

UNIDAD 4:
ALTERNATIVAS DIDÁCTICAS Y SUGERENCIAS
METODOLÓGICAS

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GAMES

Games in the language classroom help children to see learning English as enjoyable and rewarding. Playing games in the classroom develops the ability to co-operate, to compete without being aggressive, and to be a 'good loser'.

SONGS AND CHANTS

Music and rhythm are an essential part of language learning for young learners. Children really enjoy learning and singing songs, and older learners find working with current or well-known pop songs highly motivating.

We have all experienced songs which we just can't get out of our heads. Music and rhythm make it much easier to imitate and remember language than words which are 'just spoken'-if you teach children a song, it somehow 'sticks'.

A chant is like a song without music, or a poem with a very marked rhythm. There are many different songs and chants, from traditional ones to specially written material for young language learners. Traditional songs and chants often contain obscure or out-of-date language which may outweigh their usefulness, but they do have the advantage of being part of English-speaking culture.

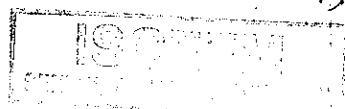
Some songs are good for singing, others for doing actions to the music, and the best ones are good for both! You can use songs and chants to teach children the sounds and rhythm of English, to reinforce structures and vocabulary, or as Total Physical Response activities-but above all to have fun.

You can use a song or a chant at any stage in a lesson: for example, at the beginning to mark the change from the previous subject to English; in the middle of a lesson as a break from another, more concentrated activity; or at the end, to round a lesson off. Songs and chants can also help to create a sense of group identity.

Pop songs are usually best used in listening activities. You need to select the song you use with care. Is the language too difficult? Can you hear the words? Is the subject-matter suitable? Older children enjoy working with popular songs so much that they are willing to tackle difficult language, and will often sing along when the song is played.

You can also use songs as background music while the children are working quietly on another task-it is surprising how much they absorb unconsciously.

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VIDEO

Video and television form a part of many children's lives nowadays, and can also be a very useful tool in the language classroom. However, there is a big difference between watching television at home for relaxation and watching a video in a lesson, where the teacher devises activities and tasks that encourage the children to interact with the video and learn from it.

Videos provide a ready-made context for the presentation of new vocabulary, structures, and functions, as well as providing a stimulus for speaking. They can also provide an excellent source of input for topic based work. By combining spoken language with images, video parallel real life. The visuals help children to understand the situation and therefore the language-for example, beginners hearing *Come here* on an audio cassette are unlikely to understand it, but if they see it on a video accompanied by a gesture and response, the meaning is immediately obvious. It is this aspect that we need to exploit when preparing video tasks.

You can use both authentic videos, recorded from television (but please take your country's copyright rules into account), or videos that have been specially designed for children learning English. Criteria to bear in mind when selecting a video are:

- The kind of video: when using authentic videos make sure they have a high visual content, for example cartoons, short stories, advertisements, or educational programmes, rather than 'talking heads' in debates and discussions;
- Length: it is better to select a short sequence (5 to 10 minutes) and exploit it to the full, than to spend a whole lesson passively watching a long video;
- The language level: videos made for EFL use graded language, but authentic videos often contain complicated and colloquial language. When using an authentic video make sure that there is as much visual support as possible and that the tasks do not require the children to understand slang or unusual expressions.

When preparing a video lesson, just as with any other lesson, it is essential that you have a clear aim in mind: for example, presenting new language or complementing your textbook.

Preparation

Here are some general hints, especially for those who are inexperienced in using video.

General considerations

Preparing a lesson based on a video sequence can be difficult and time-consuming. The pay-off is that the same lesson can be used again and again by many teachers. So three hours spent in preparing a single lesson can provide very many hours of teaching.

Published language-teaching video material is accompanied by textbooks which usually include guidance for teachers. Indeed, many of the better video based courses integrate the video component into a complete multi-media package. However, even if you are using a published course, you may want to produce your own lesson plans to fit your timetable and the specific needs of your students. And if you are planning to use authentic video material or to use language teaching video as supplementary material, you will have a lot of preparation to do.

✓ *Video as text*

Treat each sequence as a text, just like a language presentation passage in a book or a dialogue on audiocassette. Plan your lesson using both the video script, if available, and the video itself. The script will tell you what language is used; the video will provide essential evidence on behavior, character and context, which are not usually in the script.

✓ *Selecting a sequence*

Assuming that you have a fairly wide range of video material available, the following factors should influence your choice of a particular sequence for use in class.

Interest: Students don't think of video as teaching material. They think of it as television. Therefore, if they consider that a sequence is dull, they won't want to watch it or learn through it. Any sequence chosen for use in class must be intrinsically interesting or attractive and must comprise a complete unit of meaning regardless of its context.

Length: With a few exceptions, your video sequences must be suitable for exploitation in a single one-hour class period. They are therefore likely to be no more than five minutes in length (and may be as short as thirty seconds) for most classroom activities.

Flexibility: Most sequences should be suitable for several of the activity categories described in this book.

Language level: This is not necessarily a crucial criterion. It is more important to grade the task or activity so that the class can deal with it, rather than to grade the video material itself. In many instances, the picture offers clues to meaning

over and above the language on the soundtrack. Thus, much apparently difficult authentic video material can be used with students at a relatively low level of ability.

Language items to be taught: If the aim of the lesson is to teach language from the screen, then the presence of relevant functions and structures will be a prime consideration in selecting a sequence. If, however, the aim is to stimulate discussion or other skills work among the students, then specific language items are not so important.

Lexis: Though video can be used very effectively to introduce and review

✓ *Planning the use of time*

Unless your institution is particularly well-endowed with video equipment, you will have to fit your video-based lessons into times when the equipment is available, and this may mean adjusting the planning and scheduling of your lessons as a whole. At the same time, you should plan so that, as far as possible, only work essential to video use is done during the video lesson period, while preparatory and follow-up activities are allocated to times when the video equipment is not available.

The ideal length for the video lesson itself is between 45 minutes and one hour, but time may also have to be allowed for setting up the video and moving equipment. And if your institution has a special video room, your class will need extra time to get there and back.

Some basic techniques for using video

Below is a selection of the basic techniques for less-experienced teachers to familiarize themselves quickly with some of the things they can do with video before trying the recipes.

1. Sound on/vision off (silent viewing): this technique can be used either to stimulate language activity about what is seen on the screen (rather than what is being said) or to focus on what is being said, by a variety of guessing/prediction tasks. The most common ways of using this technique are:

Choose scenes with short exchanges of dialogue, where the action, emotions, setting, situation, etc. (even lip movements!), give clues to what is being said. Students guess/predict the words and then compare afterwards while viewing with sound on.

Use longer exchanges for students to guess the gist or situation rather than exact words.

Play whole sequences for students to try and write suitable screenplays, which can then be compared with the actual soundtrack.

Use the pause/freeze-frame control at the initial point of each exchange, for students to predict language on a line-by-line basis. These are then compared with the actual speeches.

Students give or write a descriptive commentary of what they see.

2. Sound on/vision off: students guess the setting, action, characters, etc., from the soundtrack. This can be done in a variety of ways as in item 1 above, i.e. on a line-by-line or scene-by-scene basis.

3. Pause/freeze-frame control: (to utilize with sound on/off and vision on/off controls as above.)

With sound on, pausing at the initial point of each exchange, teacher asks students to predict the words. Immediate comparison with the actual words can then be made by playing each exchange.

With sound on, pausing at strategic points in the plot/action, teacher asks students questions about the situation (what has happened/what is going to happen).

Pause at suitable moments of characters' facial expressions for students to suggest thoughts, feelings, etc.

4. Sound and vision on (listening and viewing comprehension):

Students are given a list of items before viewing a sequence and have to look for them as they view.

Students are given a list of items after viewing a sequence and have to decide which were in the sequence and which weren't.

Students view and listen to the sequence for (e.g.) something beginning with (X), something (blue), something which rhymes with (Y), etc.

Students are given comprehension questions before viewing a sequence and answer the questions after viewing.

Students are told what a sequence will be about and have to list the things they expect to hear, see, etc. After viewing, they can then compare and discuss.

Students are given paraphrases of dialogues before viewing and then have to match/spot the direct speech as they view.

Students are given a cloze passage of the dialogue or of a description of the scene and have to complete gaps while/after viewing.

5. Jumbling sequences: students view each section of a sequence, presented to them out of sequence. They have to determine what has happened/what will happen in each case and then fit the sections into a correct or plausible sequence.
6. Split viewing: some students see a sequence but do not hear it; others hear but do not see. A variety of activities can then follow based on usual information-gap procedures.

In the classroom

Which language to use in class?

The question of whether or not to use the mother tongue in the English classroom is an open one. My own feeling is that while it is essential to use as much English as possible in class, there are times when the use of English is counter-productive. It is often more economical and less frustrating for all concerned if you give instructions for a complicated activity in the children's mother tongue, or check the instructions you have given by asking the children to repeat them in their own language. In a feedback session (see below), where the aim is for the children to express their feelings and attitudes, it would be counter-productive to expect them to use their limited knowledge of English. What is important is that the children are given clear guidelines on when they are expected to use English and when their first language is permissible. Children need to be aware of which activities are specifically intended to develop their spoken skills; they should be encouraged to use only English in these. On the other hand, if they are working on a reading text that requires logical inference, it is not reasonable to expect them to be able to do this in English.

▪ ***Classroom language***

An area where English should be used as much as possible is the everyday organization and running of the classroom. Both the teacher and the children can use English here; in fact, this classroom language is one of the most realistic communicative situations in which the children find themselves. It is not difficult to give instructions for the usual classroom routines in English: if you use gestures as well, the children will soon be come used to them.

If you have been working on requests or asking permission using *can*, then you should insist that the children make simple requests such as *Can I have a pencil?* or *Can we start?* in English. One way of encouraging the use of English in the classroom is to write the most commonly used phrases in speech bubbles and to stick them where the children can see them clearly. If a child uses his or

her mother tongue, do not respond to the request, but insist that he or she repeats it in English by pointing to the appropriate bubble.

▪ ***Classroom organization***

- The children

Different activities require different groupings. The ones most commonly used are:

Individual: for reading, making things, or keeping vocabulary records.

Pairs: pair work is most commonly used in speaking activities like mini role plays or information gaps, and you can also ask the children to read and write in pairs. When you are setting up such an activity, it is a good idea to demonstrate what you want the children to do using 'open pairs'. Select two children to do part of the activity while the rest of the class watches.

Groups: groups consist of three or more children: it is usually counter-productive to have groups of more than five.

- Tables and chairs

The physical organization of the classroom is important. In an ideal world the classroom would have an area of easily movable desks and chairs, an open space for action songs and games, a quiet corner for reading or self-study, and a table and notice board where the children's work can be displayed. Such ideal conditions are rarely found in the real world, but if at all possible arrange the tables and chairs so that the children can work in pairs or groups, and there is a space for children to come out to the board and to move around the classroom. Often the five or ten minutes spent on reorganizing tables and chairs are well worth it to help an activity work well.

▪ ***Feedback***

Feedback is an important, even vital, part of the language learning process. Feedback is a time in class when the children and teacher can look back at, and reflect on, what they have been doing. It can be thought of as a kind of breathing space, a quiet time before going on to the next activity or language area.

There are two kinds of feedback, which focus on: (1) the language you have been working on, and (2) the way the children have achieved the task, and on their behavior, both as individuals and as a group.

Feedback can take place immediately after the children have done an activity, or at the end of a series of activities, or on a fixed day each week or fortnight-in fact at any time that the teacher feels it will be useful. That feedback is a regular feature of lessons, allowing the children and teacher to develop

insights into themselves and their learning and to build an overview of their language learning progress.

A few ways of conducting feedback are outlined below. One thing they have in common is that the role of the teacher is not to dominate, but to listen and interpret what the children are saying in a more concise and coherent form. The feedback session is an opportunity for the children to contribute their thoughts, feelings, and ideas to the class. This handing over of control is not an easy step for the teacher to take, and the children find the idea a bit strange at first too, so it is best to start with very simple activities in order to establish the concept. Feedback should be done in the children's native language, as the aim is not to practice English, but to involve the children in the learning process.

Some ideas for conducting feedback:



- At the end of an activity, ask the children to show what they thought of it by drawing a face which reflects how they feel about the activity.





Discuss the results with the children, and bear in mind the activities they like when planning the next unit of work.

- As in the previous activity, but ask the children to evaluate the activity on two scales-'useful' and 'interesting'.

USEFUL

NOT VERY   VERY

INTERESTING

NOT VERY   VERY

- Ask the children to look through their folders and to think back over the class, and to write down five useful pieces of language that they have learned.
- Ask the children to look through their folders and to write down five things that they have learned-language or other things.
- At the end of a unit of work, ask older children to write you a letter or note in which they mention the things they have enjoyed doing and the things they do not understand.

Ask the children to write sentences such as these on a regular basis:

I am good at'...

I am not good at...

I am going to ... next week.

At the end of a group or whole class activity, ask the children to decide where they would put their corporate behavior on the following (or similar) scale:

VERY GOOD

VERY BAD

Then ask them where they think you would put them. If there is a difference, and there usually is, ask them why. If the evaluation is towards the 'very bad' end of the scale, ask them how they could improve. This is made much more explicit if you use a wall of the classroom as the scale, and ask the children to literally put themselves on it.

- After a group activity, ask each group to write four or five pieces of advice for another group that is going to do the same activity. This could take the form of simple imperatives:

Remember to...

Don't.....

This is especially useful if you are going to repeat the type of activity. Before doing it again, remind the children of their ideas.

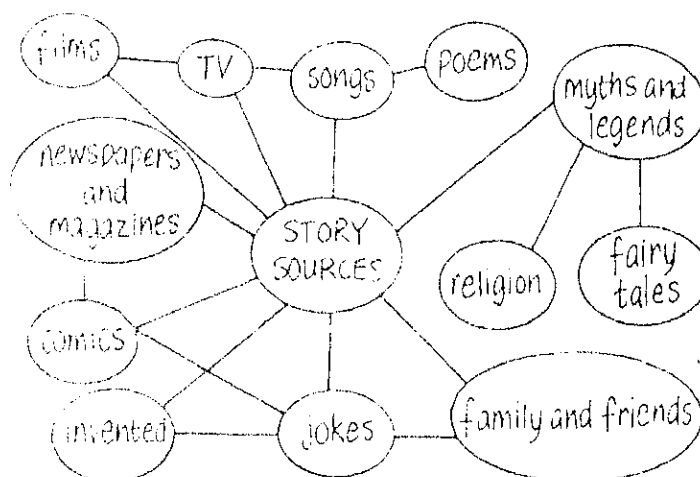
- After an activity that has required the application of logic, reasoning, or a skill of some kind, ask the children how they have reached their answers.

This can help those who had problems with the activity, giving them ideas or a model for how to do better.

As you get used to doing feedback, you will think of other ways of getting your children to reflect on themselves and their lessons. You may be surprised at the children's capacity to be self-critical, and their awareness of the teacher's aims and of their own learning processes. This kind of reflection is starting to appear in textbooks such as *Hotline* by Tom Hutchinson (OUP): they are worth looking through for ideas, even though they are written for older children.

▪ Stories

Stories are a feature of all cultures and have a universal appeal. Stories in the broadest sense (including anecdotes, jokes, 'you'll never guess what happened to me', etc.) fascinate both children and adults-everybody loves a story-and they can be used to great effect in the language classroom. You can find stories everywhere-one brainstorming session I had with a group of teachers came up with all these sources for stories:



If a story is to be successful, never read it, tell it! In order to do this:

1. Prepare yourself an outline or skeleton of the story which contains the main points.
2. Practice telling the story out loud, perhaps to a friend or colleague, or into a tape recorder.

3. Remember to use expression, mime, and gestures. (Practice in front of a mirror!)
4. Remember to keep eye contact with the people you are telling the story to.
5. Don't rush it, enjoy it.

When you have told your story there are lots of things you can do with it, for example:

- Give the children- sentences that tell the story out of order and ask them to put them in the right order
- In groups, give each child a picture of part of the story. The children describe their pictures to each other and put them in order
- Give the children the story in split sentences and ask them to match the halves
- Give the children a gapped version of the story and ask them to fill in the gaps
- Get the children to dramatize the story, perhaps with puppets.
- Get the children to mime the story as you tell it
- Get the children to draw a comic strip of the story.

HOW SHOULD TEACHERS USE THEIR PHYSICAL PRESENCE IN CLASS?

As we saw from the comment about a teacher's clothes, the teacher's physical presence plays a large part in his or her management of the classroom environment. And it's not just appearance either. The way the teacher moves, how he or she stands, how physically demonstrative he or she is - all these play their part in the effective management of a class.

All teachers, like all people, have their own physical characteristics and habits, and they will take these into the classroom with them. But there are a number of issues to consider which are not just idiosyncratic and which have a direct bearing on the students' perception of us.

Proximity: teachers should consider how close they want to be to the students they are working with. Some students resent it if the distance between them and the teacher is too small. For others, on the other hand, distance is a sign

of coldness. Teachers should be conscious of their proximity and, in assessing their students' reactions to what is happening in the classroom, they should take this into account.

Appropriacy: deciding how closely you should work with students is a matter of appropriacy so is the general way in which teachers sit or stand in classrooms. Many teachers create an extremely friendly atmosphere by crouching down when they work with students in pairs. In this way, they are at the same level as their sea red students. However, some students find this informality worrying. Some teachers are even happy to sit on the floor, and in certain situations this may be appropriate. But in others it may well lead to a situation where students are put off from concentrating.

All the positions teachers take - sitting on the edge of tables, standing behind a lectern, standing on a raised dais etc. - make strong statements about the kind of person the teacher is. It is important, therefore, to consider what kind of effect such physical behavior has so that we can behave in a way which is appropriate to the students we have and the relationship we wish to create with them. If we want to manage a class effectively, such a relationship is crucial.

Movement: some teachers tend to spend most of their class time in one place - at the front of the class, for example, or to the side, or in the middle.

Others spend a great deal of time walking from side to side, or striding up and down the aisles between the chairs. Although this, again, is to some extent a matter of personal preference, it is worth remembering that motionless teachers can bore students, whilst teachers who are constantly in motion can turn their students into tennis-match spectators, their heads moving from side to side until they become exhausted.

Most successful teachers move around the classroom to some extent.

That way they can retain their students' interest (if they are leading an activity) or work more closely with smaller groups (when they go to help a pair or group).

How much a teacher moves around in the classroom, then, will depend on his or her personal style, where he or she feels most comfortable for the management of the class, how she or he feels it easiest to manage the classroom effectively, and whether or not he or she wants to work with smaller groups.

Contact: much of what we have said is about the issue of contact. How can teachers make contact with students? How close should that contact be?

In order to manage a class successfully, the teacher has to be aware of what students are doing and, where possible, how they are feeling. This means watching and listening just as carefully as teaching. It means being able to move

around the class, getting the level of proximity right. It means making eye contact with students (provided that this is not culturally inappropriate), listening to what they have said and responding appropriately.

It is almost impossible to help students to learn a language in a classroom setting without making contact with them. The exact nature of this contact will vary from teacher to teacher and from class to class.

The teacher's physical approach and personality in the class is one aspect of class management to consider. Another is one of the teacher's chief tools: the voice.

HOW SHOULD TEACHERS USE THEIR VOICES IN CLASS?

Perhaps the teacher's most important instrument is the voice. How we speak and what our voice sounds like have a crucial impact on classes. When considering the use of the voice in the management of teaching there are three issues to think about.

Audibility: clearly, teachers need to be audible. They must be sure that the students at the back of the class can hear them just as well as those at the front. But audibility cannot be divorced from voice quality: a rasping shout is always unpleasant.

Teachers do not have to shout to be audible. In fact, in most classrooms, there is a danger of the teacher's voice being too loud. Good teachers try to get this balance between audibility and volume just right.

Variety: it is important for teachers to vary the quality of their voices - and the volume they speak at - depending on the type of lesson and the type of activity. So the kind of voice you use to give instructions or introduce a new activity will be different from the voice which is most appropriate for conversation or an informal exchange of views or information.

In one particular situation, teachers often use very loud voices, and that is when they want students to be quiet or stop doing something. But it is worth pointing out that speaking quietly is often just as effective a way of getting the students' attention since, when they realize that you are talking, they will want to stop and listen in case you are saying something important or interesting. However, for teachers who almost never raise their voices, the occasional

shouted interjection may have an extremely dramatic effect, and this can sometimes be beneficial.

Conservation: just like opera singers, teachers have to take great care of their voices. It is important that they breathe correctly from the diaphragm so that they don't strain their larynxes. It is important that they vary their voices throughout a day, avoiding shouting wherever possible, so that they can conserve their vocal energy. Conserving the voice is one thing teachers will want to take into account when planning a day's or a week's work.

HOW SHOULD TEACHERS MARK THE STAGES OF A LESSON?

If the teacher needs to provide variety, then clearly he or she will have to include different stages in his or her lessons.

