, however, there is a leak and the balloon cannot

take their weight: unless someone leaves the balloon, they will all die. Students take on the role of a real-life person, either living or historical – from Confucius to Shakespeare, from Cleopatra to Marie Curie. They think up arguments about why they should be the survivors, either individually or in pairs or groups. After a first round of argument, everyone votes on who should be the first to jump. As more air escapes, a second round means that one more person has to go, until, some rounds later, the eventual sole survivor is chosen. Participants in a balloon debate can represent occupations rather than specific characters; they can also take on the roles of different age-groups, hobby-enthusiasts or societies.

- **Unplanned discussion:** some discussions just happen in the middle of lessons; they are unprepared for by the teacher; but, if encouraged, can provide some of the most enjoyable and productive speaking in language classes (see Chapter 21, A2). Their success will depend upon our ability to prompt and encourage and, perhaps, to change our attitude to errors and mistakes (see Chapter 8C) from one minute to the next. Pre-planned discussions, on the other hand, depend for their success upon the way we ask students to approach the task in hand.

- **Reaching a consensus:** one of the best ways of encouraging discussion is to provide activities which force students to reach a decision or a consensus, often as a result of choosing between specific alternatives. An example of this kind of activity (with particular relevance to schools) is where students consider a scenario in which an invigilator during a public exam catches a student copying from hidden notes. The class has to decide between a range of options, such as:

The invigilator should ignore it.
 She should give the student a sign to show that she's seen (so that the student will stop).
 She should call the family and tell them the student was cheating.
 She should inform the examining board so that the student will not be able to take that exam again.

The fact of having to make such an awkward choice gives the discussion a clear purpose and an obvious outcome to aim for.

C4 Prepared talks

One popular kind of activity is the prepared talk, where a student (or students) makes a presentation on a topic of their own choice. Such talks are not designed for informal spontaneous conversation; because they are prepared, they are more 'writing-like' than this. However, if possible, students should speak from notes rather than from a script.

For students to benefit from doing oral presentations, we need to invest some time in the procedures and processes they are involved in. In the first place, we need to give them time to prepare their talks (and help in preparing them, if necessary). Then students need a chance to rehearse their presentations. This can often be done by getting them to present to each other in pairs or small groups first. The teacher and the class can decide together on criteria for what makes a good presentation and the listener in each pair can then give feedback on what the

speaker has said. The presenter will then be in a good position to make a better presentation. However, this only works if students have had a chance to discuss feedback criteria first.

When a student makes a presentation, it is important that we give other students tasks to carry out as they listen. Maybe they will be the kind of feedback tasks we have just described. Perhaps they will involve the students in asking follow-up questions. The point is that presentations have to involve active listening as well as active speaking.

Whether or not feedback comes from the teacher, the students or a combination of both, it is important that students who have made an oral presentation get a chance to analyse what they have done, and then, if possible, repeat it again in another setting so that they do it better.

C5 Questionnaires

Questionnaires are useful because, by being pre-planned, they ensure that both questioner and respondent have something to say to each other. Depending upon how rightly designed they are, they may well encourage the natural use of certain repetitive language patterns – and thus can be situated in the middle of our communication continuum.

Students can design questionnaires on any topic that is appropriate. As they do so, the teacher can act as a resource, helping them in the design process. The results obtained from questionnaires can then form the basis for written work, discussions or prepared talks. There is an example of a questionnaire on page 354.

C6 Simulation and role-play

Many students derive great benefit from simulation and role-play. Students simulate a real-life encounter (such as a business meeting, an interview or a conversation in an aeroplane cabin, a hotel foyer, a shop or a canteen) as if they were doing so in the real world. They can act out the simulation as themselves or take on the role of a completely different character and express thoughts and feelings they do not necessarily share. When we give students these roles, we call the simulation a role-play. Thus we might tell a student *You are a motorist who thinks that parking restrictions are unnecessary or You are Michelle and you want Robin to notice you, but you don't want him to know about your brother, etc.*

Simulation and role-play can be used to encourage general oral fluency or to train students for specific situations, especially where they are studying English for specific purposes (ESP).