When he or she arrives in the classroom, the teacher needs to start the lesson off. Where possible and appropriate, he or she needs to tell the students what they will be doing or, in a different kind of lesson, needs to discuss with them what they are hoping to achieve.

Teachers do not always explain exactly what they are going to do, however, since they sometimes want to maintain an element of surprise. But even in such cases, a clear start to the lesson is necessary just as a play often starts with the rise of a curtain, or a visit to the doctor starts when he or she asks you, 'Now then, what seems to be the problem?' or 'How can I help you?'

When an activity has finished and/or another one is about to start, it helps if teachers make this clear through the way they behave and the things they say. It helps students if they are made clearly aware of the end of something and the beginning of what is coming next. Frequently, teachers need to re-focus the students' attention, or point it in some new direction.

In order for such changes of direction to be effective, the teacher first needs to get the students' attention. This can sometimes be difficult, especially when teachers try to draw a speaking activity to a conclusion, or when students are working in groups. Some teachers clap their hands to get students' attention. Some speak loudly, saying things like, 'Thank you ... now can I have your attention please)' or 'OK ... thanks ... let's all face the front shall we'. Another method is for the teacher to raise his or her hand. When individual students see this, they raise their hands briefly in reply to indicate that they are now going to be quiet and wait for the next stage.

Finally, when an activity or a lesson has finished, it helps if the teacher is able to provide some kind of closure *a* summary of what has happened, perhaps, or a prediction of what will take place in the next lesson. Sometimes, teachers find themselves in the middle of something when the bell goes, but this is unfortunate, because it leaves unfinished business behind, and a sense of incompleteness. It is much better to round the lesson off successfully.

WHAT'S THE BEST SEATING ARRANGEMENT FOR A CLASS?

In many classrooms around the world students sit in orderly rows. Sometimes, their chairs have little wooden palettes on one of the 'arms' as surfaces to write on. Sometimes, the students will have desks in front of them. It is not unknown to find the chairs bolted to the floor. At the front of such classrooms, frequently on a raised platform (so that all the students can see them), stand the teachers. In contrast, there are other institutions where *you* can find students sitting in a large circle around the walls of the classroom. Or you may see small groups of them working in different parts of the room. Sometimes, they are arranged in a horseshoe shape around the teacher. Sometimes, it is not immediately obvious who the teacher is.

Clearly, we are seeing a number of different approaches in the different arrangements of chairs and tables and this raises a number of questions. Are schools which use a variety of seating plans progressive or merely modish, for example? Is there something intrinsically superior about rigid seating arrangements - or are such classrooms the product of traditional orthodoxy? Is one kind of seating arrangement better than another? What are the advantages of each? The following discusses these various arrangements.

Orderly rows: When the students sit in rows in classrooms, there are obvious advantages. It means that the teacher has a clear view of all the students and the students can all see the teacher - in whose direction they are facing. It makes lecturing easy; enabling the teacher to maintain eye contact with the people he or she is talking to. It also makes discipline easier since it is more difficult to be disruptive when you are sitting in a row. If there are aisles in the classroom, the teacher can easily walk up and down making more personal contact with individual students and watching what they are doing.

Orderly rows imply teachers working with the whole class. Some activities are especially suited to this kind of organization: explaining a grammar point, watching a video, using the board, demonstrating text organisation on an overhead transparency which shows a paragraph, for example. It is also useful when students are involved in certain kinds of language practice. If all the students are focused on a task, the whole class gets the same messages.

When teachers are working with the whole class sitting in orderly rows, it is vitally important to make sure that they remain in contact with the students and that they keep everyone involved. So, if they are asking questions to the class, they must remember to ask students at the back, the quiet ones perhaps, rather than just the ones nearest them. They must move round so that they can see all the students to gauge their reactions to what's going on.

One trick that many teachers use is to keep their students guessing. Especially where teachers need to ask individual students questions, it is important that they should not do so in order, student after student, line by line. That way, the procedure becomes very tedious and the students know when they are going to be asked and, once this has happened, that they are not going to be asked again. It is much better to ask students from all parts of the room in apparently random order. It keeps everyone on their toes!

In many classrooms of the world, teachers are faced with classes of anywhere between 40 and 200 students at a time. In such circumstances, orderly rows may well be the best or only solution.

Circles and horseshoes: in smaller classes, many teachers and students prefer circles or horseshoes. In a horseshoe, the teacher will probably be at the open end of the arrangement since that may well be where the board, overhead projector and/or tape recorder are situated. In a circle, the teacher's position - where the board is situated - is less dominating.

Classes which are arranged in a circle make quite a strong statement about what the teacher and the students believe in. The Round Table in the legends about King Arthur was designed by him specially so that there would not be arguments about who was more important than who - and that included the King himself when they were in a meeting. So it is in classrooms. With all the people in the room sitting in a circle, there is a far greater feeling of equality than when the teacher stays out at the front. This may not be quite so true of the horseshoe shape where the teacher is often located in a central position, but even here the teacher has a much greater opportunity to get close to the students.

If, therefore, teachers believe in lowering the barriers between themselves and their students, this kind of seating arrangement will help. There are other advantages too, chief among which is the fact that all the students can see each other. In an 'orderly row' classroom, you have to turn round - that is, away from the teacher - if you want to make eye contact with someone behind you. In a circle or a horseshoe, no such disruption is necessary. The classroom is thus a more intimate and the potential for students to share feelings and information through talking, eye contact or expressive body movements (eyebrow-raising, shoulder-shrugging etc.) is far greater.

Separate tables: Even circles and horseshoes seem rather formal compared to classes where students are seated in small groups at individual tables. In such classrooms, you might see the teacher walking around checking the students' work and helping out if they are having difficulties - prompting the students at this table, or explaining something to the students at the table in the corner.

When students sit in small groups at individual tables, the atmosphere in the class is much less hierarchical than in other arrangements. It is much easier for the teacher to work at one table while the others get on with their own work. It feels less like teacher and students and more like responsible adults getting on with the business of learning.

However, this arrangement is not without its own problems. In the first place, students may not always want to be with the same colleagues: indeed, their preferences may change over time. Secondly, it makes 'whole-class' teaching more difficult, since the students are more diffuse and separated.

The way students sit says a lot about the style of the teacher or the institution where the lessons take place. Many teachers would like to rearrange their classes so that they are not always faced with rows and rows of bored faces. Even where this is physically - in terms of furniture, for example - there are things they can do to achieve this as we shall see in the next section.

WHAT DIFFERENT STUDENT GROUPINGS CAN TEACHERS USE?

Whatever the seating arrangements in a classroom, students can be organized in different ways: they can work as a, whole class, in groups, in or individually.

Whole class: as we have seen, there are many occasions when a teacher working with the class as a whole is the best type of classroom organization. However, this does not always mean the class sitting in orderly rows; whatever the seating arrangement, the teacher can have the students focus on him or her and the task in hand.

Groupwork and pairwork: these have become increasingly popular in language teaching since they are seen to have many advantages. Groupwork is a cooperative activity: live students, perhaps, discussing a topic, doing a role-play or solving a problem. In groups, students tend to participate more equally, and they are also more able to experiment and use the language than they are in a whole-class arrangement.

Pairwork has many of the same advantages. It is mathematically attractive if nothing else; the moment students get into pairs and start working on a problem or talking about something, many more of them will be doing the activity than if the teacher was working with the whole class, where only one student talks at a time.

Both pairwork and groupwork give the students chances for greater independence. Because they are working together without the teacher controlling even- move, they take some of their own learning decisions, they decide what language to use to complete a certain task, and they can work without the pressure of the whole class listening to what they are doing. Decisions, are cooperatively arrived at, responsibilities are shared.

The other great advantage of groupwork and pairwork (but especially groupwork) is that they give the teacher the opportunity to work with individual students. While groups A and C are doing one task, the teacher can spend some time with Group B who need special attention.

Neither groupwork nor pairwork are without their problems. As with 'separate table' seating, students may not like the people they are grouped or paired with. In any one group or pair, one student may dominate while the others stay silent. In difficult classes, groupwork may encourage students to be more disruptive than they would be in a whole-class setting, and, especially in a class

where students share the same first language, they may revert to their first language, rather than English, when the teacher is not working with them.

A part from groupwork and pairwork, the other alternative to whole-class teaching is solo work.

Solo work: this can have many advantages. It allows students to work at their own speed. It allows them to think for themselves, in short, to be individuals. It often provides welcome relief from the group-centred nature of much teaching. For the time that solo work takes place, students can relax their public faces and go back to considering their own individual needs and progress.

How much teachers use groupwork, pairwork or solo work depends to a large extent on teacher style and student preferences. Do the students actually enjoy pair work? What do they get out of it? Do the advantages of group work - cooperation, involvement, autonomy - outweigh the advantages of whole-class grouping - clarity, dramatic potential, teacher control. Do the students work conscientiously during solo work sessions?

Good teachers are able to use different class groupings for different activities. While they do this, they will monitor which is more successful and for what, so that they can always seek to be more effective.

HOW CAN TEACHERS EVALUATE THE SUCCESS OR FAILURE OF THEIR LESSONS?

All teachers, whether at the start of their career; or after some years of teaching, need to be able to try out new activities and techniques. It is important to be open to such new ideas and take them into the classroom.

But such experimentation will be of little use unless we can then evaluate these activities. Were they successful? Did the students enjoy them? Did they learn anything from them? How could the activities be changed to make them more effective next time?

One way of getting feedback is to ask students simple questions such as 'Did you like that exercise? Did you find it useful? And see what they say. But not all students will discuss topics like this openly in class. It may be better to ask them to write their answers down and hand them in.

Another way of getting reactions to new techniques is to invite a colleague into the classroom and ask him or her to observe what happens and make suggestions afterwards. The lesson could also be videoed.

In general, it is a good idea to get students' reactions to lessons, and their

aspirations about them, clearly stated. Many teachers encourage students to say what they feel about the lessons and how they think the course is going. The simplest way to do this is to ask students once every fortnight, for example, to write down two things they want more of and two things they want less of. The answers you get may prove a fruitful place to start a discussion, and you will then be able to modify what happens in class, if you think it appropriate, in the light of your students' feelings. Such modifications will greatly enhance the teacher's ability to manage the class.

Good teacher managers also need to assess how well their students are progressing. This can be done through a variety of measures including homework assignments, speaking activities where the teacher scores the participation of each student, and frequent small progress tests. Good teachers keep a record of their students' achievements so that they are always aware of how they are getting on. Only if teachers keep such kinds of progress records can they begin to see when teaching and learning has or has not been successful.

WHAT KIND OF READING SHOULD STUDENTS DO?

There has been frequent discussion about what kinds of reading texts are suitable for English language students. The greatest controversy has centred on whether the texts should be 'authentic' or not. That is because people have worried about more traditional language-teaching materials which tended to look artificial and to use over-simplified language which any native speaker would find comical and untypical.

However, if you give low-level students a copy of *The Times* or *The Guardian* (which are certainly authentic for native-speakers), they will probably not be able to understand them at all. There will be far too many words they have never seen before, the grammar will be (for them) convoluted and the style will finish them off.

A balance has to be struck between real English on the one hand and the students' capabilities and interests on the other. There is some authentic written material which beginner students can understand to some degree: menus, timetables, signs and basic instructions, for example, and, where appropriate, we can use these. But for longer prose, we may want to offer our students texts which, while being like English, are nevertheless written or adapted especially for their level. The important thing is that such texts are as much like real English as possible.

The topics and types of reading text are worth considering too. Should our students always read factual encyclopedia-type texts or should we expose them to novels and short stories? Should they only read timetables and menus or can we offer them business letters and newspaper articles?

A lot will depend on who the students are. If they are all business people, the teacher may well want to concentrate on business texts. If they are science students, reading scientific texts may be a priority. But if, as is often the case, they are a mixed group with differing interest and careers, a more varied diet is appropriate. Among the things the teacher might want them to read are magazine articles, letters, stories, menus, advertisements, reports, play extracts, recipes, instructions, poems, and reference material.

WHAT READING SKILLS SHOULD STUDENTS ACQUIRE?

Students, like the rest of us, need to be able to do a number of things with a reading text. They need to be able to *scan* the text for particular bits of information they are searching for. This skill means that they do not have to read every word and line; on the contrary, such an approach would stop them scanning successfully.

Students need to be able to *skim* a text - as if they were casting their eyes over its surface - to get a general idea of what it is about. Just as with scanning, if they try to gather all the details at this stage, they will get bogged down and may not be able to get the general idea because they are concentrating too hard on specifics.

Whether readers scan or skim depends on what kind of text they are reading and what they want to get out of it. They may scan a computer manual to find the one piece of information they need to use their machine, and they may skim a newspaper article to get a general idea of what's been happening. But we would expect them to be less utilitarian with a literary work where *reading for pleasure* will be a slower, closer kind of activity.

Reading for detailed comprehension whether looking for detailed information or language, must be seen by students as something very different from the reading skills mentioned above. When looking for details, we expect students to concentrate on the minutiae of what they are reading.

One of the teacher's main functions when training students to read is not only to persuade them of the advantages of skimming and scanning, but also to make them see that the way they read is vitally important.

WHAT ARE THE PRINCIPLES BEHIND THE TEACHING OF READING?

Principle 1: *Reading is not a passive skill.* Reading is an incredibly active occupation. To do it successfully, we have to understand what the words mean, see the pictures the words are painting, understand the arguments, and work out if we agree with them. If we do not do these things - and if students do not do these things - then we only just scratch the surface of the text and we quickly forget it.

Principle 2: *Students need to be engaged with what they are reading.* As with everything else in lessons, students who are not engaged with the reading text - not actively interested in what they are doing - are less likely to benefit from it. When they are really fired up by the topic or the task, they get much more from what is in front of them.

Principle 3: *Students should be encouraged to respond to the content of a reading text, not just to the language.* Of course, it is important to study reading texts for the way they use language, the number of paragraphs they contain how many times they use relative clauses. But the meaning, the message of the text, is just as important and we must give students a chance to respond to that message in some way. It is especially important that they should be allowed to express their feelings about the topic - thus provoking personal engagement with it and the language.

Principle 4: *Prediction is a major factor in reading.* When we read texts in our own language, we frequently have a good idea of the content before we actually read. Book covers give us a hint of what's in the book, photographs and headlines hint at what articles are about and reports look like reports before we read a single word.

The moment we get this hint - the book cover, the headline, the word processed page - our brain starts predicting what we are going to read. Expectations are set up and the active process of reading is ready to begin. Teachers should give students 'hints' so that they can predict what's coming too. It will make them better and more engaged readers.

Principle 5: *Match the task to the topic.* We could give students Hamlet's famous soliloquy, 'To be or not to be' and ask them to say how many times the infinitive is used. We could give them a restaurant menu and ask them to list the ingredients alphabetically. There might be reasons for both tasks, but, on the face of it, they look a bit silly. We will probably be more interested in what Hamlet means and what the menu foods actually are.

Once a decision has been taken about what reading text the students are going to read, we need to choose good reading tasks - the right kind of questions, engaging and useful puzzles etc. The most interesting text can be undermined by asking boring and inappropriate questions; the most commonplace passage can be made really exciting with imaginative and challenging tasks.

Principle 6: *Good teachers exploit reading texts to the full.* Any reading text is full of sentences, words, ideas, descriptions etc. It doesn't make sense just to get students to read it and then drop it to move on to something else. Good teachers integrate the reading text into interesting class sequences, using the topic for discussion and further tasks, using the language for *Study* and later *Activation*.

WHAT KIND OF WRITING SHOULD STUDENTS DO?

Like many other aspects of English language teaching, the type of writing we get students to do will depend on their age, interests and level. We can get beginners to write simple poems, but we probably won't give them an extended report on town planning to do. When we set tasks for elementary students, we will make sure that the students have - or can get - enough language to complete the task. Such students can write a simple story but they are not equipped to create a complex narrative. It's all a question of what language the students have at their command and what can be achieved with this language. As we shall see with the four examples in this chapter, the models we give students to imitate will be chosen according to their abilities.

In general, however, we will try to get students writing in a number of common everyday styles. These will include writing postcards, letters of various kinds, filling in forms such as job applications, writing narrative compositions, reports, newspaper and magazine articles etc. We may also want to have students write such text types as dialogues, playscripts, advertisements, or poems - if we think these will motivate them.

Another factor which can determine our choice of writing task is the students' interests. If everyone in the class works in a bank, we might choose to get them writing bank reports. If they are all travel agents, you can imagine getting them to write alluring advertisements for special deals. But, of course, this should not preclude using other types of creative writing with such groups.

When we have a much more mixed group - students, secretaries, doctors, teachers and police officers, for example - their interests won't be so easy to pin down. At this point we will choose writing tasks which we think are generally useful but which, more importantly, they are likely to enjoy doing. Students may never have a need to write a scene from a soap opera, for example, but they might enjoy having a go, so it is worth doing.

There is no limit to the kinds of text we can ask students to write. Our decisions, though, will be based on how much language the students know, what their interests are and what we think will not only be useful for them but also motivate them as well.

HOW SHOULD TEACHERS CORRECT WRITING?

Most students find it very dispiriting if they get a piece of written work back and it is covered in red ink, underlining and crossings-out. It is a powerful visual statement, of the fact that their written English is terrible.

Of course, some pieces of written work are completely full of mistakes, but even in these cases, over-correction can have a very demotivating effect. As with all types of correction, the teacher has to achieve a balance between being accurate and truthful on the one hand and treating students sensitively and sympathetically on the other.

One way of avoiding the 'over-correction' problem is for teachers to tell their students that for a particular piece of work they are only going to correct mistakes of punctuation, or spelling, or grammar etc. This has two advantages: it makes students concentrate on that particular aspect, and it cuts down on the correction.

Another technique which many teachers use is to agree on a list of written symbols (S = spelling, WO = word order etc). When they come across a mistake they underline it discreetly and write the symbol in the margin. This makes correction look less damaging.

However many mistakes you may want to identify, it is always worth writing a comment at the end of a piece of written work - anything from "Well

Two last points: correcting is important, but it can be time-consuming and frustrating, especially when it is difficult to know what the mistake is because it is unclear what the student is trying to say. Common sense and talking to students about it are the only solutions here. The other really important point is that correction is worthless if students just put their corrected writing away and never look at it again. Teachers have to ensure that they understand the problem and then redraft the passage correctly.

HOW SHOULD TEACHERS CORRECT SPEAKING?

It is important for teachers to correct mistakes made during speaking activities in a different way from the mistakes made during a *Study exercise*. When students are repeating sentences trying to get their pronunciation exactly right, then the teacher will often correct (appropriately) every time there's a problem. But if the same teacher did the same thing while students were involved in a passionate discussion about whether smoking should be banned on tourist beaches, for example, the effect might well be to destroy the conversational flow. If, just at the moment one of the students is making an important point, the teacher says 'Hey wait, you said "is" but it should be "are", beaches are ... repeat', the point will quickly be lost. Constant interruption from the teacher will destroy the purpose of the speaking activity.

Many teachers watch and listen while speaking activities are taking place. They note down things that seemed to go well and times when students couldn't make themselves understood or made important mistakes. When the activity has finished, they then ask the students how they thought it went before giving their own feedback. They may say that they liked the way Student A said this and the way Student B was able to disagree with her. They will then say that they did hear one or two mistakes and they can then either discuss them with the class, write them on the board or give them individually to the students concerned. In each case, they will ask the students to see if they can identify the problem and correct it.

As with any kind of correction, it is important not to single students out for particular criticism. Many teachers deal with the mistakes they heard without saying who made them.

Of course, there are no hard and fast rules about correcting. Some teachers who have a good relationship with their students can intervene appropriately during a speaking activity if they do it in a quiet non obtrusive way. But it is a

who have a good relationship with their students can intervene appropriately during a speaking activity if they do it in a quiet non obtrusive way. But it is a risky enterprise. The general principle of watching and listening so that you can give feedback later is usually much more appropriate.

WHAT ELSE SHOULD TEACHERS DO DURING A SPEAKING ACTIVITY?

Some teachers get very involved with their students during a speaking activity and want to join in too! They may argue forcefully in a discussion or get fascinated by a role-play and start 'playing' themselves.

There's nothing wrong with teachers getting involved, of course, provided they don't start to dominate. Although it is probably better to stand back so that you can watch and listen to what's going on, students can also appreciate teacher participation at the appropriate level - in other words, not too much!

Sometimes, however, teachers will have to intervene in some way if the activity is not going smoothly. If someone in a role-play can't think of what to say, or if a discussion begins to dry up, the teacher will have to decide if the activity should be stopped - because the topic has run out of steam or if careful prompting can get it going again. That's where the teacher may make a point in a discussion or quickly take on a role to push a roleplay forward.

Prompting is often necessary but, as with correction, teachers should do it sympathetically and sensitively.

WHAT KIND OF LISTENING SHOULD STUDENTS DO?