When students are doing simulations and role-plays, they need to know exactly what the situation is, and they need to be given enough information about the background for them to function properly. Of course, we will allow them to be as creative as possible, but if they have almost no information, they may find this very difficult to do.

With more elaborate simulations, such as business meetings, mock enquiries or TV programmes, for example, we will want to spend some time creating the environment or the procedures for the simulation. Of course, the environment may be in the teacher's and the students' heads, but we want to create it, nevertheless.

Simulations and role-plays often work well when participants have to come to some kind of a decision. In one such intermediate-level activity ('X-knife in the school') a boy has brought a large hunting knife into a school and the boy, his parents, the head teacher and class teacher have a meeting to decide what must be done about it. The students take the role of one

of these characters based on a role card which tells them how they feel (e.g. *In Glasman, teacher. Two of your pupils, Sean and Cathy, told you that they had seen the knife but are afraid to confront Brian about it. You believe them absolutely but didn't actually see the knife yourself. However, you don't want Brian to know that Sean and Cathy are responsible for this meeting. You want to see Brian suspended from the school.*). In groups of five, the students role-play the meeting, and at the end different groups discuss the decisions they have come to.

Clearly 'Knife in the school' might be inappropriate in some situations, but other role-plays such as planning meetings, television 'issue' shows and public protest meetings are fairly easy to replicate in the classroom.

In a different kind of role-playing activity, students write the kind of questions they might ask someone when they meet them for the first time. They are then given postcards or copies of paintings by famous artists, such as Goya, and are asked to answer those questions as if they were characters from the painting (Cranmer 1996: 68-72). The same kind of imaginative interview role-play could be based around people in dramatic photographs.

Simulation and role-play have recently gone through a period of relative unpopularity, yet this is a pity since they have three distinct advantages. In the first place, they can be good fun and are thus motivating. Secondly, they allow hesitant students to be more forthright in their opinions and behaviour without having to take responsibility for what they say in the way that they do when they are speaking for themselves. Thirdly, by broadening the world of the classroom to include the world outside, they allow students to use a much wider range of language than some more task-centred activities may do (see Chapter 4, A6). There is an example of a role-play on page 359.

D Speaking lesson sequences

In the following examples, the speaking activity is specified, together with its particular focus.

Example 1: Experts

Activity: communication game
Focus: controlled language processing
Age: any
Level: elementary and above

The following game-like activity, based on a London 'Comedy Store' routine, is used by the writer Ken Wilson (Wilson 1997) for getting students to think and speak quickly.

The class chooses four or five students to be a panel of 'experts'. They come and sit in a row facing the class. The class then chooses a subject that these students are going to have to be experts on. This can be anything, from transport policy to film music, from fish to football. In pairs or groups, the class write down the questions they want to ask the experts about this particular subject. The teacher can go round the class checking the questions as they do this. Finally, once the questions have been written, they are put to the experts.

The element of this activity that makes it amusing is that each expert only says one word at a time, so the sentence is only gradually built up. Because the experts often can't think of how to continue it, it can ramble on in ever more extreme contortions until someone is lucky enough or clever enough to be in a position to finish it (with just one word). The following example shows how it might begin:

Question: How do fish breathe?

Expert 1 The answer
Expert 2 to
Expert 3 this
Expert 4 question
Expert 1 Is
Expert 2 it
Expert 3 answer
Expert 4 that ... etc.

'Experts' encourages even reluctant speakers on the panel to speak, even if (or perhaps because) they only have to produce one word at a time. It keeps both experts and questioners engaged in the construction of utterances in a controlled but often surreal environment.

Example 2: Films

Activity: questionnaires

Focus: lexis and grammar: interacting with others
Age: young adult and above
Level: lower, intermediate and above

In this sequence, the class have recently been working on the contrasting uses of the present perfect and the past simple.

The activity starts when the teacher talks to the students about the five or six most popular films that are currently on show or which have been extremely popular in the last six months or a year. They are then told that they are going to find out which of these films is the most popular in the class.