The debate about the use of authentic listening material is just as fierce in listening as it is in reading. If, for example, we play a tape of a political speech to complete beginners, they won't understand a word. You could argue that such a tape would at least give them a feel for the sound of the language, but beyond that it is difficult to see what they would get out of it. If, on the other hand, we give them a realistic (though not authentic) tape of a telephone conversation, they may learn much more about the language - and start to gain confidence as a result.

Listening demands listener engagement, too. Long tapes on subjects which students are not interested in at all will not only be demotivating, but students might well 'switch off' - and once they do that it becomes difficult for them to tune back into the tape. Comprehension is lost and the listening becomes valueless.

Everything depends on level, and the kind of tasks that go with a tape. There may well be some authentic material which is usable by beginners such as pre-recorded announcements, telephone messages etc. More difficult material may be appropriate for elementary students provided that the questions they are asked do not demand detailed understanding. Advanced students may benefit from scripted material provided that it is interesting and subtle enough - and provided the tasks that go with it are appropriate for their level.

Since, as we have said, listening to tapes is a way of bringing different kinds of speaking into the classroom, we will want to play different kinds of tape to them, e.g. announcements, conversations, telephone exchanges, lectures, 'plays', news broadcasts, interviews, other radio programmes, stories read aloud etc.

WHAT'S SPECIAL LISTENING?

There are a number of ways in which listening activities differ from other classroom exercises: firstly, tapes go at the same speed for everybody. Unlike language study or speaking practice - or even reading, where individual students can read (to some extent) at their own pace - the tape continues even if individual students are lost. Unlike reading, listeners to a tape cannot flick back to a previous paragraph, re-read the headline, stop to look at the picture and think for a bit before continuing. On the contrary, they have to go with the speed of the voice(s) they are listening to. Of course, they can stop tapes and rewind them, but, essentially, the speed of the speaker(s) dominates the interaction, not that of the listener.

It is perhaps this relentlessness of taped material which accounts for the feeling of panic which many students experience during listening activities. If they fail to recognize a word or phrase they haven't understood - and if, therefore, they stop to think about it - they often miss the next part of the tape and are soon falling behind in terms of comprehension. It is especially for this reason that students have to be encouraged to listen for general understanding first rather than trying to pick out details immediately. They must get into the

habit of letting the whole tape 'wash over them' on first hearing, thus achieving general comprehension before returning to listen for specific detail.

Listening is special too because spoken language, especially when it is informal, has a number of unique features including the use of incomplete "utterances (e.g. 'Dinner?' serving as a perfectly functional way of asking 'Is dinner ready?'), repetitions (e.g. 'I'm absolutely sure, absolutely sure you know that she's right'), hesitations ('Yes, well, ummm, yes, possibly, but, er...') etc. Experience of informal spoken English together with an appreciation of other spoken factors - the tone of the voice, the intonation the speakers use, rhythm, and background noise - will help students to tease meaning out of such speech phenomena.

Because of its special characteristics, teachers need to ensure that students are well prepared for listening and that they are clearly able to hear what they listen to. These and other concerns are summarized in the following six principles.

WHAT ARE THE PRINCIPLES BEHIND THE TEACHING OF LISTENING?

Principle 1: *The tape recorder is just as important as the tape.*

However good your tape is, it will be useless if the tape recorder has a poor speaker or if the motor speed keeps changing and the tape goes faster or slower. You need to be sure that the tape recorder can be heard all round the classroom.

Another vital feature is a tape counter that is easy to see. When you find the right place on the tape, you can either remember the number which the counter is showing or press the counter at that point so that it now shows 000. In both cases, you can find your way back when you want to play the tape for the second or third time - instead of going backwards and forwards all the time trying to find the right place" with longer tapes, you can also note the counter number for each part or section you may need to return to.

Remember too that if you want to use your tape recorder for music as well as speech you may need a better machine.

Principle 2: *Preparation is vital.*

Teachers and students need to be prepared for listening because of the special features we discussed above.

Teachers need to listen to the tape all the way through before they take it into class. That way, they will be prepared for any problems, noises, accents etc., that come up. That way, they can judge whether students will be able to cope with the tape and the tasks that go with it.

Students need to be made ready to listen. This means that they will need to look at pictures, discuss the topic, or read the questions first, for example, to be in a position to predict what is coming. Teachers will do their best to get students *Engaged* with the topic and the task so that they really want to listen.

Principle 3: *Once will not be enough.*

There are almost no occasions when the teacher will play tape only once. Students will want to hear it again to pick up the things they missed the first time. You may well want them to have a chance to study some of the language features on the tape.

The first listening is often used just to give students an idea of what the listening material sounds like (see Principle 5) so that subsequent listening are easier for students. Once students have listened to a tape two or three times, however, they will probably not want to hear it too many times more.

Principle 4: *Students should be encouraged to respond to the content of a listening, not just to the language.*

As with reading, the most important part of listening practice is to draw out the meaning, what is intended, what impression it makes on the students. Questions like 'Do you agree?' are just as important as questions like 'What language did she use to invite him?'

Principle 5: *Different listening stages demand different listening tasks.*

Because there are different things we want to do with a listening text, we need to set different tasks for different listening stages. This means that, for a first listening, the task needs to be fairly straightforward and general (and almost certainly of the *Activate* type). That way the students' general understanding and response can be successful - and the stress associated with listening can be neutralized.

Later listening, however, may focus in on detail - of information, language use, pronunciation etc.

Principle 6: *Good teachers exploit listening texts to the full.*

If teachers ask students to invest time and emotional energy in a listening task - and if they themselves have spent time choosing and preparing the listening - then it makes sense to use the tape for as many different applications as possible. Thus, after an initial play of a tape, the teacher can play it again for various kinds

of *Study* before using the subject matter, situation or typescript for a new activity. The listening then becomes an important event in a teaching sequence rather than just an exercise by itself.

WHERE DOES VIDEO FIT IN?

Almost everything we have said about listening applies to video too. We have to choose video material according to the level and interests of our students. If we make it too difficult or too easy, the students will not be motivated. If the content is irrelevant to the students' interest, it may fail to engage them.

Video is richer than audio tape. Speakers can be seen. Their body movements give clues as to meaning, so do the clothes they wear, their location etc. Background information can be filled in visually.

Some teachers, however, think that video is less useful for teaching listening than audio tape precisely because, with the visual senses engaged as well as the audio sense, students pay less attention to what they are actually hearing.

A danger of video is that students might treat it rather as they treat watching television - e.g. uncritically, lazily. For this (and other) reason(s) teachers have developed a number of special techniques for videos such as the following.

Playing the tape without sound: students and teacher discuss what they see, what clues it gives them and then they guess what the characters are actually saying. Once they have predicted the conversation, the teacher rewinds the video and plays it with sound. Were they right?

Playing the tape but covering the picture: this reverses the previous procedure. While the students listen, they try to judge where the speakers are, what they look like, what's going on etc. When they have predicted this, they listen again, this time with the visual images as well. -Were they correct?

Freezing the picture: the teacher presses the pause button and asks the students what's going to happen next. Can they predict?

Dividing the class in half: half the class face the screen. The other half sit with their backs to it. The 'screen' half describe the visual images to the 'wall' half.

There are many more video techniques, of course.

Many teachers use video. It brings an extra dimension to the class and can be

most enjoyable. Used carelessly, however, it soon loses any special quality and becomes instead a kind of second-rate television.

ON LANGUAGE TEACHING METHODS AND THEIR USE IN TEACHER EDUCATION

A study of methods is invaluable in teacher education in at least five ways:

1. Methods serve as a foil for reflection that can aid teachers in bringing to conscious awareness the thinking that underlies their actions. We know that teachers come to teacher training with ideas about the teaching/learning process formed from the years they have spent as students themselves (Lortie 1975). A major purpose of teacher education is to help teachers make the tacit explicit (Shulman 1987; Freeman 1991). When teachers are exposed to methods and asked to reflect on their principles and actively engage with their techniques, they can become clearer about why they do what they do. They become aware of their own fundamental assumptions, values, and beliefs.
2. By becoming clear on where they stand, teachers can choose to teach differently from the way they were taught. They are able to see why they are attracted to certain methods and repelled by others. They are able to make choices that are informed, not conditioned. They may be able to resist, or at least argue against, the imposition of a particular method by authorities. In other situations, where a method is not imposed, methods offer teachers alternatives to what they currently think and do. It does not necessarily follow that teachers will choose to modify their current practice. The point is that they will have the understanding to do so, if they are able to and want to.
3. A knowledge of methods is part of the knowledge base of teaching. With it, teachers join a community of practice (Freeman 1992). Being a community member entails learning the professional discourse that community members use so that professional dialog can take place. Being part of a discourse community confers a professional identity and connects teachers with others so they are not so isolated in their practice.
4. A professional discourse community may also challenge teachers' conceptions of how teaching leads to learning. Interacting with others'

conceptions of practice helps keep teachers' teaching alive-helps prevent it from becoming stale and overly routinized (Prabhu 1990).

5. A knowledge of methods helps expand a teacher's repertoire of techniques. This in itself provides an additional avenue for professional growth, as some teachers find their way to new philosophical positions, not by first entertaining new principles, but rather by trying out new techniques. Moreover, effective teachers who are more experienced and expert have a large, diverse repertoire of best practices (Arends 1998), which presumably helps them deal more effectively with the unique qualities and idiosyncrasies of their students.

THE GRAMMAR-TRANSLATION METHOD

Experience

As we enter the classroom, the class is in the middle of reading a passage in their textbook. The passage is an excerpt entitled 'The Boys' Ambition' from Mark Twain's *Life on the Mississippi*. Each student is called on to read a few lines from the passage. After they have finished reading, they are asked to translate into Spanish the few lines they have just read". The teacher helps them with new vocabulary items. When the students have finished reading and translating the passage, the teacher asks them in

Spanish if they have any questions. One girl raises her hand and says, 'What is paddle wheel?' The teacher replies, '*Es una Rueda de paletas.*'

Then she continues in Spanish to explain how it looked and worked on the steamboats which moved up and down the Mississippi River during Mark Twain's childhood. Another student says, 'No understand "gorgeous."'

The teacher translates, '*Primoroso.*'

Since the students have no more questions, the teacher asks them to write the answers to the comprehension questions which appear at the end of the excerpt. The questions are in English, and the students are instructed to write the answers to them in English as well. They do the first one together as an example. A student reads out loud, 'When did Mark Twain live?' Another student replies, 'Mark Twain lived from 1835 to 1910.' 'Bueno,' says the teacher, and the students begin working quietly by themselves.

In addition to questions that ask for information contained within the reading passage, the students answer two other types of questions. For the first type, they have to make inferences based on their understanding of the passage.

For example, one question is: 'Do you think the boy was ambitious? Why or why not?' The other type of question requires the students to relate the passage to their own experience. For example, one of the questions based on this excerpt asks them, 'Have you ever thought about running away from home?'

After one-half hour, the teacher, speaking in Spanish, asks the students to stop and check their work. One by one each student reads a question and then reads his or her response. If it is correct, the teacher calls on another student to read the next question. If the answer is incorrect, the teacher selects a different student to supply the correct answer, or the teacher herself gives the right answer.

Announcing the next activity, the teacher asks the students to turn the page in their text. There is a list of words there. The introduction to the exercise tells the students that these are words taken from the passage they have just read. The students see the words 'ambition,' 'career,' 'wharf,' 'tranquil,' 'gorgeous,' 'loathe,' 'envy,' and 'humbly.' They are told that some of these are review words and that others are new to them. The students are instructed to give the Spanish word for each of them. This exercise the class does together. If no one knows the Spanish equivalent, the teacher gives it. In Part 2 of this exercise, the students are given English words like 'love,' 'noisy,' 'ugly,' and 'proudly,' and are directed to find the opposites of these words in the passage.

When they have finished this exercise, the teacher reminds them that English words that look like Spanish words are called 'cognates.' The

English '-ty,' she says for example, often corresponds to the Spanish endings *-dad* and *-tud*. She calls the students' attention to the word 'possibility' in the passage and tells them that this word is the same as the Spanish *posibilidad*. The teacher asks the students to find other example in the

Exercise 2A

These words are taken from the passage you have just read. Some of them are review words and others are new. Give the Spanish translation for each of them. You may refer back to the reading passage.

Ambition	career	wharf	tranquill
Gorgeous	loathe	envy	humbly

Exercise 2B

These words all have antonyms in the reading passage. Find the antonym for each:

love	noisy	ugly	proudly
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excerpt. Hands go up; a boy answers, 'Obscurity.' 'Bien,' says the teacher.

When all of these cognates from the passage have been identified, the students are told to the next exercise in the chapter and to answer the question, 'What do these cognates mean?' There is a long list of English words ('curiosity,' 'opportunity,' 'liberty,' etc.), which the students translate into Spanish.

The next section of the chapter deals with grammar. The students follow in their books as the teacher reads a description of two-word or phrasal verbs. This is a review for them as they have encountered phrasal verbs before. Nevertheless, there are some new two-word verbs in the passage the students haven't learned yet. These are listed following the description, and the students are asked to translate them into Spanish. Then they are given the rule for use of a direct object with two-word verbs:

If the two-word verb is separable, the direct object may come between the verb and its participle. However, separation is necessary when the direct object is a pronoun. If the verb is inseparable, then there is no separation of the verb and particle by the object. For example:

John put away his book.

or

John put his book away/John put it away.

But not

John put away it.

(because 'put away' is a separable two-word verb)

The teacher went over the homework.

but lot

The teacher went the homework over.

(because 'go over' is an inseparable two-word verb).

After reading over the rule and the examples, the students are asked to tell which of the following two-word verbs, taken from the passage, are separable and which inseparable. They refer to the passage for clues. If they cannot tell from the passage, they use their dictionaries or ask their teacher.

turn up

run away

go away

wake up

fade out

break down

get on

lay up

turn back

take in

Finally, they are asked to put one of these phrasal verbs in the blank of each of the ten sentences they are given. They do the first two together.

1. Mark Twain decided to _____ because his parents wouldn't let him get a job on the river.
2. The steamer _____ and discharge freight at each point on the Mississippi River.

When the students are finished with this exercise, they read their answers aloud.

At the end of the chapter there is a list of vocabulary items that appeared in the passage. The list is divided into two parts: the first contains words, and the second, idioms like 'to give someone the cold shoulder.' Next to each is a Spanish word or phrase. For homework the teacher asks the students to memorize the Spanish translation for the first twenty words and to write a sentence in English using each word.

In the two remaining lessons this week, the students will be asked to:

1. Write out the translation of the reading passage into Spanish.
2. State the rule for the use of a direct object with two-word verbs, and apply it to other phrasal verbs.
3. Do the remaining exercises in the chapter that include practice with one of irregular past participle forms. The students will be asked to memorize the present tense, past tense, and past participle forms of this irregular paradigm:

drink

drank

drunk

sing	sang	sung
swim	swam	swum
ring	rang	rung
begin	began	begun

4. Write a composition in the target language about an ambition they have.
5. Memorize the remaining vocabulary items and write sentences for each.
6. Take a quiz on the grammar and vocabulary of this chapter. They will be asked to translate a Spanish paragraph about steamboats into English.

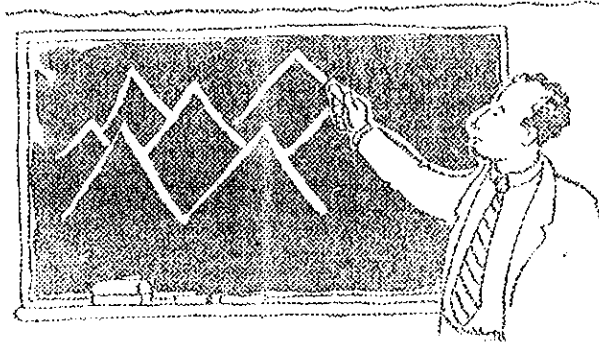
THE DIRECT METHOD

Experience

The teacher is calling the class to order as we find seats toward the back of the room. He has placed a big map of the United States in the front of the classroom. He asks the students to open their books to a certain page number. The lesson is entitled 'Looking at a Map.' As the students are called on one by one, they read a sentence from the reading passage at the beginning of the lesson. The teacher points to the part of the map the sentence describes after each has read his sentence. The passage begins:

We are looking at a map of the United States. Canada is the country to the north of the United States, and Mexico is the country to the south of the United States. Between Canada and the United States are the Great Lakes. Between Mexico and the United States is the Rio Grande River. On the East Coast is the Atlantic Ocean, and on the West Coast is the Pacific Ocean. In the East is a mountain range called the Appalachian Mountains. In the West are the Rocky Mountains.

After the students finish the passage, they are asked if they have any questions. A student asks what a mountain range is. The teacher turns to the blackboard and draws a series of inverted cones to illustrate a mountain range.



The students nod and say, "I understand." Another student asks what "between" means. The teacher replies, "you are sitting between Maria Pia and Giovanni. Paolo is sitting between Gabriela and Cettina. Now do you understand the meaning of "between"? The student answers, "Yes, I understand." After all of the questions have been answered, the teacher asks some of his own. "Cass, are we looking at a map of Italy?"

The class replies in chorus, 'No!'

The teacher reminds the class to answer in a full sentence.

'No, we aren't looking at a map of Italy,' they respond.

'Yes. We are looking at a map of the United States.'

'Is Canada the country to the south of the United States?'

'No. Canada isn't the country south of the United States.'

'Are the Great lakes in the North of the United States?'

'Yes. The Great lakes are in the North.'

'Is the Rio Grande a river or a lake?'

'The Rio Grande is a river.'

'It's a river. Where is it?'

'It's between Mexico and the United States.'

'What color is the Rio Grande on the map?'

'It's blue.'

'Point to a mountain range in the West. What mountains are they?' 'They are the Rocky Mountains.'

The question and answer session continues for a few more minutes. Finally, the teacher invites the students to ask questions. Hands go up, and the teacher calls on students to pose questions one at a time to which the class replies. After several questions have been posed, one girl asks, 'Where are the Appalachian Mountains?' Before the class has a chance to respond, the teacher works with the students on the pronunciation of 'Appalachian.' Then he

includes the rest of the class in this practice as well, expecting that they will have the same problem with this long word. After insuring that the students' pronunciation is correct, the teacher allows the class to answer the question.

Later another asks, 'What is the ocean in the West Coast?' The teacher again interrupts before the class has a chance to reply, saying, 'What is the ocean in the West Coast? ... or on the West Coast?' The student hesitates, then says, 'On the West Coast.'

'Correct,' says the teacher. 'Now, repeat your question.'

'What is the ocean on the West Coast?'

The class replies in chorus, 'The Ocean on the West Coast is the Pacific.' After the students have asked about ten questions, the teacher begins asking questions and making statements again. This time, however, the questions and statements are about the students in the classroom, and contain one of the prepositions 'on,' 'at,' 'to,' 'in,' or 'between,' such as, 'Antonella, is your book on your desk?' 'Antonio, who is sitting between Luisa and Teresa?' 'Emanuela, point to the clock.' The students then make up their own questions and statements and direct them to other students.

The teacher next instructs the students to turn to an exercise in the lesson which asks them to fill in the blanks. They read a sentence out loud and supply the missing word as they are reading, for example:

The Atlantic Ocean is _____ the East Coast.

The Río Grande is _____ Mexico and the United States.

Edoardo is looking _____ the map.

Finally, the teacher asks the students to take out their notebooks, and he gives them a dictation. The passage he dictates is one paragraph long and is about the geography of the United States.

During the remaining two classes this week, the class will:

1. Review the features of United States geography.
2. Following the teacher's directions, label blank maps with this geographical feature. After this, the students will give directions to the teacher, who will complete a map on the blackboard.
3. Practice the pronunciation of 'river,' paying particular attention to the /l/ in the first syllable (and contrasting with /iy/) and to the pronunciation of /r/.
4. Write a paragraph about the major geographical features of the United States.
5. Discuss the proverb 'Time is money.' Students will talk about this in order to understand that people in the United States value punctuality. They will compare this attitude with their own view of time.

THE AUDIO-LINGUAL METHOD

Experience

As we enter the classroom, the first thing we notice is that the students are attentively listening as the teacher is presenting a new dialog, a conversation between two people. The students know they will be expected to eventually memorize the dialog the teacher is introducing. All of the teacher's instructions are in English. Sometimes she uses actions to convey meaning, but not one word of the students' native language is uttered. After she acts out the dialog, she says:

'All right, class. I am going to repeat the dialog now. Listen carefully, but no talking please.

Two people are walking along a sidewalk in town. They know each other, and as they meet, they stop to talk. One of them is named Sally and the other one is named Bill. I will talk for Sally and for Bill. Listen their conversation:

SALLY	Good morning, Bill
BILL	Good morning, Sally.
SALLY	How are you
BILL	Fine, thanks. And you?
SALLY	Fine. Where are you going?
BILL	I'm going to the post office.
SALLY	I am too. Shall we go together?
BILL	Sure. Let's go.