The teacher hands out the following questionnaire form – or writes it on the board and has the students copy it. They put the names of the films they have discussed in the left-hand column.

Name of film	Tick if		Good (✓), satisfactory (✓), bad (✗) or very bad (XX)
	seen		

The class now discuss the kinds of questions they can use, e.g. *Have you seen X? What did you think of it?* In pairs, students now interview each other and ask if they have seen any of the films and what they thought of them. They complete the charts about their partner.

The teacher now gets a student up to the board and asks them to fill in the chart based on what the other students have found out, e.g. *How many people have seen X?* and *How many people thought that X was very good?* This can then lead on to a discussion of the films in question. Students can be encouraged to say which was the best part of one of the films, who their favourite actors are, etc. The results of the questionnaires can be put on the board.

Questionnaires are often the first stage in much longer sequences, leading on to written reports and discussions. In this case, for example, students can use the questionnaire results for discussion or to write their own 'film page' for a real or imagined magazine.

Example 4: Whose line is it anyway?
 Activity: improvisation game
 Focus: language processing; interacting with others
 Age: young adult and above
 Level: upper intermediate and above

'Whose line is it anyway?' taken from a British Channel 4 television game, is a challenging exercise for students.

Two students come to the front of the class. The teacher asks the rest of the class to say who each of the students is (e.g. police officer, nurse, teacher, president) and chooses the most interesting and communicatively generative suggestions. The pair of students might now represent a police officer and a midwife – or any other combination of occupations.

The teacher then asks the students *where* a conversation between these two is taking place; they might suggest a café, the street, a cinema or a beach. Finally, the teacher asks the students *what* they are talking about. It could be speeding, nuclear physics, childcare, a film they've both seen or football or anything else. The pair at the front might now be a police officer and a midwife on a beach talking about speeding.

The two students playing the game have to improvise a conversation straight away. They win points based on how well they manage. As an added twist, the teacher can give one of the participants a card with a word describing how they speak, e.g. *politely, angrily, indignantly*, and when the conversation is over, the rest of the class have to guess what word that participant was given.

The game does not have to be quite so brutal, however. Students can practise the conversations in pairs before coming up to the front. Everything depends upon the teacher-student relationship and the relationship which the students have with each other.

A similar (but less taxing) game is called 'Royal banquet' (Mumford 2004). Here students sit along the sides of a table. The top couple are the king and queen, the others their courtiers. When the king and queen choose a topic, everyone (in their pairs across the table) must talk about the same topic. If the king and queen change the topic, all the courtiers have to change the topic, too. This can be extremely amusing (and, of course, the teacher can feed topics to the king and queen). All the couples not only have to engage in conversation, but also keep their ears open to make sure they know what the couple nearest the king and queen are talking about.

Example 5: London map
 Activity: information gap
 Focus: finding the differences between two pieces of information
 Age: adult
 Level: upper intermediate

The following sequence is designed to get students talking in detail about the differences between two maps. It demands quite a lot of language from the students and significant attention to detail. It uses maps of London, but we could equally well use maps of any other city or place that the students have some familiarity with or are living in.

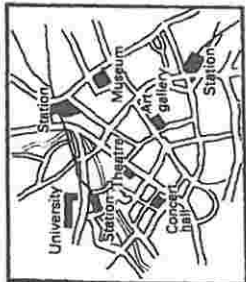
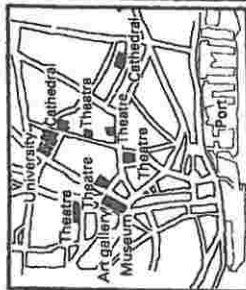
The activity starts when students are given two minutes to write down as many sights of London as they can. If they have access to the Internet, they can have a quick search, or they can look at a tourist guide or any other reference work. The point is for them to have to scan very quickly.

Example 3: My home town
 Activity: communication game
 Focus: lexie- and grammar; language processing
 Age: city
 Level: elementary

In this activity, from Hadfield (1997), the whole class is involved in a matching game which involves reading and talking to others in order to solve a puzzle.

The words which students need to know in order to play this game include *north, south, east, west* and various places such as *university, cathedral, shopping centre, port and seaside*. The teacher makes sure that the students know them before the activity starts.

The teacher makes copies of a map of Britain in which eight towns are marked with a dot but not named. Students are also given eight town maps of which the following are the first two:



Individual students are then each given one of eight written town descriptions, such as the following:

You come from Liverpool. Liverpool is a large port in the north-west of England. It has a university, two cathedrals, an art gallery, a museum and five theatres.

You come from Manchester. Manchester is an industrial town in the north of England. It has a university, a concert hall, a theatre, a museum, an art gallery and three stations.

Based on the information on their card, each student now writes the name of their town in the correct place on the map, and draws a line between that place and the appropriate town plan.

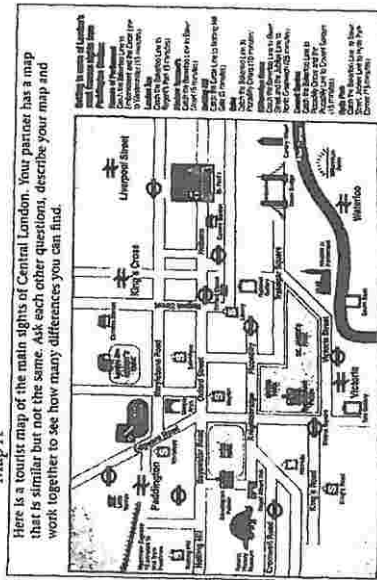
The teacher then collects all the place description cards back from the students. They now have to go round the class asking each other about their towns without looking at anyone else's map. The game finishes when each student has a complete set of place names with lines linking them to the correct plans.

This game will obviously work best with students who do not have extensive knowledge of Britain and are interested in learning more. However, it can easily be adapted to make it relevant to other groups, as the author suggests, by making it about other countries. Students can even create their own imaginary countries.

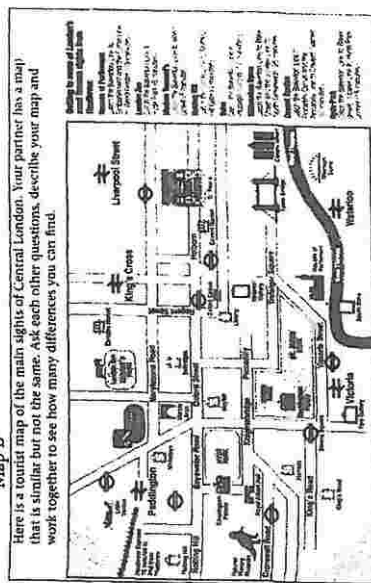
'My home town' uses an information gap to create the necessary conditions for communication but shares the information around many more than two people.

Students are put in pairs. In each pair one student is A and the other student is B. They are told that they are going to look at maps of London. But we make sure that they realise that they may not show their maps to each other. Student A is given map A and Student B is given map B. We tell them that some of the differences may be in the pictures, but others are in the writing.

Map A



Map B



From *Pair Work Book 3* by P Watkin Jones and D Howard-Williams (Penguin Books)

Example 6: Time capsule
 Activity: decision-making
 Focus: information processing; interacting with others
 Age: teenage and above
 Level: elementary and above

A practice that is not uncommon is that of burying time capsules containing artefacts of contemporary life which, if they are found a thousand years from now, will give the finder

some idea of what life was like today. In this sequence, students are told that they have a box about the size of a small suitcase. They must fill this with the largest number of things which best exemplify life today. They do not have to worry about the cost or the weight of an object, but they do have to choose things which, together, fit into the box.

The class starts with a general discussion in which the teacher and the class discuss the kinds of material which exemplify a society. Perhaps they will talk about music, books, plans, architecture, modern inventions, photography, art, teenage culture, cars, foods, etc.

When they have done this, the teacher gets students into pairs or small groups. In a short space of time (which the teacher should set and keep to) they have to make a list of everything they would like to include, however crazy. No one's suggestion is rejected at this stage.