Listen one more time. This time try to understand all that I am saying.' Now she has the whole class repeat each of the lines of the dialog after her model. They repeat each line several times before moving on to the next line. When the class comes to the line, 'I'm going to the post office,' they stumble a bit in their repetition. The teacher, at this point, stops the repetition and uses a backward build-up drill (expansion drill). The purpose of this drill is to break down the troublesome sentence into smaller parts. The teacher starts with the end of the sentence and has the class repeat just the last two words. Since they can do this, the teacher adds a few more words, and the class repeats this expanded phrase. little by little the teacher builds up the phrases until the entire sentence is being repeated.

TEACHER	Repeat after me: post office.
CLASS	Post office.
TEACHER	To the post office.
CLASS	To the post office.
TEACHER	Going to the post office.
CLASS	Going to the post office.
TEACHER	I'm going to the post office.
CLASS	I'm going to the post office.

Through this step-by-step procedure, the teacher is able to give the students help in producing the troublesome line. Having worked on the line in small pieces, the students are also able to take note of where each word or phrase begins and ends in the sentence.

After the students have repeated the dialog several times, the teacher gives them a chance to adopt the role of Bill while she says Sally's lines. Before the class actually says each line, the teacher models it. In effect, the class is experiencing a repetition drill where the task is to listen carefully and attempt to mimic the teacher's model as accurately as possible.

Next the class and the teacher switch roles in order to practice a little more, the teacher saying Bill's lines and the class saying Sally's. Then the teacher divide the class in half so that each half gets to try to say on their own either Bill's or Sally's lines. The teacher stops the students from time to time when she feels they are straying too far from the model, and once again provides a model, which she has them attempt to copy. To further practice the lines of this dialog, the teacher has all the boys in the class take Bill's part and all the girls take Sally's.

She then initiates a chain drill with four of the lines from the dialog. A chain drill gives students an opportunity to say the lines individually. The teacher listens and can tell which student, are struggling and will need more practice. A chain drill also lets students use the expressions in communication with someone else, even though the communication is very limited. The teacher addresses the student nearest her with, 'Good morning, Jose.' He, in turn, responds, 'Good morning, teacher.' She says, 'How are you?' Jose answers, 'Fine, thanks. And you?' The teacher replies, 'Fine.' He understands through the teacher's gestures that he is to turn the sitting beside him and greet her. That student, in turn, says her lines in reply to him. When she has finished, she greets the student on the other side of her. This chain continues until all of the students have a chance to ask and answer the questions. The last student directs the greeting to the teacher.

Finally, the teacher selects two students to perform the entire dialog for the rest of the class. When they are finished, two others do the same. Not everyone has a chance to say the dialog in a pair today, but perhaps they will some time this week.

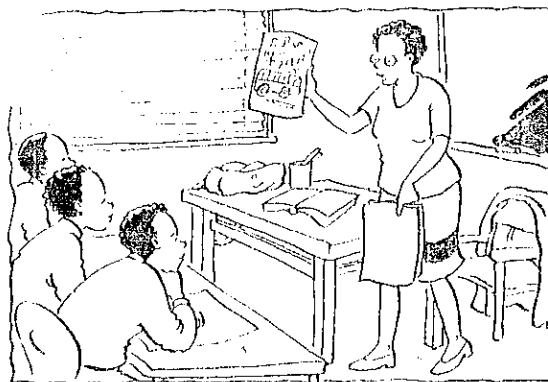
The teacher moves next to the second major phase of the lesson. She continues to drill the students with language from the dialog, but these drills require more than simple repetition. The first drill the teacher leads is a single-slot substitution drill in which the students will repeat a sentence from the dialog and replace a word or phrase in the sentence with the word or phrase the teacher gives them. This word or phrase is called the cue.

The teacher begins by reciting a line from the dialog, 'I am going to the post office.' Following this she shows the students a picture of a bank and says the phrase, 'The bank.' She pauses, then says, 'I am going to the bank.'

From her example the students realize that they are supposed to take the cue phrase ('the bank'), which the teacher supplies, and put it into its proper place in the sentence.

Now she gives them their first cue phrase, 'The drugstore.' Together the students respond, 'I am going to the drugstore.' The teacher smiles, 'Very good!' she exclaims. The teacher cues, 'The park.' The students chorus, 'I am going to the park.'

Other cues she offers in turn are 'the cafe,' 'the supermarket,' 'the bus station,' 'the football field,' and 'the library).' Each cue is accompanied by a picture as before. After the students have gone through the drill sequence three times, the teacher no longer provides a spoken cue phrase. Instead she simply shows the pictures one at a time, and the students repeat the entire sentence, putting the name of the place in the picture in the appropriate slot in the sentence.



A similar procedure is followed for another sentence in the dialog, 'How are you?' The subject pronouns 'he,' 'she,' 'they,' and 'you' are used as cue words,

This substitution drill is slightly more difficult for the students since they have to change the form of the verb 'he' to 'is' or 'are,' depending on which subject pronoun the teacher gives them. The students are apparently familiar with the subject pronouns since the teacher is not using any pictures. Instead, after going through the drill a few times supplying oral cues, the teacher points to a boy in the class and the students understand they are to use the pronoun 'he' in the sentence. They chorus,

'How is he?' 'Good!' says the teacher. She points to a girl and waits for the class response, then points to other students to elicit the use of 'they.'

Finally, the teacher increases the complexity of the task by leading the students in a multiple-slot substitution drill. This is essentially the same type of drill as the single-slot the teacher just used. However with this drill, students must recognize what part of speech the cue word is and where it fits into the sentence. The students still listen to only one cue from the teacher. Then they must make a decision concerning where the cue word or phrase belongs in a sentence also supplied by the teacher. The teacher in this class starts off by having the students repeat the original sentence from the dialog, 'I am going to the post office.' Then she gives them the cue 'she,' the students understand and produce, 'She is going to the post office.' The next cue the teacher offers is 'to the park.' The students hesitate at first; then they respond by correctly producing, 'She is going to the park.' She continues in this manner, sometimes providing a subject pronoun, other times naming a location.

The substitution drills are followed by a transformation drill. This type of drill asks students to change one type of sentence into another --an affirmative sentence into a negative or an active sentence into a passive, for example. In this class, the teacher uses a substitution drill that requires the students to change a statement into a yes/no-question. The teacher offers an example, 'I say, "She is going to the post office." You make a question by saying, "Is she going to the post office?"'

The teacher models two more examples of this transformation, then asks, 'Does everyone understand? OK, let's begin. "They are going to the bank,"' The class replies in turn, 'Are they going to the bank?' They transform approximately fifteen of these patterns, and then the teacher decides they are ready to move on to a question-and-answer drill.

The teacher holds up one of the pictures she used earlier, the picture of a football field, and asks the class, 'Are you going to the football field?' She answers her own question, 'Yes, I'm going to the football field.' She poses the next question while holding up a picture of a park, 'Are you going to the park?' And again answers herself, 'Yes, I'm going to the park.' She holds up a third

picture, the one of a library. She poses a question to the class, 'Are you going to the library?' They respond together, 'Yes, I am going to the library.'

'Very good,' the teacher says. Through her actions and examples, the students have learned that they *are* to answer the questions following the pattern she has modeled. The teacher drills them with this pattern for the next few minutes. Since the students can handle it, she poses the question to selected individuals rapidly, one after another. The students are expected to respond very quickly, without pausing.

The students are able to keep up the pace, so the teacher moves on to the next step. She again shows the class one of the pictures, a supermarket this time. She asks, 'Are you going to the bus station?' She answers her own question, 'No, I am going to the supermarket.'

The students understand that they are required to look at the picture and listen to the question and answer negatively if the place in the question is not the same as what they see in the picture. 'Are you going to the bus station?' The teacher asks while holding up a picture of a cafe. 'No, I am going to the cafe,' the class answers.

'Very good!' exclaims the teacher. After posing a few more questions which require negative answers, the teacher produces the pictures of the post office and asks, 'Are you going to the post office?' The students hesitate a moment and then chorus, 'Yes, I am going to the post office.'

'Good,' comments the teacher. She works a little longer on this question-answer drill, sometimes providing her students with situations that require a negative answer and sometimes encouragement to each student. She holds up pictures and poses questions one right after another, but the students seem to have no trouble keeping up with her. The only time she changes the rhythm is when a student seriously mispronounces a word. When this occurs she restates the word and works briefly with the student until his pronunciation is closer to her own.

For the final few minutes of the class, the teacher returns to the dialog with which she began the lesson. She repeat it once, then has the half of the class to her left do Bill's lines and the half of the class to her right do Sally's. This time there is no hesitation at all. The students move through the dialog briskly. They trade roles and do the same. The teacher smiles, 'Very good. Class dismissed.'

The lesson ends for the day. Both the teacher and the students have worked hard. The students have listened to and spoken only English for the period. The teacher is tired from all her action, but she is pleased for she feels the lesson has gone well. The students have learned the lines of the dialog and to respond without hesitation to her cues in the drill pattern.

In lessons later this week the teacher will do the following:

1. Review the dialog.
2. Expand upon the dialog by adding a few more lines, such as 'I am going to the post office. I need a few stamps.'
3. Drill tire new lines and introduce some new vocabulary items through the new lines, for example:

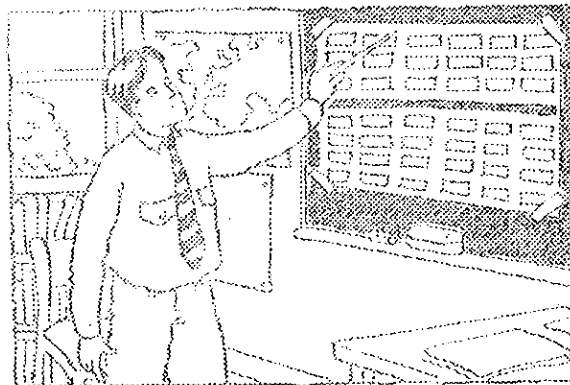
'I am going to the supermarket.	I need a little butter.'
'... library.	... few books.'
'drugstore.	... little medicine.'

4. Work on the difference between mass and count nouns, contrasting 'a little/a few' with mass and count nouns respectively. No grammar rule will ever be given to the students. The students will be led to figure out the rules from their work with the examples the teacher provides.
5. A contrastive analysis (the comparison of two languages, in this case, the students' native language and the target language, English) has led the teacher to expect that the students will have special trouble with the pronunciation of words such as 'little,' which contain /l/. The students do indeed say the word as if it contained /iy/. As a result, the teacher works on the contrast between /iy/ and /l/ several times during the week. She uses minimal-pair words, such as 'sheep,' 'ship'; 'leave,' 'live'; and 'he's,' 'his' to get her students first to hear the difference in pronunciation between the words in each, pair. Then, when she feels they are ready, she drills them in saying the two sounds-first by themselves, and later in words, phrases, and sentences.
6. Sometime towards the end of the week the teacher writes the dialog on the blackboard. She asks the students to give her the lines and she writes them out as the students say them. They copy the dialog in their notebooks. They also do some limited written work with the dialog. In One exercise the teacher has erased fifteen selected words from the expanded dialog. The students have to rewrite the dialog in their *notebooks*, supplying the missing words without looking at the complete dialog they copied earlier. In another exercise, the student are given sequences of words such as *I, go, supermarket* and *he, need, butter*, and they are asked to write complete sentences like the ones they have been drilling orally.
7. On Friday the teacher leads the class in the 'supermarket alphabet game.' The game starts with a student who needs a food item beginning with the letter 'A.' The student says, 'I am going to the supermarket. I need a few apples.' The next student says, 'I am going to the supermarket. He needs a

few apples. I need a little bread (or "a few bananas" or any, other food item you could find in the supermarket beginning with the letter "B").' The third student continues, 'I am going to the supermarket. He needs a few apples. She needs a little bread. I need a little cheese.' The game continues with each player adding an item that begins with the next letter in the alphabet. Before adding his "own item, however, each player must mention the items of the other students before him. If the student has difficulty) thinking of an item, the other students or the teacher helps.

THE SILENT WAY

Experience



As we take our seats, the teacher has just finished introducing the Silent Way in Portuguese. The teacher walks to the front of the room, takes out a metal pointer and points to a chart hanging above the blackboard. The chart has a black background and is covered with small rectangular blocks arranged in rows. Each block is a different color. This is a sound-color chart. Each rectangle represents one English sound. There is a white horizontal line approximately halfway down the chart separating the upper rectangles, which represent vowel sounds, from those below the line, which represent consonant sounds.

Without saying anything, the teacher points in succession to each of five blocks of color above the line. There is silence. The teacher repeats the pattern, pointing to the same five blocks of color. Again, no one says anything. The third time the teacher does the pointing; he says /a/ as he touches the first block. The teacher continues and taps the four other blocks of color with the pointer. As he

does this, several students say /e/, /i/, /o/, /u/. He begins with these vowels since they are the ones students will already know. (These five sounds are the simple vowels of Portuguese and every Brazilian schoolchild learns them in this order.)

The teacher points to the rectangle that represents *e*. He puts his two palms together, then spreads them apart to indicate that he wants the students to lengthen this vowel sound. By moving his pointer, he shows that there is a smooth grinding to the tongue necessary to change this Portuguese /e/ into the English diphthong /ey/. He works with the students until he is satisfied that their pronunciation of /ey/ closely approximates the English vowel. He works in the same way with /iy/, /ow/, and /uw/.

Then the teacher hands the pointer to a girl in the front row. She comes to the front of the room and points to the white block in the top row. The class responds with *a*. One-by-one, as she points to the next three blocks, the class responds correctly with *ey*, *iy*, *ow*. But she has trouble finding the last block of color and points to a block in the third row. A few students yell, 'NO!' She tries another block in the same row; her classmates yell, 'NO!' again. Finally a boy from the front row says, *A esquerda* (Portuguese for 'to the left'). As the girl moves the pointer one block to the left, the class shouts *uw*. The teacher signals for the girl to do the series again. This time she goes a bit more quickly and has no trouble finding the block for *uw*. The teacher signals to another student to replace the girl and point to the five blocks as the class responds. Then the teacher brings individuals to the front of the room, each one rapping out the sequence of the sounds as he says them. The teacher works with the students through gestures, and sometimes through instructions in Portuguese, to get them to produce the English vowel sounds as accurately as possible. He does not say the sounds himself.

Apparently satisfied that the students can produce the five sounds accurately, the teacher next points to the five blocks in a different order. A few students hesitate, but most of the students seem able to connect the colored blocks with the correct sounds. The teacher varies the sequence several times and the students respond appropriately. The teacher then points to a boy sitting in the second row. The teacher moves to the chart and points to five colored blocks. Two of the blocks are above the line and are the /ey/ and /uw/ they have already worked on. The three other block safe below the line and are new to them. Two or three of the students yell, 'Pedro,' which is the boy's name. The other students help him as he points to the colored blocks that represent the sounds of his name: /p/, *ey*, /d/, /r/, /uw/. Two or three other students do the same. In this way, the students have learned that English has a /p/, /d/, and /r/ and the location of these sounds on the sound-color chart. The students have a little problem with the

pronunciation of the /r/, so the teacher works with them before moving on.

The teacher next points to a girl and taps out eight colored rectangles. In a chorus, the students say her name, 'Carolina,' and practice the girl's name as they did Pedro's. With this the students have learned the colors that represent three other sounds: /k/, /l/, /n/. The teacher follows a similar procedure with a third student whose name is Gabriela. The students know now the location of /g/ and /b/ as well. The teacher has various students tap out the sounds for the names of their three classmates.

After quite a few students have tapped out the three names, the teacher takes the pointer and introduces a new activity. He asks eight students to sit with him around a big table in the front of the room as the rest of the class gathers behind them. The teacher puts a pile of blue, green, and pink wooden rods of varying lengths in the middle of the table. He points to one of the rods, then points to three rectangles of color on the sound-color chart. Some students attempt to say 'rod.' They are able to do this since they have already been introduced to these sound/color combinations. The teacher points again to the blocks of color, and this time all of the students say 'rod.' The teacher then points to the block of color representing /a/. He points to his mouth and shows the students that he is raising his jaw and closing his mouth, thus showing the students how to produce a new English sound by starting with a sound they already know. The students say something approximating /ə/, which is a new sound for them. The teacher follows this by pointing first to a new block of color, then quickly in succession to four blocks of color; the students' chorus, 'A rod.' He turns to a different chart on the wall; this one has words on it in different colors. He points to the words 'a' and 'rod,' and the students see that each letter is in the same color as the sound the letter signifies.

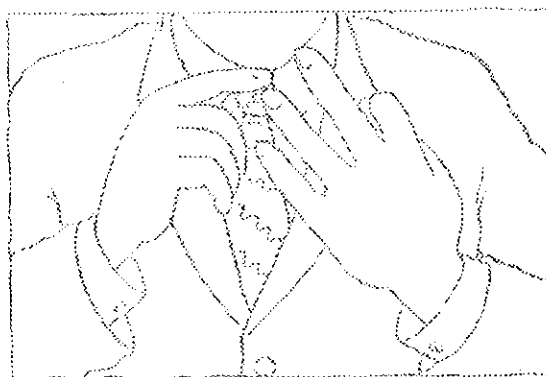
After pointing to 'a' and 'rod,' the teacher sits down with the students at the table, saying nothing. Everyone is silent for a minute until one girl points to a rod and says, 'A rod.' The teacher hands her the pointer and she goes first to the sound-color chart to tap out the sounds, and second to the word chart to point to the words 'a' and 'rod.' Several other students follow this pattern.

Next, the teacher points to a particular rod and taps out 'a blue rod.' Then he points to the word 'blue' on the word chart. A boy points to the rod and says, 'A blue rod.' He goes to the word chart and finds the three words of this phrase there. Other students do the same. The teacher introduces the word 'green' similarly, with students tapping out the pattern after he is through.

The teacher then points to a pink rod and taps out /pink/ on the chart. The /l/ vowel is a new one for the students. It does not exist in Portuguese. The teacher points to the block of color which represents /iy/ and he indicates through his gesture that the students are to shorten the glide and open their mouths a bit

more to say this sound.

The first student who tries to say 'a pink rod' has trouble with the pronunciation of 'pink.' He looks to the teacher and the teacher gestures towards the other students. One of them says 'pink' and the teacher accepts her pronunciation. The first student tries again and this time the teacher accepts what he says. Another student seems to have trouble with the phrase. Using a finger to represent each word of the phrase, the teacher shows her how the phrase is segmented. Then by tapping his second finger, he indicates that her trouble is with the second word.



The teacher then mouths the vowel sound and with gestures shows the student that the vowel is shorter than what she is saying. She tries to shape her mouth as he does and her pronunciation does improve a little, although it still does not appear as close to the target language sounds as some of the other students are able to come. With the other students attending, he works with her a bit longer. The students practice saying and tapping out the three color words and the phrase, with the teacher listening attentively and occasionally intervening to help them to correct their pronunciation.

The teacher has another group of students take the places of the first eight at the table. The teacher turns to one of the students and says, 'Take a green rod.' The student does not respond; the teacher waits. Another student picks up a green rod and says the same sentence. Through gestures from the teacher, he understands that he should direct the command to another student. The second student performs the action and then says, 'Take a blue rod,' to a third student. He takes one. The other students then take turns issuing and complying with commands to take a rod of a certain color.

Next the teacher puts several blue and green rods in the center of the table. He points to the blue rod and to one of the students, who responds, 'Take a blue

rod.' The teacher then says 'and' and points to the green rod. The same student says, 'and take a green rod.' The teacher indicates to the student that she should say the whole sentence and she says, 'Take a blue rod and take a green rod.' As the girl says each word, the teacher points to one of his fingers. When she says the second 'take,' he gestures that she should remove the 'take' from the sentence. She tries again, 'Take a blue rod and a green rod,' which the teacher accepts. The students now practice forming and complying with commands with similar compound objects.

The teacher then points to the word chart and to one of the students, who taps out the sentences on the chart as the other students produce them. Later, students take turns tapping out the sentences of their choice on the word chart. Some students tap out simple commands and some students tap out commands with compound objects.

The students return to their desks. The teacher turns to the class and asks the class in Portuguese for their reactions to the lesson. One student replies that he has learned that language learning is not difficult. Another says that he is finding it difficult; he feels that he needs more practice associating the sounds and colors. A third student adds that she felt as if she were playing a game. A fourth student says he is feeling confused.

At this point the lesson ends. During the next few classes, the students will:

1. Practice with their new sounds and learn to produce accurate intonation and stress patterns with the words and sentences.
2. Learn more English words for colors and where any new sounds are located on the sound-color chart.
3. Learn to use the following items:
Give it to me/her/him/them.
too
this/that/these/those
one/ones
the/a/an
put ... here/there
is/are
his/her/my/your/their/our.
4. Practice making sentences with many different combinations of these items.
5. Practice reading the sentences they have created on the wall charts.
6. Work with Fidel charts, which are charts summarizing the spellings of all

the different sounds in English.

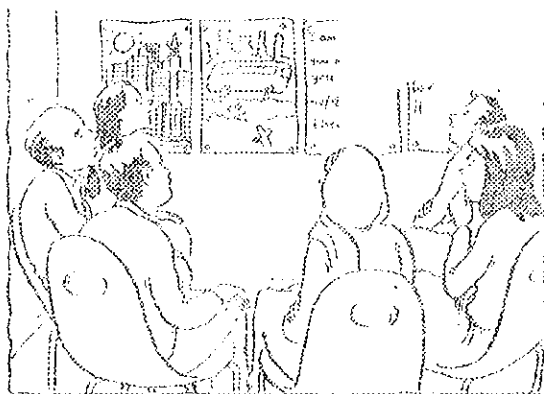
7. Practice writing the sentences they have created.

Before we analyze the lesson, let us peek in on another class being taught by the Silent Way. This class is at a high-intermediate level. The students are sitting around a table on which the teacher has used rods to construct a floor plan of a 'typical' house. He establishes the 'from' and 'back' of the house by having the students label the 'front' and 'back' doors. He points to each of four rooms and is able to elicit from the students: 'living room,' 'dining room,' 'kitchen,' and 'bedroom.' Then the teacher points to the walls of each room in turn. This introduces the need for 'inside/outside wall'. 'By simply pointing to each wall, the teacher gives the students a lot of practice producing phrases like 'the front wall of the living room, 'the outside wall of the dining room,' etc. Next the teacher picks up a rod and says, 'table.' He shrugs his shoulders to indicate to students that they should tell him where to put it. One student says, 'dining room,' but the teacher indicates that he needs more specific directions. The student says, 'Put the table in the middle of the dining room.' The teacher does this. He then picks up another, smaller rod. Another student says, 'chair.' The teacher indicates that the student should tell him where to put the chair. The teacher works with her, using the charts to introduce new words until she can say, 'Put the chair in the dining room at the head of the table.' The lesson continues in this way, with the teacher saying very little, and the students practicing a great deal with complex sentences such as 'Put the table at one end of the sofa near the outside wall of the living room.'

DESUGGESTOPEDIA

Experience

The first thing we notice when we enter the classroom is how different this room is compared with all the other classrooms we have been in so



far. Everything is bright and colorful. There are several posters on the walls. Most of them are travel posters with scenes from the United Kingdom; a few, however, contain grammatical information. One has the conjugation of the verb 'to be' and the subject pronouns; another has the object and possessive pronouns. There is also a table with some rhythm instruments on it. Next to them are some hats, masks, and other props.

The teacher greets the students in Arabic and explains that they are about to begin a new and exciting experience in language learning. She says confidently, 'You won't need to try to learn. It will just come naturally.'

'First, you will all get to pick new names-English ones. It will be fun,' she says. Besides, she tells them, they will need new identities (ones they can play with) to go along with this new experience. She shows the class a poster with different English names printed in color in the Roman alphabet. The students are familiar with the Roman alphabet from their earlier study of French. There are men's in one column and women's names in another. She tells them that they are each to choose a name. She pronounces each name and has the students repeat the pronunciation. One by one the students say which name they have chosen and the teacher appears pleased with their choices.

Next, she tells them that during the course they will create an imaginary biography about the life of their new identity. But for now, she says, they should just choose a profession to go with the new name. Using pantomime to help the students understand, the teacher acts out various occupations, such as pilot, singer, carpenter, and artist. The students choose what they want to be.

The teacher greets each of the students using their new name and asks them a few questions in English about their new occupations. Through her actions the students understand the meaning of her questions and they reply 'yes'

or 'no.' There is a great deal of recycling of the new language. She then teaches them a short English dialog in which two people greet each other and inquire what each other does for a living. After practicing the dialog with the group, they introduce themselves to the teacher. Then they play various rhythm instruments that the teacher has brought as they sing a name song.

Next the teacher announces to the class that they will be beginning a new adventure. She distributes a twenty-page handout. The handout contains a lengthy dialog entitled 'To want to is to be able to,' which the teacher translates into Arabic. She has the students turn the page. On the right page are two columns of print: In the left one is the English dialog; in the right, the Arabic translation. On the left page are some comments in Arabic about certain of the English vocabulary items and grammatical structures the students will encounter in the dialog on the facing page. These items have been boldfaced in the dialog. Throughout the twenty pages are reproductions of classical paintings.

Partly in Arabic, partly in English, and partly through pantomime, the teacher outlines the story in the dialog. She also calls her students' attention to some of the comments regarding vocabulary and grammar on the left-hand pages. Then she tells them in Arabic that she is going to read the dialog to them in English and that they should follow along as she reads. She will give them sufficient time to look at both the English and the Arabic. 'Just enjoy,' she concludes.

The teacher puts on some music. It is Mozart's Violin Concerto in A. After a couple of minutes, in a quiet voice, she begins to read the text. Her reading appears to be molded by the music as she varies her intonation and keeps rhythm with it. The students follow along with the voice of the teacher, who allows them enough time to silently read the translation of the dialog in their native language. They are encouraged to highlight and take notes during the session. The teacher pauses from time to time to allow the students to listen to the music, and for two or three minutes at a time, the whole group stands and repeats after the teacher, joining their voices to the music.

Following this musical session, the lesson pauses. When the students return, they see that the teacher has hung a painting of a calming scene in nature at the front of the room. The teacher then explains that she will read the dialog again. This time she suggests that the students put down their scripts and just listen. The second time she reads the dialog, she appears to be speaking at a normal rate. She has changed the music to Handel's *Water Music*. She makes no attempt this time to match her voice to the music. With the end of the second reading, the class is over. There is no homework assigned; however the teacher suggests that if the students want to do something, they could read over the dialog once before they go to bed and once when they get up in the morning.'

We decide to attend the next class to see how the teacher will work with the new material she has presented. After greeting the students and having them introduce themselves in their new identities once again, the teacher asks the students to take out their dialog scripts.

Next, the teacher pulls out a hat from a bag. She puts it on her head, points to herself, and name a character from the dialog. She indicates that she wants someone else to wear the hat. A girl volunteers to do so. Three more hats are taken out of the teacher's bag and, with a great deal of playfulness, they are distributed. The teacher turns to the four students wearing the hats and asks them to read a portion of the dialog, imagining that they are the character whose hat they wear. When they finish their portion of dialog, four different students get to wear. The hats and continue reading the script. This group is asked to read it in a sad way. The next group read it in an angry way, and the last group of four in a cheerful way.

The teacher then asks for four new volunteers. She tells them that they are auditioning for a role in a Broadway play. They want very much to win the role. In order to impress the director of the play, they must read their lines very dramatically. The first group reads several pages of the dialog in this manner, and following groups do this as well.

Next, the teacher asks questions in English about the dialog. She also asks students to give her the English translation of an Arabic sentence and vice versa. Sometimes she asks the students to repeat an English line after her; still other times, she addresses a question from the dialog to an individual student. The classroom environment remains very lively, and playful.

Next, she teaches the students a children's alphabet song containing English names and occupations, 'A, my name is Alice; my husband's name is Alex. We live in Australia, and we sell apples. B, my name is Barbara; my husband's name is Bert. We live in Brazil, and we sell books.' The students are laughing and clapping as they sing along.

After the song, the teacher has the students stand up and get in a circle. She takes out a medium-sized soft ball. She throws the ball to one student and, while she is throwing it, she asks him what his name is in English. He catches the ball as he says, 'My name is Richard.' She indicates that he is to throw the ball to another student while posing a question to him. Richard asks, 'What you do?' The teacher corrects in a very soft voice saying 'What do you do?' The student replies, 'I am a conductor.' The game continues on in this manner with the students posing questions to one another as they throw the ball. The second class is now over. Again, there is no homework assigned, other than to read over the dialog if a student so wishes.

During the third class of the week, the students will continue to work with this dialog. They will move away from reading it, however, and move toward using the new language in a creative way. They will play some competitive games; do role plays and skits. Next week, the class will be introduced to a new dialog, and the basic sequence of lessons we observed here will be repeated.

In the classroom next door, an intermediate class is studying. The students are seated around a rectangular table. On the table there are a few toys and instruments. Again there are posters around the room, this time of more complicated grammar. As we listen in, the teacher is introducing a story from a reader. She gives synonyms or descriptions for the new words. She reads parts of the story and the students do choral and individual reading of other sections. New words, families of words, and expressions are listed at the end of the story for reference. The intermediate students are encouraged to add their own new words and phrases of the lesson with their translations. The students use more complex tenses language structures.

The teacher presents the first story and lists of related words and structures to a Beethoven piano concerto in much the same way as the beginners' dialog is read, followed by a shorter second reading, this time to a piece by Bach. The following days include reading, singing, discussions, story telling, grammar and pronunciation games, and writing, all orchestrated in a creative and playful fashion.

COMUMUNITY LANGUAGE LEARNING

Experience

The students arrive and take their seats. The chairs are in the circle around a table that has a tape recorder on it. After greeting the students, the teacher introduces himself and has the students introduce themselves. In Indonesian, he tells the students what they will be doing that evening: They are going to have a conversation in English with his help. The conversation will be tape-recorded, and afterward, they will create a written form of the conversation-a transcript. He tells the class the rest of the evening will be spent doing various activities with the language on the transcript. He then explains how the students are to have the conversation.

'Whenever one of you would like to say something, raise your hand and I will come behind you. I will not be a participant in the conversation except to help you say in English what you want to say. Say what you want to say in

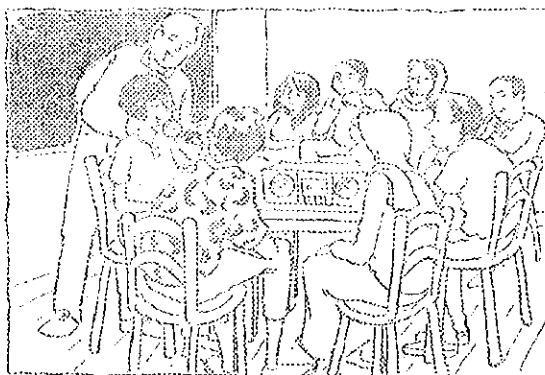
Indonesian; I will give you the English translation. I will give you the translation in phrases, or "chunks." Record only the chunks, one at a time. After the conversation, when we listen to the recording, your sentence will sound whole. Only your voices in English will be on the tape. Since this is your first English conversation, you may want to keep it simple. We have ten minutes for this activity.'

No one speaks at first'. Then a young woman raises her hand. The teacher walks to her chair. He stands behind her. '*Selamat sore,*' she says. The teacher translates, 'Good ...' After a little confusion with the switch on the microphone, she puts 'Good' on the tape and turns the switch off. The teacher then gives 'evening,' and she tries to say 'evening' in the microphone but only gets out 'eve ...' The teacher says again in a clear and warm voice, somewhat exaggerating the word, 'Eve... ning.' The woman tries again. She shows some signs of her discomfort with the experience, but she succeeds in putting the whole word 'evening' on to the recording.

Another student raises his hand. The teacher walks to him and stands behind his chair. '*Selamat sore,*' the second student says to the first student. '*Apa Kabar?*' he asks of a third. The teacher, already sensing that this student is a bit more secure, gives the entire translation, 'Good evening.' 'Good evening,' the student says, putting the phrase on the tape. 'How are you?' the teacher continues. 'How ...' the student says into the microphone, then turns, obviously seeking help for the rest of the phrase. The teacher, realizing he needed to give smaller chunks, repeats each word separately. 'How,' repeats the teacher. 'How,' says the student into the microphone. 'Are,' repeats the teacher. 'Are,' the student says. 'You,' completes the teacher. 'You,' the student records.

The student to whom the question was directed raises his hand and the teacher stands behind him. '*Kabar baik. Terima Kasih,*' he responds. 'Fine,' the teacher says. 'Fine,' the student records. 'Thank you,' the teacher completes. 'Thank you,' the student confidently puts on the tape.

A fourth student asks of another, '*Nama sandara siapa?*' The teacher steps behind her



and says, 'What's ... your ... name?' pausing after each word to give the student time to put her question successfully on the tape.

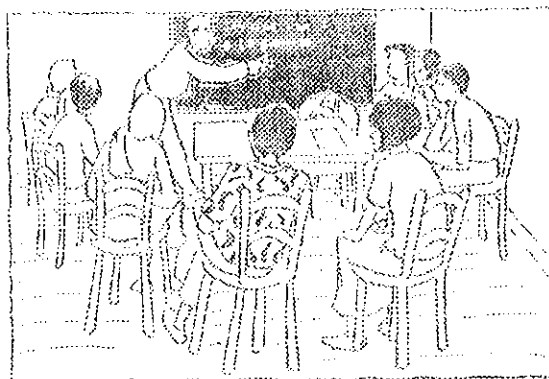
The other student replies, '*Nmna saya Saleh.*' 'My name is Saleh,' the teacher says in English. '*Apa Kabar?*' another student asks Saleh. 'How are you?' the teacher translates. '*Saya tidak sehat,*' Saleh answers. 'I am not well,' the teacher translates. '*Mengapa?*' asks another student 'Why?' says the teacher. '*Sebab kepa saya pusing,*' Saleh replies. 'Because I have a headache,' translates the teacher. Each of these English Utterances is recorded in the manner of the earlier ones, the teacher trying to be sensitive to what size chunk each student can handle with confidence. The teacher then announces that they have five minutes left. During this time the students ask questions like why someone is studying English, what someone does for a living, and what someone's hobbies are. In this conversation, each student around the table records some English utterance on the tape.

After the conversation has ended, the teacher *sits* in the circle and asks the students in Indonesian how they feel about the experience. One student says that he does not remember any of the English he has just heard. The teacher accepts what he says and responds, 'You have a concern that you haven't learned any English.' The student says, 'Yes.' Another student says he, too, has not learned any English; he was just involved in the conversation. The teacher accepts this comment and replies, 'Your attention was on the conversation, not on the English.' Another student says that she does not mind the fact that she cannot remember any English; she has enjoyed the conversation. The teacher accepts her comment and reassures her and all the students that they will yet have an opportunity to learn the English words-that he does not expect them to remember the English phrases at this time. 'Would anyone else like to say anything?' the teacher asks. Since there is silence, the teacher continues, 'OK, then. Let's listen to your conversation. I will play the tape. Just listen to your voices in English.' The students listen. 'OK,' the teacher says. 'I am going to play the tape again and stop it at the end of each sentence. See if you can recall what you said, and say it again in Indonesian to be sure that everyone understands what was said. If you

can't recall your own sentence, we can all help out.' They have no trouble recalling what was said.

Next the teacher asks them to move their chairs into a semicircle and to watch as he writes the conversation on the blackboard. The teacher asks if anyone would like to operate the tape recorder and stop it at the end of each sentence. No one volunteers, so teacher operates it himself. The teacher then writes line by line, numbering each English sentence. One student asks if he can copy the sentences. The teacher asks him to stay focused on the words being written up at this point and reassures him that there will be time for copying later, if not in class session, then in the next.

The teacher writes all the English sentences. Before going back to put in the



Indonesian equivalents, he quietly underlines the first English word and then pauses. He asks the students to give the Indonesian equivalents. Since no one volunteers the meaning, after a few seconds he writes the literal Indonesian translation. He continues this way until all the sentences are translated, leaving out any unnecessary repetition.

Next, the teacher tells the students to sit back and relax as he reads the transcript of the English conversation. He reads it three times, varying the student task each time. The first time, students just listen. The next time they close their eyes and listen. The last time they silently mouth the words as the teacher reads the conversation.

For the next activity, the 'Human Computer,' the students are told in a warm manner, 'For the next five to ten minutes I am going to turn into a "human computer" for you. You may use me to practice the pronunciation of any English word or phrase or entire sentence on the transcript. Raise your hand and I'll come behind you. Then you say either the sentence number or the word in English or Indonesian you want to practice. As the computer I am programmed to give back only correct English, so you will have to listen carefully to see if what you say

matches what I am saying. You may repeat the word, phrase, or sentence as many times as you want. I will stop only when you stop. You control me you turn the computer on and off.'

A student raises his hand and says, 'Thank you.' He has trouble with the sound at the beginning of 'thank.' The teacher repeats the phrase after him and the student says it again. The teacher repeats it. Three more times the student starts the computer by saying, 'Thank you.' After the teacher has said it for the third time, the student stops, which in turn stops the computer.

Another student raises his hand and says, 'What do you do?' a question from the transcript. Again the teacher moves behind the student and repeats the question the student has chosen to practice. The student works on this question several times just as the first student did. Several others practice saying some part of the transcript in a similar manner.

The teacher then asks the students to work in groups of three to create new sentences based upon the words and phrases of the transcript. Each group writes its sentences down. The teacher walks from group to group to help. The first group writes the sentence 'Adik not work in a bank.' The teacher gives the correct sentence to the group: 'Adik does not work in a bank.' The second group writes 'What is my name?' 'OK,' says the teacher. After the teacher finishes helping the group, each group reads its sentences to the class.

The teacher replays the tape two times more while the students listen.

Finally, the teacher tells the class they have ten minutes left in the session. He asks them to talk about the experience they have had that evening, their English, and/or their learning process. As students respond, the teacher listens carefully and reflects back to the students in such a way that each feels he or she has been understood. Most of the students are positive about the experience, one student saying that it is the first time she has felt so comfortable in a beginning language class. 'I now think I can learn English,' she says.

For the next two classes the teacher decides to have the students continue to work with the conversation they created. Some of the activities are as follows:

1. The teacher selects the verb 'be' from the transcript, and together he and the students conjugate it for person and number in the present tense. They do the same for the verb 'do' and for the regular verb 'work.'
2. The students work in small groups to make sentences with the new forms. They share the sentences they have created with the rest of the class.
3. Students take turns reading the transcript, one student reading the English and another reading the Indonesian. They have an opportunity to work on their English pronunciation again as well.

4. The teacher puts a picture of a person on the blackboard and the students ask questions of that person as if they have just met him.
5. The students reconstruct the conversation they have created.
6. They create a new dialog using words they have learned to say during their conversation.

When they finish these activities, the class has another conversation, records it, and uses the new transcript as the basis for subsequent activities.

TOTAL PHYSICAL RESPONSE

Experience

We follow the teacher as she enters the room and we take a seat in the back of the room. It is the first class of the year so after the teacher takes attendance, she introduces the method they will use to study English. She explains in Swedish, 'You will be studying English in a way that is similar to the way you learned Swedish. You will not speak at first. Rather, you will just listen to do as I do. I will give you a command to do something in English and you will do the actions along with me. I will need four volunteers to help me with the lesson.'

Hands go up and the teacher calls on four students to come to the front of the room and sit with her in chairs that are lined up facing the other students. She tells the other students to listen and to watch.

In English the teacher says, 'Stand up.' As she says it, she stands up and she signals for the four volunteers to rise with her. They all stand up. 'Sit down,' she says and they all sit. The teacher and the students stand up and sit down together several times according to the teacher's command; the students say nothing. The next time that they stand up together, the teacher issues a new command, 'Turn around.' The students follow the teacher's example and turn so that they are facing their chairs. 'Turn around,' the teacher says again and this time they turn to face the other students as before. 'Sit down. Stand up. Turn around. Sit down.' She says, 'Walk,' and they all begin walking towards the front row of the students' seats.

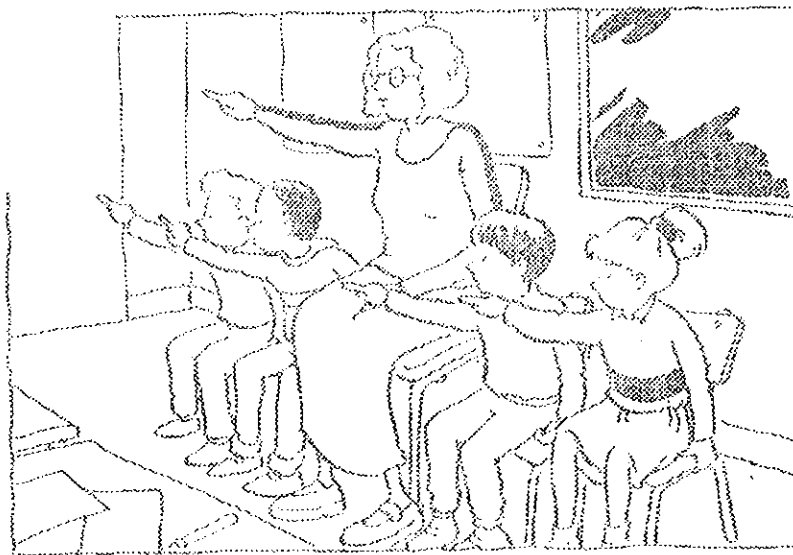
'Stop. Jump. Stop. Turn around. Walk. Stop. Jump. Stop. Turn around. Sit down.' The teacher gives the commands and they all perform the actions together. The teacher gives these commands again, changing their order and saying them quite quickly. 'Stand up. Jump. Sit down. Stand up. Turn around. Jump. Stop. Turn around. Walk. Stop. Turn around. Walk. Jump. Turn around.