The teacher now gets two pairs (or two small groups) to work together. They have to share their ideas, only this time they have to pare down their lists so that the items will all fit into the box. Once again, they have a short time limit for their decision-making. While they are discussing the issues that this task raises, the teacher goes round the groups, listening to what is being said and noting any points that may be worth bringing to the attention of the whole class. Where necessary, the teacher should encourage students to speak in English rather than reverting to their own language (see Chapter 7, D4).

When the groups have made their choices, the whole class listens to the suggestions and comes to a decision about the class time capsule. The teacher may want to feed in ideas or suggestions which he or she heard while going round the class. Later the teacher and class can discuss any language problems that came up during this activity.

Example 7: The debate

Activity: discussion; making speeches
 Focus: making a compelling argument
 Age: young adult; plus
 Level: intermediate

In the following activity, students are going to debate a serious topic, arguing as well as they can for and against a certain point of view. The activity occurs during work on the topic of holidays.

Students are told that they are going to debate the statement 'Tourism is bad for the world.' We can start the sequence by inviting them to give any opinions on the subject so that the topic gets an airing. Perhaps we can put them into small buzz groups first just to give them time to think around the topic.

The class is now divided into two teams. In Team A students are told they should agree with the motion and in Team B they are told they should disagree with it. Point out that they will be given an opportunity to air their real views later but that debating is all about how well we argue a case.

The teams try to come up with as many arguments as they can. Perhaps they can look up facts on the Internet. If not, we can feed in arguments, e.g.

Tourism is a bad thing

- According to scientists, 35% of all greenhouse gasses will come from aeroplanes by 2050.
- Water is diverted from agricultural/poor areas to feed tourist centres.
- Tourism generates rubbish.
- Tourism destroys the countryside and pushes wildlife away.
- Tourism destroys traditional ways of life, etc.

B Travel agent

Study the following information carefully so that you can answer A (the customer).

	Sun Inn	Regency Park	Paradise	Oasis
Coat (double) per night	\$180	\$175	\$210	\$130
View	⊕	⊕⊕	⊕⊕⊕	⊕⊕
Distance from centre	10 miles	12 miles	20 miles	3 miles
Disco	⊕	⊕⊕	⊕⊕⊕	—
Restaurant	⊕⊕	⊕⊕⊕	⊕⊕⊕	⊕⊕⊕
Swimming pool	—	—	—	⊕
Adults' swimming pool	⊕⊕⊕	⊕	⊕⊕	⊕
Children's swimming pool	⊕	⊕⊕	⊕⊕⊕	—
Childcare facilities	—	⊕⊕	⊕	—

Note: Various features (e.g. view, discos, restaurants, etc.) have been given different 'smile' ratings to indicate quality.

⊕⊕⊕ = excellent, ⊕⊕ = very good, and ⊕ = good.

As an example we can say that you get a better view if you're staying at the Paradise than you do if you are staying at the Regency Park.

Students are given time to study their information. The teacher points out that the customer needs to select the hotel based, as far as possible, on the six qualities they want.

While students act out the scene in pairs, we can go round listening, prompting if necessary and recording examples of especially good or not very successful language use.

When the pairs have completed their role-plays, we can have them compare what happened. Did all the customers choose the Regency Park (the hotel which most closely matches the customer's needs)? What did they find difficult/easy? We can then discuss things we heard which went well – and not so well.

Example B: The interview
 Activity: simulation
 Focus: interacting with others; lexis and grammar
 Age: adult
 Level: intermediate and above

In this sequence, students simulate an interview for a middle management post in a big company. We start by discussing with the class general interview issues such as the relationship between silence (on the part of interviewer and interviewee) and rising tension, and the importance of the first minutes of an interview when lasting impressions are created. We can get the students to predict some of the standard questions that usually come up, such as *Why do you want this job? Why do you want to leave the job you are in?* and *What special qualities do you have that would make you a suitable candidate for this post?* There are also the *What would you do if ...?* questions where the interviewer gives the candidate a hypothetical situation to respond to. Sometimes interviewers also ask 'best' and 'worst' questions such as *What is the best decision you have ever made and why?* We can agree with our students that

Tourism is a good thing

- Tourism is fun.
- It's the world's largest industry.
- Tourism provides employment to many who otherwise would have no jobs.
- When tourism is restricted, only the rich can travel.
- Everyone needs a chance to relax, etc.