Sit down.'

Once again the teacher gives the commands; this time, however, she remains seated. The four volunteers respond to her commands. 'Stand up. Sit down. Walk. Stop. Jump. Turn around. Turn around. Walk. Turn around. Sit down.' The students respond perfectly. Next, the teacher signals that she would like one of the volunteers to follow her commands alone. One student raises his hand and performs the actions the teacher commands.

Finally, the teacher approaches the other students who have been sitting observing her and their four classmates. 'Stand up,' she says and the class responds. 'Sit down. Stand up. Jump. Stop. Sit down. Stand up. Turn around. Turn around. Jump. Sit down.' Even though they have not done the actions before, the students are able to perform according to the teacher's commands.

The teacher is satisfied that the class has mastered these six commands. She begins to introduce some new ones. 'Point to the door,' she orders. She extends her right arm and right index finger in the direction of the door at the side of the classroom. The volunteers point with her. 'Point to the desk.' She points to her own big teacher's desk at the front of the room. 'Point to the chair.' She points to the chair behind her desk and the students follow. 'Stand up.' The students stand up. 'Point to the door.' The students



point. 'Walk to the door.' They walk together. 'Touch the door.' The students touch it with her. The teacher continues to command the students as follows: 'Point to the desk. Walk to the desk. Touch to the desk. Point to the door. Walk to the door. Touch the door. Point to the chair. Walk to the chair. Touch the chair.' She continues to perform the actions with the students, but changes the order of the commands. After practicing these new commands' with

the students several times, the teacher remains seated and the four volunteers carry out the commands by themselves. Only once do the students seem confused, at which point the teacher repeats the command and performs the action with them.

Next the teacher turns to the rest of the class and gives the following commands to the students sitting in the back row: 'Stand up. Sit down. Stand up. Point to the desk. Point to the door. Walk to the door. Walk to the chair. Touch the chair. Walk. Stop. Jump. Walk. Turn around. Sit down.' Although she varies the sequence of commands, the students do not seem to have any trouble following the order.

Next, the teacher turns to the four volunteers and says, 'Stand up. Jump to the desk.' The students have never heard this command before. They hesitate a second and then jump to the desk just as they have been told. Everyone laughs at this sight. 'Touch the desk. Sit on the desk.' Again, the teacher uses a novel command, one they have not practiced before. The teacher then issues two commands in the form of a pound sentence, 'Point to the door and walk to the door.' Again, the group performs as it has been commanded.

As the last step of the lesson, the teacher writes the new commands on the blackboard. Each time she writes a command, she acts it out. The students copy the sentences from the blackboard into the notebooks.

The class is over. No one except the teacher has spoken a word. However, a few weeks later when we walk by the room we hear a different voice. We stop to listen for a moment. One of the students is speaking. We hear her say, 'Raise your hands. Show me your hands. Close your eyes.

Put your hands behind you. Open your eyes. Shake hands with your neighbor. Raise your left foot.' We look in and see that the student is directing the other students and the teacher with these commands. They are not saying anything; they are just following the student's orders.

COMMUNICATIVE LANGUAGE TEACHING

Experience

The teacher greets the class and distributes a handout. There is writing on both sides. On one side is a copy of a sports column from a recent newspaper, in which the reporter discusses who he thinks will win the World Cup. The teacher asks the students to read it and then to underline the predictions the reporter has

made. He gives all instructions in the target language. When the students have finished, they read what they have underlined. The teacher writes the predictions on the blackboard. Then he and the students discuss which predictions the reporter feels more certain about and which predictions he feels less certain about.

Malaysia is very likely to win the World Cup this year. Italy can win if they play as well as they have lately. France probably will not be a contender again. England may have an outside chance.

Then he asks the students to look at the first sentence and to tell the class another way to express this same prediction. One student says, 'Malaysia probably will win the World Cup.' 'Yes,' says the teacher. 'Any others?' No one responds. The teacher offers, 'Malaysia is almost certain to win the World Cup.' 'What about the next?' he asks the class. One student replies, 'It is possible that Italy will win the World Cup.' Another student offers, 'There's a possibility that Italy will win the World Cup.' Each of the reporter's predictions is discussed in this manner. All the paraphrases the students suggest are evaluated by the teacher and the other students to make sure they convey the same degree of certainty as the reporter's original prediction.

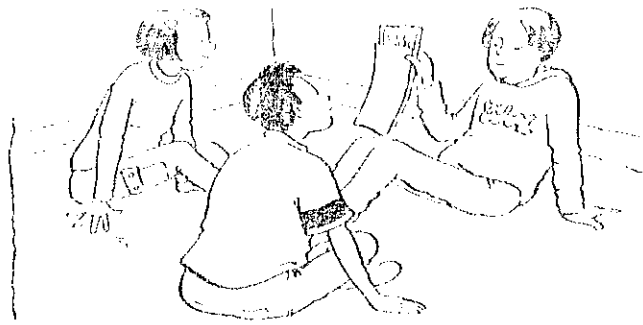
Next, the teacher asks the students to turn to the other side of the handout. On it are all the sentences of the article that they have been working on. They are, however, out of order. For example, the first two sentences on this side of the handout are:

England may have an outside chance.

In the final analysis, the winning team may simply be the one with the most experience.

The first sentence was in the middle of the original sports column. The second was the last sentence of the original column. The teacher tells the students to unscramble the sentences, to put them in their proper order by numbering them. When they finish, the students compare what they have done with the original on the other side of the handout.

The teacher next announces that the student will be playing a game.



He divides the class into small groups containing five people each. He hands each group a deck of thirteen cards. Each card has a picture of a piece of sports equipment. As the students identify the items, the teacher writes each name on the blackboard: basketball, soccer ball, volleyball, tennis racket, skis, ice skates, roller skates, football, baseball hat, golf clubs, bowling ball, badminton racket, and hockey stick.

The cards are shuffled and four of the students in a group are dealt three cards each, they do not show their cards to anyone else. The extra card is placed face down in the middle of the group. The fifth person in each group receives no cards. She is told that she should try to predict what it is that Dumduan (one of the students in the class) will be doing the following weekend. The fifth student is to make statements like, 'Dumduan may go skiing this weekend.' If one of the members of her group has a card showing skis, the group member would reply, for example, 'Duroduan can't go skiing because I have her skis.' If, on the other hand, no one has the picture of the skis, then the 'fifth student can make a strong statement about the likelihood of Dumduan going skiing. She can say, for example, 'Dumduan will go skiing.' She can check her prediction by turning over the card that was placed face down. If it is the picture of the skis, then she knows she is correct.

The students seem to really enjoy playing the game. They take turns so that each person has a chance to make the predictions about how a classmate will spend her or his time.

For the next activity, the teacher reads a number of predictions like the following:

In 2008, Quebec will vote to remain part of Canada. ,

By 2020, solar energy will replace the world's reliance on fossil fuels. .

By 2050, people will be living on the moon.

The students are told to make statements, about how probable they think the predictions are and why they believe so. They are also asked how they feel about the prediction. In discussing one of the predictions; a student says he does not think that it is *like* that a world government will be in place by the twenty-second century. The teacher and students ignore his error and the discussion continues.

Next, the teacher has the students divide into groups of three. Since there are twenty students, there are six groups of three students and one group of two. One member of each group is given a picture strip story." There are six pictures in a row on a piece of paper, but no words. The pictures tell a story. The student with the story shows the first picture to the others of his group, while covering the remaining five pictures.

The other students try to predict what they think will happen in the second picture. The first student tells them whether they are correct or not. He then shows them the second picture and asks them to predict what the third picture will look like. After the entire series of pictures has been shown, the group gets a new strip story and they change roles, giving the first student an opportunity to work with a partner in making predictions.

For the final activity of the class, the students are told that will do a role play. The teacher tells them that they are to be divided into groups of four. They are to imagine that they are all employees of the same company. One of them is the others' boss. They are having a meeting to discuss what will possibly occur as a result of their company merging with another company. Before they begin, they discuss some possibilities together. "They decide that they can talk about topics such as whether or not some of the people in their company will lose their jobs, whether or not they will have to move, whether or not certain policies will change, whether or not they will earn more money. 'Remember,' reminds the teacher, 'that one of you in each group is the boss. You should think about this relationship if, for example, he or she makes a prediction that you don't agree with.'

For fifteen minutes the students perform their role play. The teacher moves from group to group to answer questions and offer any advice on what the groups can discuss. After it's over, the students have an opportunity to pose any questions. In this way, they elicit some relevant vocabulary words. They then discuss what language forms are appropriate in dealing with one's boss. 'For example,' the teacher explains, 'what if you know that your boss doesn't think that the vacation policy will change, but you think it will. How will you state your prediction? You are more likely to say something like 'I think the vacation policy might change,' than "The vacation policy will change.'

'What if, however,' the teacher says, 'it is your colleague with whom you disagree and you are certain that you are right. How will you express your prediction then?' One student offers, 'I know that the vacation policy will change.' Another student says, 'I am sure that the vacation policy will change.' A third student says simply, 'The vacation policy will change.'

The class is almost over. The teacher uses the last few minutes to give the homework assignment. The students are to listen to the debate between two political candidates on the radio or watch it on television that night. They

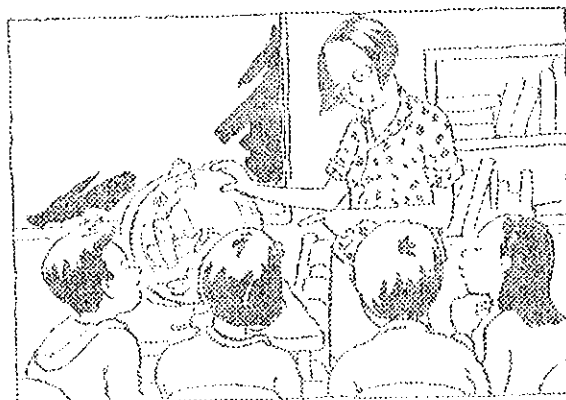
night. They are then to write (in English) their prediction of who they think will win the election and why they think so. They will read these to their classmates at the start of the next class.

CONTENT-BASED INSTRUCTION

Experience

Let us step into the classroom, where a sixth grade class in an international school in Taipei is studying both geography and English through content-based instruction. Most of the students are Chinese speakers, but there are several native speakers of Japanese and a few Korean. The teacher asks the students in English what a globe is. A few call out 'world.' Others make a circle with their armls. Others are silent. The teacher then reaches under her desk and takes out a globe. She puts the globe on her desks the students what they know about it.

They call out answers enthusiastically as she records their answers on



the blackboard. When they have trouble explaining a concept, the teacher supplies the missing language. Next, she distributes a handout that she has prepared based on a video, 'Understanding Globes.' The top section on the handout is entitled *Some vocabulary to know*. Listed are some key geographical terms used in the video. The teacher asks the students to listen as she reads the ten words: *degree, distance, equator, globe, hemisphere, imaginary, latitude, longitude, model, parallel*.

Below this list is a modified cloze passage. The teacher tells the students to read the passage. They should fill in the blanks in the passage with the new vocabulary where they are able to do so. After they are finished, she

shows them the video. As they watch the video, they fill in the remaining blanks with certain of the vocabulary words that the teacher has read aloud. The passage begins:

A _____ is a three-dimensional _____ of the earth. Points of interest are located on a globe by using a system of _____ lines. For instance, the equator is an imaginary line that divides the earth in half. Lines that are parallel to the equator are called lines of _____. Latitude is used to measure _____ on the earth north and south of the equator...

After the video is over, the students pair up to check their answer.

Next, the teachers calls attention to a particular verb pattern in the cloze passage: are located, are called, is used, etc. she tells students that these are example of the present passive, which they will be studying in this lesson and ones to come this week. She explains that the passive is used to defocus the agent or doer of an action. In fact, in descriptions of the sort that they have just read, the agent of the action is not mentioned at all.

The teacher then explains how latitude and longitude can be used to locate any place in the world. She gives them several examples. Then the students use latitude and longitude co-ordinates to locate cities in other countries. By stating 'This city is located at latitude 60° north and longitude 11° east,' the teacher integrates the present passive all and the content focus at the same time. Hands go up. She calls on one girl to come to the front of the room to find the city. She correctly points to Oslo, Norway on the globe. The teacher provides a number of other examples.

Later, the students play a guessing game. In small groups, they think of the names of five cities. They then locate the city on the globe and write clown the latitude and longitude coordinates. Later, they read the coordinates out loud and see if the other students can guess the name of the city. The first group says: 'This city is located at latitude 5° north and longitude 74° west.' After several misses by their classmates, group 4 gets the correct answer: Bogotá. Group 4 then give the others new co-ordinates: 'This city is located at 34° south latitude and 151° east longitude.' The answer: Sydney!

For homework, the students are given a map and a description of Australia. They have to read the description and label the major cities and points of interest on the map.

TASK-BASED INSTRUCTION

Experience

The following lesson is one that has been adapted and expanded from Prabhu (1987). It takes place in Southern India. The class consists of 40 ten-year-old children who are advanced beginners in English. As we enter the classroom, the teacher is speaking:

'We are going to do a lesson today on timetables, OK?'

The teacher draws the columns and rows of a class timetable on the blackboard. At the head of the first column, she writes 9:30-10:15. The students understand that the teacher has written the duration of the first class period of the day.

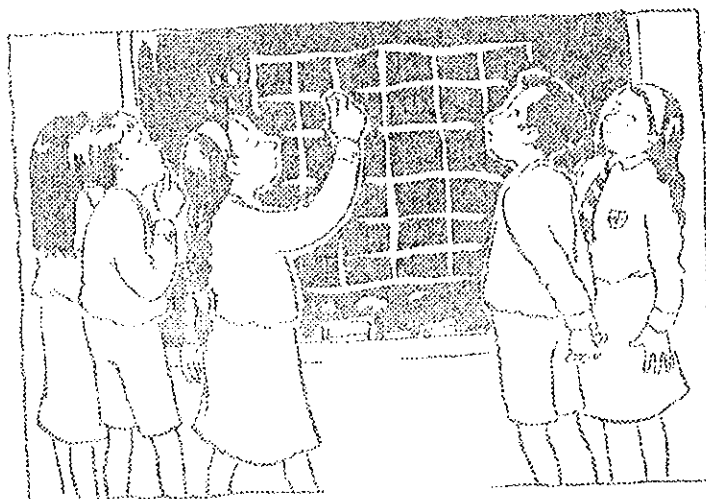
'What should write here?' asks the teacher, pointing to the head of the second column. The students respond, 'Ten fifteen.' And then 'Eleven o'clock,' as the teacher moves her finger across the top row. The teacher points in turn to the top of each column and the students chorus the time that each class period begins and ends.

Then the teacher asks: 'Who will write the names for the days of the week here?' Several students raise their hands. The teacher calls on one. 'Come,' she says. The student she has called on comes to the front of the room, takes the chalk, and writes the names of each weekday beside each row, Monday to Friday, correctly, as the rest of the class helps with the spelling.

'Is that correct?' the teacher asks. 'Correct!' the students chorus back.

'What, about Saturday? Do we have school on Saturday?' The students reply in unison, 'No... holiday.' The teacher responds, 'Holiday. Yes. Saturday's a holiday.'

Next the teacher divides the class into eight groups of five students. Each student receives a card with the schedule for one day of the week. The students' task is to complete the week's schedule by sharing the information on their cards with each other. There is much discussion as each group works to draw up a full schedule. As she moves about the room listening to the groups, the teacher reminds the class to speak in English. The first group that is finished comes to the blackboard and writes the schedule on the board.



After the students have checked their work, the teacher collects each group's timetable so she can read it and return it to them the next day. She checks their timetables mainly to see that the content is correct.

Next, still working in their groups, the students are told that they are to find a way to survey their classmates' preferences of their favorite school subjects. They must find out which are the three most popular subjects among class members. Each group is to discuss ways they might find out the information. They might design a questionnaire, for instance, or go around the room interviewing other students. After they have completed their survey, they have to summarize and report the results. They have to determine how to do this. For example, they may use percentages, a bar graph, a pie chart, or some other visual display. Once again, much interaction takes place. Students are busily talking about how they will gather the information they need to complete the task and later report their findings.

PARTICIPATORY APPROACH

Experience

Let us now see a lesson in which the participatory approach is being practiced. The students are recent immigrants to the United States from Central Europe. They are adults who work part-time during the day and study English at night. Although attendance fluctuates somewhat due to family and work demands placed on the students, tonight there are ten adults present as the class gets underway.

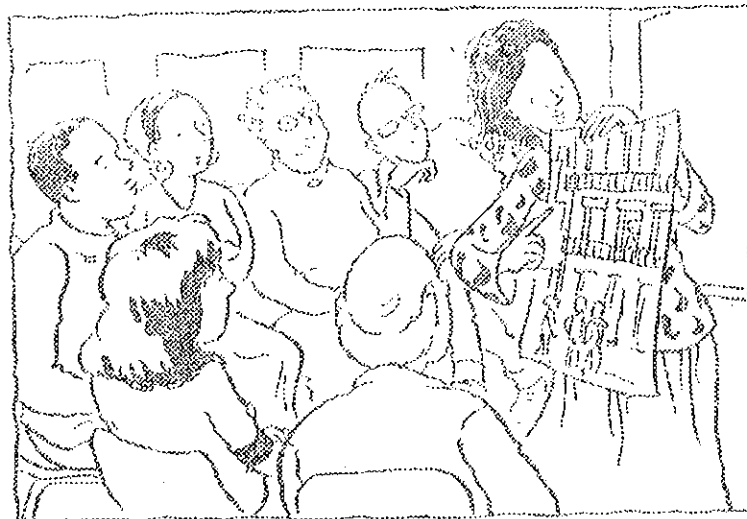
The teacher begins, 'Good evening everyone. How are you tonight?' The students return the greeting warmly and interact with the teacher and each

other, only interrupting to greet latecomers. They know from previous experience that this is a time to catch up on anything of significance that has happened in their lives since last week's class. One student discusses the fact that one of her children is struggling at school. He never wants to go to school. She does not know what the problem is, but she is worried. Much of this conversation takes place in halting English and gesture since the students are still of low-intermediate English proficiency. Another student discusses the problem she has been having with her landlord. She can never get enough heat to make herself comfortable. When she tries to communicate with the landlord, he tells her that it has always been that way. One bit of good news is that one of the students' brothers has just gotten word that he will be permitted entry into the United States soon and so will be able to join the rest of the family.

Having listened to the students and having taken note of their issues, the teacher continues, 'Last week, we were talking about why it is difficult for some of you to come to class regularly. Now, I know that most of you work during the day and you have your family to take care of in the evening. However, several of the women were speaking about not choosing to come to class a few times because of not wanting to be out alone in the city after dark. I would like us to look at this situation a little more in depth tonight.'

The teacher shows the students a picture. It is a drawing of an apartment building.

In one of the windows of the building, there is a woman looking out. On the street below are several young men standing around. The teacher tells the students that the woman has an English class starting in an hour that she does not want to miss. Then she begins a discussion.



'What do you see?' The students reply, 'a woman'. And one student adds, 'Men.' 'Who is the woman?' 'What is she doing?' the teacher queries.

The students decide that the woman is Lina, one of the women who expressed her fear of being out of the city by herself after dark. The teacher continues with the questions, 'Who are the men? What are they doing? Where are they?' The students reply as well as they can using the English they know.

Next the teacher asks the students to imagine how the people in the picture feel. 'How does the woman feel? Is she happy, sad, afraid? Why? How do the men feel? Do they like to stand in the street?' The students reply to these questions.

The teacher then pursues a line of questioning that attempts to get students to relate the problem to their own experience. 'Has this ever happened to you?' she asks. 'How did you feel? Did you leave the house?'

'In your country/culture are people alone much?' the teacher asks in an attempt to contextualize the problem. 'Do women walk in the streets alone?' Finally, to end this segment of the class, the teacher invites the students to discuss what they can do about this problem. She does this by posing a series of questions: 'What can Lina do about this? What do you think will happen if she does? What would you do about this?' and so forth.

Since one of the suggestions for a solution to Lina's problem was to have more street lighting installed in her neighborhood, the teacher asks the class if they would like to write a group letter to the mayor's office to request better lighting. The students think that this is a good idea, and they talk their notebooks. The teacher elicits content for the letter with the questions such as 'What's important in this letter? How do you want it to start? What do you want me to write? What comes next?' The teacher faithfully records the students' answers, making sure not to change their words. She reads the text aloud as she writes it and she invites students to read along. When they are through, the teacher asks them if they want to change anything, pointing to each word as it is read. When they are finished with their changes, each student reads one line. They do this several times with students reading different lines each time. The students next copy their group letter into their notebooks. Since they intend to actually send the letter out, they want to make sure that the English is good. She asks them to reread and edit the letter for homework.

They will read each other's letters next time and incorporate any necessary revisions in the group letter before sending it out. The class concludes by the students talking about what they liked in that evening's class and what they did not like. They also respond to the teacher's questions about what they have learned and what they want to learn in the future.