Students get a chance to rehearse their arguments in their teams. While they are doing this, we can go round monitoring what they are doing, offering suggestions and helping out with any language difficulties they may be having.

We can now select a proposer and a seconder, and an opposer and his or her second. The proposer must speak for two or three minutes, and the opposer then has the chance to state their case for the same amount of time. Now the seconds speak in their turn, probably for slightly less time (it helps if we are quite strict with the timing).

Now the subject is opened up for anyone to make their points. Once again, we may impose a time limit on their offerings.

Finally, the proposer and opposer make a short closing speech and then everyone votes on whether they agree with the motion or not. Perhaps the best way to ensure that this all works well is to have the teacher as the debate organiser and controller. But perhaps not! If a student controls the debate, it will give him or her a good role and allow the teacher to prompt students who are having trouble from the sidelines. Alternatively, we can make this into a TV-style debate, and give different students from both Team A and Team B different roles, such as an airline executive, a travel writer, an environmentalist, a holidaymaker, a hotel employee, a local fisherman, a politician and a travel agent. Each one can now use the arguments they have come up with, but from the point of view of the role they are playing.

Example B: Travel agent
 Activity: role-play
 Focus: interacting with others; information processing
 Age: any
 Level: intermediate and above

In this example, an information gap is created which gives the role-play a genuinely communicative dimension. The students have been working on the area of tourism. They are told that in pairs they are going to act out a scene in a travel agency where one student is a customer and the other is a travel agent. Student A is given the following information:

- A Customer**
- a double room
 - to go to a hotel in Miami for 7 nights. You can spend up to \$1,400 on a hotel.
 - to be as near as possible to the city centre
 - to go to a hotel with a good discotheque
 - a children's swimming pool for your small son
 - someone to be available to look after your son at the hotel
 - the hotel to serve good food
 - a comfortable room (with a good view)
- You want**

Student B gets the following hotel information. He or she can show it to the customer if necessary, but will probably have more success by explaining it.

good interviewees are able to tell stories of their past experience which exemplify the answers they are trying to give.

We can help our 'interviewees' by working on a variety of language phrases and chunks which will be useful to structure the discourse for this particular kind of activity (see A2 above). For example, they may want to buy time when they can't think of an immediate answer to a question. We can introduce language such as the following and, if necessary, have students try it out in a quick controlled practice activity (see Chapter 12, B2):

That's quite a difficult question. Could you repeat it, please.
I'm not sure if I understand your question.
I think I'd need time to think about that.

Or we can have students look at and practise other good interview phrases such as:

I think the best example of what I am talking about is/was ...
Well, it's difficult to be specific, but ...
I'm really pleased that you asked me that because ...
One of things that attracted me to this post was ...

We now put students in two groups. In the first, the 'interviewees' group, the students write as many questions as they can think of for the particular interview in question. The 'interviewees' group try to predict what questions they will be asked.

The interviewees now take place, either in groups or with the whole class watching one interview, after which we can give feedback on how well the questions were asked, how well the interviewee managed to deal with them and whether the right kind of language was used. Our simulation has provided not only an opportunity for rehearsal, but also the opportunity for the teaching of specific process language.

E Making recordings

The activities in this section suggest ways in which the camera (and/or the microphone) can become a central learning aid, as a result of which students work cooperatively together using a wide variety of language both in the process and the product of making a video or audio recording. Where sophisticated editing facilities are available and there are trained sound or film personnel on the premises, high production values can be achieved. But that is not the main point of these activities: a lot can be achieved with just a hand-held camera and a playback monitor.

Example 10: News bulletin
Activity: presenting information clearly
Age: young adult and above
Level: elementary and above

News bulletins are especially interesting for students of English, not only because they will want to be able to understand the news in English, but also because news broadcasts have special formats and use recognisable language patterns. Recognition of such formats allows teachers to ask students to put their own bulletins together, based on the news from today's

papers or on stories which they have been studying. How would television news present the deaths of Romeo and Juliet, the Spanish conquest of Mexico or the demise of Captain Ahab in his pursuit of the great whale?

Students can first watch news bulletins and analyse the language that is particular to this genre (for example, passive usage, the use of the present simple to tell stories, and the way in which speech is reported). In small groups, they then choose the stories they wish to tell and the order in which they wish to tell them. After writing the script – and editing it with the help of the teacher – they film their broadcasts; these are then watched by their classmates and by the teacher, who can lead the feedback session which ensues.

We can also have students record their own political broadcasts, advertisements or role-plays (especially where we ask them to simulate a typical TV format such as a topical debate show).

Example 11: Put it on screen
Activity: filming a scene
Focus: acting from a script; interpreting text
Age: any
Level: any

When students read a story, study an extract from a novel or work with a coursebook dialogue, they form some kind of mental picture of what they are understanding. This ranges from a perception of the setting to an idea of what the characters look and sound like.

A way of really getting inside the text is to have students film the scene they have just read. If they are studying a textbook dialogue, for example, we might tell them that they should disregard the textbook illustration and focus on the words and situation only. With these in mind, they should plan and film their own versions of the text. On the other hand, we might encourage them to change aspects of the dialogue – the ending perhaps – so that even a textbook dialogue becomes their own.

Any text which involves human interaction can be exploited in this way. For example, would it be possible to film Robert O'Connor's first nerve-wracking class in the prison (Example 1, page 289)?

Filming a scene involves discussion about acting and direction and a close focus on the text in question. However, despite possible problems of logistics and time, the results can be extremely satisfying, and the activity itself highly motivating.

Getting everyone involved

Because filming usually involves one camera operator and may be confined to one narrator and one overall director, there is a danger that some students may get left out of the video-making process. However, there are ways of avoiding this danger.

- **The group:** if more than one video camera is available, we can divide a class into groups. That way each member of each group has a function.
- **Process:** we can ensure participation in the decision-making process by insisting that no roles (such as actor, camera operator, director) are chosen until the last moment.
- **Assigning roles:** we can assign a number of different roles as in a real film crew. This includes such jobs as clapperboard operator, script consultant, lighting and costumes.

E1

Chapter notes and further reading

- **Students analyse audioscripts**
P Sayer (2005) noticed significant improvement in student speaking skills after the students had looked at transcripts and identified conversation strategies.
- **Shy students**
See R Simunkova (2004), D Shinji Kondon and Y Ying-Ling (2004) examine strategies that students in Japan use to cope with language anxiety.
- **Teacher roles**
On intervention during communication activities, see T Lynch (1997).
- **Discussion**
P Ur (1981) is still a classic account of different discussion and speaking task activities. On developing discussion skills, see C Green *et al* (1997). See also B Deacon (2000) and K Harris (2002), who in a very short article writes 'in praise of whole class discussion.'
- **Drama**
Apart from M Almond (2005), already mentioned, one of the most popular books on using drama, A Maley and A Duff (2005), is now in its third edition. See also B Bowler (2002) and A G Elgar (2002).
- **Games**
See A Wright *et al* (2006).
- **Debate**
On 'democratic debates' (with the students choosing the topic), see P Capone and K Hayward (1996).
- **Prepared talks**
On student lectures see M Geldicke (1997). See also P Brown (2005), and T Edwards (2005) on poster presentations. C Mei Lin Ho (2004) argues for the viva (the oral defence of a written project).
- **Role-play and simulation**
For an exceptional (historical) account of role-play and simulation, see K Jones (1982) (see A3 above), which includes a wonderful simulation about simulations for teachers. However, A Al-Arishi (1994) sees reasons why role-play should not be widely used.
- **Speaking sequences**
For more speaking activity ideas, see J Harmer (2007: Chapter 9) and S Thornbury (2005a: Chapters 5 and 6). S Burgess and K Head (2005: Chapter 7) discuss teaching speaking for exams.