LEARNING STRATEGY TRAINING

Experience

Let us now see one model for such training. We enter into a secondary school in Japan. There are 32 students in the class at intermediate-level target language proficiency. Prior to the lesson, the teacher has read the students' learning journals and has interviewed the students. One of the problems that students have been complaining about is that their reading assignments are lengthy. There is a lot of new vocabulary in the readings and it takes a long time for them to look up the new words in the dictionary. Based on these comments, the teacher has decided to teach the strategy of advance organization.

He begins the class with a presentation. He tells students that they are going to work on a learning strategy called advanced organization. They will be working on improving their reading by learning to preview and to skim to get the gist of a reading passage. Learning this strategy will improve their comprehension and the speed at which they read, he explains. He begins by modeling. He uses the think-aloud technique, telling students what he is doing as he is modeling. He has distributed a reading passage. Let us listen in.

'What I do first is read the title. I try to figure out what the passage is about. I look at the subheadings and pictures, too, if there are any. I ask myself what I know about the topic and what questions I have. Next, I read the first paragraph. I don't read every word, however. I let my eyes skim it very quickly --just picking out what I think are the main ideas. I especially look at the content or meaning-bearing words-- usually the nouns and verbs.'

The teacher calls out the words that he considers key in the first paragraph. 'From doing these things, I know that this passage is about wild horses. I do not know very much about the topic, but from skimming the first paragraph, I have gotten the impression that the passage is about the challenges of catching and taming wild horses.'



'I'd like you to practice just this much now. I am going to hand out a new reading passage for you to practice on. When you get it, keep it face down. Don't read it yet. Does everyone have one? Good. Now remember, before you turn the paper over, you are going to be practicing the strategy that I have just introduced. Ready? Turn over the paper'. Take a look. Now

quickly turn it face down again. What do you think that this passage is about? Who can guess?

One student says he thinks that it is about whales. 'Why do you think so?' asks the teacher. The student says he has guessed from the title, 'which is 'Rescuing the World's Largest Mammal.' 'What do you know about whales?' the teacher asks the class. One student replies that there are many different kinds of whales. Another adds that they travel long distances. A third says that they are very intelligent. 'What do you think is meant by "rescuing"?' the teacher asks. No one knows so the teacher asks them to keep this question in mind as they read.

'Turn your page over again. Read through the first paragraph quickly. Do not read every word. Skip those you don't know the meaning of. Don't use your dictionaries.' The teacher gives the students two minutes to read the first paragraph.

He then asks, 'Who can tell us what the main idea of the passage is what is the gist?' A student replies that the passage is about certain types of whales being put on the endangered list. Another student immediately raises his hand. 'What does "endangered" mean?' he asks. The teacher encourages him to take a guess. 'Is there any part of the word "endangered" that you recognize? What do you think it might mean in the context of passage about whales?' The student pauses, thinks for a minute, and then says, 'The whales, they are disappearing?'

Yes, replies the teacher, 'scientists are concerned that whales will disappear if conditions do not improve. Good. Do you know what "rescuing" means now?'

The students nod. One volunteers 'saving.' 'OK,' says the teacher. 'Does anyone want to make a prediction about what the main idea is in the second paragraph?'

Several students venture that it may talk about the conditions that are not good for whales.

'That's a good guess,' says the teacher. 'Let's see if your predictions are correct. Skim the second paragraph now. This time, however, I am only going to give you one and a half minutes.'

The lesson proceeds like this until by the fourth paragraph, the students are given only a half a minute to skim for the main idea.

'Great. We are off to good beginning. We will practice more with this tomorrow.'

Next the students evaluate how they have done. Some feel distressed because they still feel that they need to understand every word. However, others are feeling better they realize that their reading assignments need not take as long as they have been taking. Some students discuss their implementation of the strategy and how they modified it. The teacher encourages them to share any innovations they made. All of the students feel

that they need a lot more practice with this new strategy.

'Yes,' responds the teacher, 'and you will begin tonight. For homework, I would like you to use your new strategy on something that you would like to read newspaper or magazine article, for example. Don't just begin by reading the first sentence. See what you can learn from reading the headline or title. See if there are any pictures with captions. Then when you do go to read, read the first paragraph first. When you come to a word you don't know, skip over it and continue. See what you can learn about the main idea of the article in this way. Then write about this experience in your learning journals. That's all for today.'

COOPERATIVE LEARNING

Experience

As the 24 fifth-grade ESL students in Alexandria, Virginia, USA settle down after, the teacher asks for attention and announces that the day's vocabulary lesson will be done in cooperative groups. Several students ask, 'Which groups, teacher?'

'We'll stay in the same groups of six that you have been in so far this week,' he replies. 'I will give each group a different part of a story. There are four parts. Your group's job is to read the part of a story that I will give you and to discuss the meaning of any new vocabulary words. Use your dictionaries or ask me when you can't figure out the meaning of a word. In ten minutes, you will form new groups. Three of you will move to another group and three of you will stay where you are and others will join you. In each new group you will tell your part of the story. You will teach your new group the meanings of any vocabulary words that the group members don't know. Listen to their part of the story. Learn the meaning of the new vocabulary in it. Then we will change groups again and you will do the same thing. The third time you will return to your original group and tell the story from beginning to end. You will work together to learn the new vocabulary. After ten minutes of practice time, you will be asked to match each new vocabulary word with its definition on a worksheet that will give you. Your group will help you during the practice time. During the test you're each on your own. Your score will depend on your results as a group, since your five scores will be added together'.

The teacher then writes the criteria on the board as he explains them:

- 90-100 percent = No one in your group has to take the test again.
- 89 percent or less = Everyone in your group takes the test again.

'Everyone in the class will get an extra five minutes of recess tomorrow if the room score is 90 percent or better.' There is a buzz of excitement about that possibility.

One student asks, 'What social skills, teacher?' In response, the teacher says, 'Today you are all to practice encouraging others while your group works on learning the vocabulary words.' He then asks, 'What can encouraging others sound like?'

One student responds, 'Nice job!' Another says, 'Way to go!' 'Clapping and cheering,' offers a third.

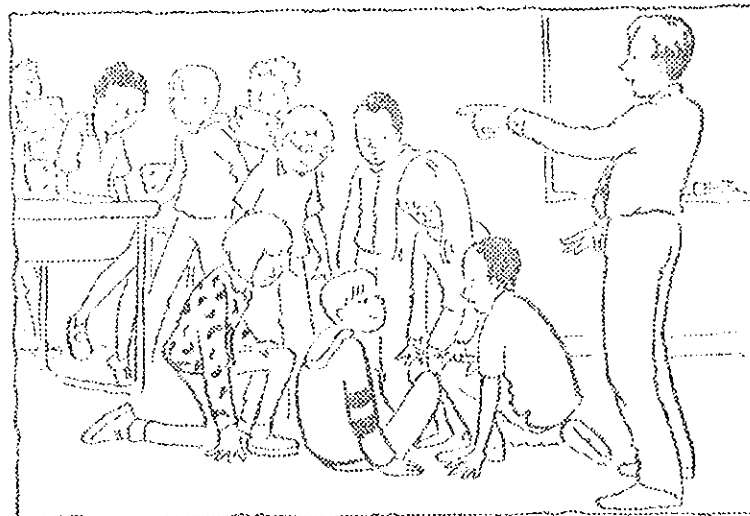
'Yes,' says the teacher. 'Now what can encouraging others look like?'

'A smile.'

'A nod.'

'A pat on the back.'

'All right. You've got the idea. Today I will observe each group. I will be looking for you to practice this social skill. Now, get into your groups.'



The teacher points out in which part of the room the groups are to sit. One group of students in a circle on the floor two put chairs around two desks, and one group sits at a table in the back of the room.

The teacher distributes handouts with a different part of the story to each group. He then moves from group to group spending two or three minutes with each one.

The students appear to be busy working in their groups; there is much talking. After ten minutes, the teacher tells the students to stop and for three students to leave their group and to join another group. After ten more

minutes they do this again. Then the students return to their original groups and work on putting the parts of the story together and teaching each other the new vocabulary. It is then time for the individual vocabulary test. After the test, the students correct their own work. Groups move back together to compare and combine scores. The students put their group's scores on each of their papers.

The teacher picks up each group's paper and quickly figures the room score. There is much cheering and applauding when he announces that there will be five minutes of extra recess for everyone. He then tells the groups to look at how they did on the social skill of encouraging others and to complete two statements, which he has written on the board while they were taking the vocabulary test:

Our group did best on encouraging others by _____, and _____ (three specific behaviors). Goal setting: The social skill we will practice more often tomorrow is _____.

He suggests that one of the students be the taskmaster to keep the group focused on the task of completing the statements, one be the recorder to write the group's answers, one be the timekeeper to keep track of the time, one be the checker to see that all of the work is done, and one be the reporter who will give the group report later. He tells them that they have ten minutes for the discussion.

The teacher circulates among the groups, but does not say anything. After ten minutes, he asks each group's reporter to share their group's responses. The teacher consults the notes that he has made during his observation and he offers his comments.

DIDACTIC SUGGESTIONS TO WORK VIDEO, DIALOGUES, TEXTS, SONG, ETC.

ASKING REAL QUESTIONS

Purpose	Grammar review (question forms), Listening, Speaking
Sequence type	Documentary, TV news programmer
Sequence length	3-5 minutes
Activity time	15-20 minutes

Preparation

Select a documentary sequence or news item which contains information about a subject of interest. News items introduced by an on-screen presenter are excellent (CNN or CBS News, for example).

In class

1. Ask for volunteers to say what they know about the subject treated in the sequence. Write their contributions on the board.
2. Tell the students that they probably have a lot of questions about the subject. Volunteers ask one or two questions.
3. The students work in groups of three or four and write down at least three other questions about the subject.
4. Tell the students that you are going to play a sequence in which some of their questions may be answered. The questions may be answered directly, by inference or no at all. Their task is to determine what answers, if any, are given to their questions.
5. Play the sequence

6. Volunteers read their group's questions to the class and report on answers provided by the video.
7. The remaining questions for which no answers have been provided can form a topic for project work of library research.

ASSEMBLE THE SCRIPT

Purpose	Listening, Speaking, Viewing comprehension, Written composition
Sequence type	Drama
Sequence length	30 seconds to 2 minutes
Activity time	30 minutes plus

Preparation

Select a sequence in which the dialogue provides several clues to the action, and the picture frequently suggests what is being said. You will need two rooms and an audiocassette recorder. Before class, record the soundtrack of the sequence onto an audiocassette.

In class

1. Divide the students into two teams and possibly into subgroups.
2. Tell the students that you are going to play a short sequence. Explain that one team will have the soundtrack only: they must imagine the pictures. The other team will have the video without sound: they must write the dialogue script. If necessary, give a very brief hint about the subject-matter of the sequence, the names of characters, etc.
3. Team 1 takes the audiocassette recorder to the other room~ they play the soundtrack and write down what they think the *situation* is, who the *characters* are, and *what happens* during the sequence.
4. Stay with Team 2. Play the complete sequence with the sound turned down. Then play it shot by shot without sound, pausing to allow the team to write the dialogue.
5. Bring Team 1 back into the classroom. Divide the students into pairs with one member from Team 1 working with one member from Team 2.
6. Each pair takes a piece of paper with a line down the middle. They must now write the script (short description on the left of the line, dialogue on the right). For example:

Man walks into the room.

MAN:

Woman is sitting there.

Hello, Darling, I'm home

Go round checking the script

7. Several pairs read their scripts to the class.
8. Play the sequence again as a check.

ANALYZING COMMERCIALS

Purpose	Discussion, Listening, Note-taking
Sequence type	TV commercial
Sequence length	30-60 seconds
Activity time	30 minutes

Preparation

Select one or more commercials which provide enough relevant information and discussion points for this activity.

In class

1. Tribute the chart. Go over it with the students to make sure they understand the kind of information required.
2. Tell the students that you are going to play a TV commercial. Their task is to complete the chart with information from the commercial.
3. Play the commercial, several times if necessary.
4. Students work individually to complete the chart.
5. As they finish, ask students to compare their answers with those of another student.
6. Play the commercial again. The students confirm or modify their answers.

Variation

If time is short, divide the class into groups. Each group looks for information to complete one section of the chart. At the end of the activity the groups compare notes.

Discussion

The students analyze two or three commercials in this way and then compare them

TV commercial information sheet

Product information:

Brand/company

name _____

Product/service _____

About the product _____

About the seller _____

Consumer information:

About the buyer _____

About the user (may be the same as the buyer) _____

Other information (concerning changes the product will make in the life of the buyer/user) _____

Language used:

'Plus' words _____

'Minus' words _____

Action words _____

Made-up words _____

BIOGRAPHIES

Purpose	Written composition
Sequence type	Drama
Sequence length	5-10 minutes
Activity time	20-30 minutes

Preparation

Select a sequence featuring several characters in ways that will encourage speculation about the characters themselves, their origins, background, etc.

In class

1. Write the following questions on the board:

What is the character's full name?

Where was he or she born?

When was he or she born?

What were his or her parents (or family) like?

2. Tell the students the general nature of the sequence you are going to play. Their task is to choose one of the characters, and then write a brief, imaginary biography about him or her, using the questions above as a starting-point. They may include information from the sequence itself.
3. Play the sequence.
4. The students individually write the biographies within a set time limit.
5. When the time is up, the students work in small groups, taking turns to read their biographies to the group.
6. Play the sequence again, and look for further information which could confirm or modify the students' biographies.

BODY LANGUAGE

Purpose	Note-taking, Testing, Viewing comprehension
Sequence type	Documentary, Drama
Sequence length	30 seconds to 3 minutes
Activity time	20 minutes

Preparation

Select a sequence with social interaction in which the speakers' actions don't necessarily back up what they are saying (e.g. verbally they co-operate, but their actions show anxiety, lack of interest, etc.).

In class

1. Warm up by getting individual students to show socially acceptable gestures, facial expressions or postures. Other students must guess what they mean.
2. Write the following words on the board and explain them:

HANDS (gestures)

EYES (eye contact)

MOVEMENTS (posture movement)

FACE (happy unhappy serious cheerful! etc.)

3. Tell the students that you are going to play a sequence with several characters. Their task is to choose one character and list the things he or she does with hands, eyes, etc. Identify the characters so that the students can choose one before viewing the sequence.
4. Play the sequence. The students make notes.
5. Elicit information about characters' body language. Write it on the board.
6. Play the sequence again and pause at body language points. The students

Variations

Matching phrases to body language

In this variation, choose phrases to express each gesture, movement, etc (e.g. (a) I don't care, (b) I'm frightened). Make sure the students understand each phrase. Play the sequence without sound. Pause at each body language point. The students match a phrase to the body language. At the end, play the sequence with sound and vision. Discuss the students' interpretations of the body language.

Cross-cultural differences

Discuss differences between body language in the video and body language with similar meaning(s) in the students' own culture(s). Identify and discuss other significant body language variations between cultures.

CATCH THE CREDITS

Purpose	Reading, Viewing comprehension, written composition
Sequence type	Feature film
Sequence length	1-3 minutes
Activity time	5-10 minutes

Preparation

Select a sequence from a feature film which shows the opening title and film credits. Prepare a list of between five and ten questions about things written on the screen during the sequence (e.g. What is the title of the film? Who wrote it? Who directed it? Who produced it?). Make enough copies of the list to give one to each student (unless you are going to write it on the board).

In class

1. Distribute the list, or write it on the board.

2. Explain to the students that you are going to play the opening credits to a film. Their task is to write down the answers to the questions.
3. Play the sequence, more than once if necessary. Students note down their answers.
4. Students work in pairs, comparing their answers and writing sentences containing the information in the credits, e.g. '*Witness* was directed by Peter Weir'.
5. Play the sequence again, pairing after each answer is shown on the screen. Volunteers take turns reading their sentences to the class. Write the sentences on the board. Elicit necessary corrections in grammar and content from the class.

COLOR GAME

Purpose	Vocabulary development, Vocabulary review
Sequence type	Any
Sequence length	30 seconds to 1 minute

Preparation

Select a suitable sequence. It must include colors that can be identified and possibly talked about. Prepare identification tasks as suggested below.

In class

1. Divide the class into four groups.
2. Tell the students children that you are going to play a sequence which features several colors. Give each group an identification task such as, 'Tell me in English the first green thing you see.' 'Who is wearing a red hat?' 'Look for something red and something blue.' Some groups will have the same tasks as others.
3. Play the sequence.
4. Each group decides on the answer to their task. If necessary they consult you or a dictionary.
5. Elicit responses from the groups.
6. Play the sequence again and check.

DESIGN A MUSIC VIDEO

Purpose	Discussion, Reading, Written composition
Sequence type	Music video
Sequence length	3-5 minutes
Activity time	40-50 minutes

Preparation

Select a music video, preferably one which is unlikely to be familiar to the students. Ideally you should have both the music video and an audiocassette of the song. Duplicate copies of the lyrics and the next questionnaire.

In class

1. Distribute the lyrics. The students discuss the mood and meaning of the song.
2. Distribute the questionnaire. Tell the students that they are going to hear the song without seeing any pictures. Their task is to listen to the song and then discuss the questions.
3. Play the audiocassette or the soundtrack of the music video. (Cover the monitor with a cloth, a coat or a large piece of paper.)
4. The students work in groups of three or four, discussing the questions in Part A of the questionnaire.
5. Groups make up a video treatment for the song (Part B of the questionnaire.)
6. Groups report their ideas for what a video for the song would look like.
7. Play the music video, this time *showing the pictures*.
8. Lead a whole class discussion of the following questions: Is the video what they expected? Did anything in the pictures surprise them? Do the pictures add to their understanding of the song? Which do they prefer: listening to the song only, or watching the music video?
9. Play the video again, pausing if necessary to extend or clarify points which have arisen in the previous discussion.

Questionnaire: design a music video

Part A: reaction to the song

After listening to the song, discuss the following questions with the members of your group

- What's your reaction to the song? Do you like it? Why or why not?
- How do you feel when you listen to it?
- Do you think the music fits the words? Why or why not? What's your opinion of the singer's voice?
- What do you think about the instruments used and how they are played?

Part B: ideas for a video

Together with the people in your group, discuss your ideas for a video based on this song

- What would your video look like?

ADJECTIVE MATCH

Purpose	Speaking, Vocabulary development
Sequence type	Drama
Sequence length	1-3 minutes
Activity time	15-20 minutes

Preparation

Select a sequence featuring three to five characters with different personality types. Prepare a list of 15-20 adjectives describing character traits people can have (e.g. cheerful, gloomy, helpful, selfish, friendly, unfriendly, trusting suspicious, naive, sophisticated, etc.).

In class

1. Distribute the list and pre-teach any new words
2. Tell the students that you are going to play a sequence in which each of the characters could be described by at least one of the adjectives on the list. Their task is to match up each character with one or more of the adjectives.
3. Play the sequence

4. The students work in groups of three or four, discussing what the characters do and say during the sequence and matching up each character with at least one of the adjectives.
5. After the group discussions, individual volunteers choose one of the adjectives and tell the class which character they think it describes. They then give an example of behavior demonstrating the meaning of the adjective.

DIALOGUE CARDS

Purpose	Listening, Reading, Testing, Viewing comprehension
Sequence type	Drama
Sequence length	1-2 minutes
Activity time	5-10 minutes

Preparation

Select a sequence with clear, simple dialogue. Write each line of the dialogue on a separate index card with the relevant character indicated or named. Make enough cards to give one set of the complete dialogue to each group of three or four students in your class.

In class

1. Group the students and distribute one set of cards to each group.
2. Tell the students that you are going to play a sequence in which the lines on the cards are spoken. Their task is to watch the sequence without referring to the cards and then put the cards in the order in which they occur in the dialogue.
3. Play the sequence.
4. Groups put the cards in order.
5. Play the sequence again, pausing occasionally if necessary. The students check their answers.
6. Groups practice reading the dialogue aloud.
7. Play the sequence again for reinforcement.

DIALOGUE DIFFERENCES

Purpose	Discussion, Reading, Testing, Viewing comprehension
Sequence type	Drama
Sequence length	1-2 minutes
Activity time	10-15 minutes

Preparation

Select a sequence in which register is important and distinctive. Prepare a transcript of the video dialogue, along with another dialogue having the same subject matter but exhibiting differences in register (e.g. Dialogue 1 - informal; Dialogue 2 - formal). Make enough copies of the two dialogues for all the students.

In class

1. Distribute the dialogues.
2. Tell the students that you are going to play a sequence without sound. Their task is to watch the sequence and then select the dialogue which corresponds to it.
3. Play the sequence with the sound *turned down*.
4. The students work in pairs, deciding together which dialogue is more appropriate for the sequence.
5. Play the sequence with the sound *turned up*. The students check their answers.
6. (Optional) Use the activity as a starting-point for more intensive work on register.

DIALOGUE FILL-INS

Purpose	Listening, Speaking, Testing, Written composition
Sequence type	Drama
Sequence length	Sufficient for 10-15 lines of dialogue
Activity time	20--30 minutes

Preparation

Select a sequence with 10-15 lines of dialogue, featuring two main characters. Prepare and duplicate a transcript of the dialogue, omitting the lines of one of the characters, as on page 53. There should be only one copy for each student.

In class

1. Distribute the transcript. Tell the students that you are going to play a video version of the full dialogue. Their task is to fill in the missing lines *before* viewing the sequence
2. Have the students work in pairs, filling in the lines and practicing the dialogues they have created.
3. When all the students have completed the dialogue, volunteer pairs perform their dialogues for the class. Encourage them to 'read and look up' when performing, i.e. they should say their lines while looking directly at their partners. In this way their performances will be more realistic.
4. Play the sequence.. The students compare their dialogues with the video original. Replay if necessary.

Dialogue fill-in

(from *It's a Wonderful Life*)

MRS BAILEY: Can you give me one good reason why you shouldn't call on Mary?

GEORGE:

MRS BAILEY: Hmmm?

GEORGE:

MRS BAILEY: Well, she's not crazy about him.

GEORGE:

MRS BAILEY: No.

GEORGE:

MRS BAILEY: Well, I've got eyes, haven't I? Why she lights up like a firefly when ever you're around.

GEORGE:

MRS BAILEY: And besides, Sam Wainwright's away in New York, and you're here in Bedford Falls.

GEORGE:

MRS BAILEY: I don't know about war.

FIND THE IDEA

Purpose	Discussion, Viewing comprehension
Sequence type	Music video
Sequence length	3 minutes
Activity time	30 minutes or more

Preparation

Select a music video with interesting or unusual images, or one inspired or influenced by other art or cultural objects. Obtain reproductions, film stills, magazines or books which illustrate the influences or the originals of the images in the video. (E.g. Hourglass, by the group Squeeze, was inspired by paintings by Dali and Magritte.) Decide how much pre-viewing explanation the students will need.

In class

1. Tell the students that you are going to show them a music video. Their task is to work out where its influence or inspiration came from.
2. Play the video.
3. The students discuss the influence or inspiration for the video.
4. Show the realia you have prepared.
5. The students discuss the realia and say how these relate to the video. Replay parts of the video as necessary to aid discussion.
6. The students discuss: Was the inspiration appropriate for the song? Could it have been done better?
7. Play the video a final time.

IN CHARACTER

Purpose	Note-taking, Speaking, Written composition
Sequence type	Drama
Sequence length	2-5 minutes
Activity time	15-20 minutes

Preparation

Select a sequence with a strong story-line involving at least two characters.

In class

1. Tell the students that you are going to play a sequence twice. Their task is to write a first-person, past-tense summary of what happens from the point of view of one of the characters. During the first viewing they simply watch and get a general idea of what happens. During the second viewing they may take brief notes on the action and dialogue. They should choose their character before the second viewing.

2. Play the video sequence twice. If necessary, pause occasionally during the second viewing to allow the students to take notes.
3. The students work individually, writing their summaries in the past tense. To get them started, give an example on the board, e.g.:
The train stopped and my brother Harry got off. I ran to him and we embraced.
4. When students have finished writing, ask them to work in small groups, taking turns to read their summaries to the rest of their group.
5. Play the sequence again for the students to check the accuracy and appropriateness of their summaries.

IN THE MOOD

Purpose	Discussion, Viewing comprehension, Vocabulary
development	
Sequence type	Drama
Sequence length	1-3 minutes
Activity time	15-20 minutes

Preparation

Select a sequence with two or three characters whose dialogue and behavior display different moods.

In class

1. Write a list of five or seven adjectives describing different moods on the board, e.g.:

interested	happy	bored	frightened
uninterested	sad	angry	indifferent

Make sure that the students understand the words listed and that you have included the moods displayed by the characters.
2. Tell the students that you are going to play a drama sequence in which each of the characters is in a particular mood indicated by one of the words on the board. Their first task is to identify the mood of one character. Describe the character concerned.
3. Play the sequence.
4. Call on individual students and ask them to identify the mood displayed by the character (e.g. 'How does Charlie feel?').

5. Play the sequence again, this time pausing after each line spoken by the chosen character. Call on individual students to provide a line of dialogue indicating a different mood from that shown in the video (e.g. 'How would Charlie say that line if he were angry?').
6. Extend the activity to include the other characters and their particular moods, but always concentrate on one character at a time.

JUKE BOX JURY

Purpose	Discussion, Note-taking
Sequence type	Music video
Sequence length	3 minutes
Activity time	30 minutes

Preparation

Select a music video which is likely to arouse discussion, and about which students are likely to hold differing opinions.

In class

1. Write the following chart on the board:
Juke Box Jury Chart (score out of 10 points)
| Tune | Lyrics | Performance | Presentation
2. Tell the students that you are going to play a music video. Their task is to judge it and award points according to the chart.
3. Play the video twice, allowing the students time to make notes between the two viewings.
4. Divide the class into three groups. Each group discusses the video and appoints a spokesperson.
5. Each spokesperson gives his or her group's scores under the various headings of the chart. The group's scores are compared and discussed.
6. Play the video again.
7. A final class vote is taken. If the video is new, will the song and/or the video be a hit or not? If it is not new, was its success or failure deserved?

LISTEN AND SAY

Purpose	Listening, Pronunciation
Sequence type	Drama
Sequence length	1-2 minutes
Activity time	5-10 minutes

Preparation

Select a sequence with fairly simple dialogue and no overlapping speeches.

In class

1. Tell the students that you are going to play a sequence twice. During the first viewing their task is simply to follow the story. Explain that during the second viewing you will stop the video from time to time so that they can repeat the line just spoken.
2. Play the sequence without stopping.
3. Play the sequence again, pausing to single out lines for choral repetition. Encourage the students to use the same intonation as the character.

READ AND SAY

Purpose	Listening, Reading, Speaking
Sequence type	Drama
Sequence length	1-3 minutes
Activity time	10-20 minutes

Preparation

Select a short sequence with simple dialogue as many characters as possible. Prepare a transcript of the dialogue and make a copy for each student.

In class

1. Distribute the transcript.
2. Divide the class into groups. Assign a character to each group.

3. Tell the students that you are going to play the sequence in which the dialogue occurs. Their task is to listen to how the dialogue is spoken, and later take the part of the character they have been assigned.
4. Play the sequence two or three times.
5. The students read the dialogue in chorus, with the various groups reading the parts they have been assigned.
6. After two or three readings, the groups switch characters and read the newly assigned parts. Play the sequence as many times as necessary to help the students' performance.

RECONSTRUCTION

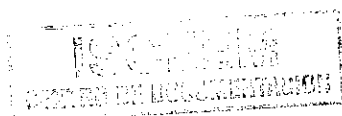
Purpose	Discussion, Note-taking, Reading, Speaking, Viewing comprehension
Sequence type	Drama
Sequence length	1-2 minutes
Activity time	15-20 minutes

Preparation

Select a sequence with a clear, visual narrative line. Sequences from silent films work particularly well.

In class

1. Explain to the students that you are going to play a sequence in which a particular incident (e.g. a robbery) takes place. Their task is to observe details, and then describe what they have seen in chronological order, listing as many details as possible.
2. Play the sequence.
3. The students work in groups of three or four, discussing what they have seen and preparing a list of events in the correct order.
4. A volunteer from each group reads its list the class.
5. The class vote on which list was the most accurate and detailed.
6. Play the sequence again. Pause from time to time to allow volunteers to report on what they have just observed happening on the screen.



ROLEPLAY

Purpose	Listening, Speaking
Sequence type	Drama
Sequence length	1-3 minutes
Activity time	20-30 minutes

Preparation

Select a sequence with two or more characters and clear dialogue.

In class

1. Tell the students that you are going to play a sequence twice. Their task is to study the situation in the video, and then roleplay the same situation using whatever words or other means they wish.
2. Play the sequence twice
3. Divide the class into groups composed of the same number of students as there are characters in the sequence. Allow the groups 5 minutes or so to rehearse role-playing the situation in the video.
4. The groups take turns performing the situation for the class, using their own words, actions and gestures.
5. Play the sequence again, and compare it with the role-plays.

SCENE STUDY

Purpose	Reading, Speaking
Sequence type	Drama
Sequence length	1-2 minutes
Activity time	30-45 minutes

Preparation

Select a sequence with two speaking roles. If possible, allow for the variation below. Prepare a transcript of the dialogue and also a one-sentence description of the situation (e.g. There is a meeting between a man and a woman who have not seen each other for 20 years). Make a copy for each student.

1. Distribute the transcript.
2. Tell the students that you are going to play a video version of the transcript. Before this, however, they must read the transcript, think about the characters' intentions and feelings, choose one of the roles, and then rehearse the dialogue with a partner as they think it might be played in the video.
3. While the students are rehearsing, circulate among them, answering questions and providing help as needed.
4. Pairs take turns giving their dramatic interpretations of the scene for the class.
5. Play the sequence. Students look out for similarities and differences between their own interpretations and the video version.

SOUND ONLY

Purpose	Listening, Speaking
Sequence type	Drama, Documentary
Sequence length	30 seconds to 2 minutes
Activity time	15 minutes

Preparation

Select a sequence with a sound-track suitable for the activity described below. Prepare a list of three to five questions about the sequence (e.g. Where does the scene take place? How many characters are in it? How are they dressed? What are their ages? What is their relationship? What are they doing?).

In class

1. Distribute copies of the list, or write it on the board.
2. Tell the students that they are going to hear the sound-track of a sequence without seeing the pictures. Their task is to listen to the words, sound effects, music, etc., and predict what they will see in the pictures.
3. Play the sequence with sound only. (Cover the monitor screen with a cloth, a coat or a large piece of paper.)
4. The students work in groups of three or four, discussing the questions and giving reasons for their answers.
5. Play the sequence again, this time with sound and vision.

6. Groups discuss the questions again, taking into consideration the new information they have from the pictures.
7. Play the sequence again for reinforcement.

WORDS IN THE NEWS

Purpose	Listening, Vocabulary review
Sequence type	TV news programme
Sequence length	4-5 Minutes
Activity time	30 minutes

Preparation

Select a typical news summary with predictable items or stories (e. g. weather, sports, etc.)

In class

1. Tell the students that you are going to play a typical TV summary of national or international news. Their task is to predict what kinds of news items are likely to be featured and the vocabulary that will be in connection with each.
2. Have the students work in pairs, preparing a list of predicted item vocabulary.
3. Volunteers read examples of items and vocabulary from their lists. As the items are read, write them on the board.
4. Play the news summary.
5. Check the lists on the board against the items and vocabulary which occurred in the summary.
6. Play the summary again, pausing or stopping after each news item to ask questions about the item and the vocabulary used.

WHERE AND WHEN?

Purpose	Discussion, Viewing comprehension
Sequence type	Documentary, Drama
Sequence length	30-60 seconds

Activity time

10-15 minutes

Preparation

Select a sequence which rapidly provides visual or verbal clues to the place and time of the scene or events portrayed, without actually mentioning or showing place names or dates.

In class

1. Explain to the students that you are going to play a very short sequence in which several clues are given to the place and time period of the scene or situation. Their task is to decide where and when the scene takes place (e.g. at a railway station in a small town in the early 1900s).
2. Play the sequence.
3. The students work in groups of three or four and decide together where and when the scene takes place. Tell them to discuss the relevant details they have observed and to give reasons for their answers.
4. One student from each group reports to the class on the details observed and the group's decision as to the place and time of the scene.
5. Play the sequence again.
6. The class vote on which group's account was the most accurate

WHO'S WHO?

Purpose	Listening, Note-taking, Speaking, Viewing comprehension
Sequence type	Drama, Music video
Sequence length	3-5 minutes
Activity time	15-20 minutes

Preparation

Select a sequence with at least five characters. Prepare a list of the names characters appearing in the sequence.

In class

1. Write the names on the board.

2. Tell the students that you are going to play a sequence in which the characters appear. Their task is to decide who is who. They may identify a character by providing a physical description (e.g. 'Anna is the tall woman the red dress') or by stating how the character is related to another character (e.g. 'Helen is Susan's mother'). The students may take brief notes characters as they watch. .
3. Play the sequence.
4. The students work individually and write a sentence about each character based on information in the sequence.
5. Play the sequence again, pausing at times if necessary. This time the S' check the information in their sentences.
6. The students work in pairs, comparing their sentences

WHAT'S THE PRODUCT?

Purpose	Discussion, Viewing comprehension
Sequence type	Sequence length
TV commercial	30-60 seconds
Activity time	5-10 minutes

Preparation

Select a TV commercial which does not give the identity of the product or concerned until the end (or near the end).

In class

1. Tell the students that you are going to play part of a TV commercial sound. Their task is to decide on the product or service being advertised.
2. Play the commercial with the sound turned down, stopping just be identity of the product or service is revealed on the screen.
3. The students work in groups of three or four, working out what advertised and giving reasons for their particular choices.
4. Play the complete commercial with the sound turned up.
5. Volunteers from groups which guessed correctly tell the class how they able to know what was being advertised.

IN THE NEWS

Purpose	Listening, Note-taking, Speaking, Written composition
Sequence type	TV news programme
Sequence length	2-5 minutes
Activity time	15-20 minutes

Preparation

Select a sequence with several items about famous people. Decide how many times you will need to play the sequence to make the activity work with your class. Make copies of the chart opposite for all the students.

In class

1. Distribute the chart. Tell the students that you are going to play a TV news sequence containing a number of items about famous people. Their task is to listen to the ways different people are identified and referred to and then fill in the chart.
2. Write an example on the board, e.g.:

a. George Bush	He	President Bush
b. Mr. Bush	The President	The Commander-in-Chief
3. Play the sequence more than once if necessary.
4. The students work individually, filling in the chart.
5. Volunteers go to the board and each one writes the name of one person and the different ways he or she was referred to. The students check their answers.
6. Play the sequence again, pausing at the end of each item for a final check

VIDEO DICTATION

Purpose	Listening comprehension
Sequence type	Documentary
Sequence length	30-60 seconds
Activity time	10-15 minutes

Preparation

Select a short sequence with clear narration.

In class

1. Tell the students that you are going to play a short documentary sequence three times. Their task is to write down the exact words of the narrator or commentator, but they should not write anything during the first viewing. Explain that you will stop the video several times during the second viewing to give them time to write.
2. Play the sequence through without stopping. Then play it again, pausing after each sentence- to allow the students time to write. Finally, play the sequence a third time without stopping.
3. Pairs of students compare what they have written.
4. Student volunteers write sentences from the narration on the board.
5. Ask the class to make any necessary corrections in the sentences on the board.

Play the sequence again (e.g. to discuss the subject-matter), and play more of the documentary, if necessary, for other activities.

SPORTS WATCH

Purpose	Discussion, Listening, Note-taking, Written composition
Sequence type	TV sports- summary
Sequence length	2-5 minutes
Activity time	10-15 minutes

Preparation

Select a sequence containing enough detail to exploit the chart on page 106.
Duplicate the chart, with a copy for each student.

In class

1. Distribute the chart and make sure the students understand the type of information required to complete it.
2. Tell the students that you are going to play a TV sports summary. Their task is to complete the chart with information from the summary.
3. Play the sequence once (more times if necessary, depending on its complexity and on the language level of the students).
4. The students work individually, completing the chart.
5. When they have finished, the students compare each others' answers.
6. Play the sequence again, pausing from time to time as the students check their answers.

SYNONYM MATCH

Purpose	Vocabulary review, Vocabulary development, written composition
Sequence type	TV commercial
Sequence length	30-60 seconds
Activity time	5 minutes

Preparation

Select a commercial which depends on a few key words or expressions. Prepare a list of synonyms for key items occurring in the dialogue or commentary of the commercial, and make copies for all the students.

In class

1. Distribute the list of synonyms.
2. Tell the students that you are going to play a TV commercial in which a synonym for each word or expression on the list is used. Their task is to listen for the synonyms and match them with the items on the list.
3. Play the commercial as often as necessary.
4. The students match the items, then exchange and compare their answers.
5. Play the commercial again. Pause after each key word or expression is used. Ask for volunteers to say which synonym on the list goes with the word or expression just spoken.

TEAM TRIVIA QUIZ

Purpose	Discussion, Grammar review (question forms), Reading, Speaking, Viewing comprehension
Sequence type	Any
Sequence length	Up to 15 minutes
Activity time	Up to 30 minutes

Preparation

Select a sequence which includes a lot of details that can trigger the kind of questions referred to below.

In class

1. Divide the class into two teams.
2. Tell the students the general nature of the sequence you are going to play. The task of each team is to draw up a list of questions about visual details in the sequence. Give examples of the kind of questions you expect: e.g. 'What time did the church clock say?', 'What color was the man's shirt?', 'Was the woman wearing high heeled or flat shoes?', etc.
3. Play the sequence.
4. In pairs, each team writes down questions. Go round helping with vocabulary. Allow 5 minutes for this.
5. When the teams have drawn up their questions, the quiz begins. Each team asks the other team a question in turn. The team can specify which student must answer. Scoring is as follows:
 - 1 point per correct answer
 - 1 point per correct expression
 - 1 point deducted for asking a question twice

The team with the most points wins.

6. If necessary, replay parts of the sequence to confirm questions and answers. In any case, you should play the entire sequence again at some point.

Variations

Beginners

Set the questions and study them with the students before they watch the sequence.

Elementary and above

Prepare a list of 15-20 questions requiring the students to make specific observations about the sequence, e.g. 'What color dress does Jane wear to the party?', 'Who drops a pen?', etc. The students must find answers as they view. After viewing, the students, working in pairs, complete the quiz. Check to see who gets it all right on the first viewing.

Children: View quiz

Prepare a list of five or six questions which summaries the story of the video. In class, give the children the questions. Play the sequence, at first studying it for both content and language. After a second or third viewing, the children answer the questions. This is an excellent way of reviewing content.

VIDEO CATCH THE WORD

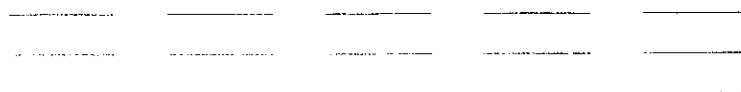
Purpose	Listening
Sequence type	Music video
Sequence length	30 seconds (longer if appropriate)
Activity time	30 minutes

Preparation

Select the chorus from a music video (or something similar from a cinema musical or a TV light entertainment show), preferably one which features the actual live performance.

In class

1. Divide the board up into rough word spaces like this:



2. Tell the students that you are going to play part of a music video. Their task to make out the words.
3. Play the chorus once without stopping.
4. The students must tell you what words they have heard and where they come (which line and the approximate place in the line). Write their words on the board, even if they are wrong. Do not expect to elicit all the words at this stage.
5. Play the chorus line by line until the students have given you a complete version.
6. The students read their version of the chorus. Is it correct? Is it consistent? If not, play the chorus again until everyone is satisfied.

WATCHERS AND LISTENERS

Purpose	Listening, Oral composition, Speaking
Sequence type	Drama
Sequence length	1-3 minutes
Activity time	30 minutes

Preparation

Select a drama sequence or comedy sketch with a clear story-line and a Sound track that doesn't tell the whole story.

In class

1. Divide the students into pairs. One in each pair is a listener who faces away from the screen. The other is a watcher who faces the screen.
2. Give the task. The watchers must tell the listeners the story after the sequence has been played.
3. Play the sequence.
4. The watchers have 3 minutes to tell the listeners what they saw.
5. Elicit the story from the listeners. They must tell you what they were told.
6. At the end, disagreement: 'Did you hear that?' 'What did you hear?'.
7. At the end, encourage one or two quieter listeners to sum up the story or the disagreements.
8. Replay the sequence. This time all the students watch. At the end the listeners and the watchers compare their earlier versions.

IN OTHER WORDS

Purpose	Grammar review, listening
Sequence type	Music Video
Sequence length	3-4 minutes
Activity time	20-30 minutes

Presentation

Select a music video with suitable examples of non-standard forms. Decide how much help the students will need to carry out the activity, depending on the language level and difficulty of the lyrics.

In class

1. Explain to the students that pop music lyrics often contain non-standard forms which may not be appropriate in more formal, written English. Write an example or two on the board (e.g. 'My man ain't took me nowhere', 'I'm gonna love you', etc.) and ask for volunteers to go to the board and write the equivalent in standard, written English.

2. Tell the students that you are going to play the music video twice. Their task during the first viewing is to watch and try to spot non-standard forms; without writing anything down. During and after the second viewing they are to write down the non-standard forms they hear.
3. Play the music video twice. If necessary, pause from time to time during the second viewing.
4. The students work in groups of three or four, comparing their notes and writing a Standard English equivalent of each non-standard form they heard.
5. Volunteers go to the board and each writes one non-standard item he or she heard, along with a standard English equivalent

STOP/START VIEWING

Purpose	Grammar presentation, Grammar review, speaking, Viewing comprehension, Vocabulary development, Vocabulary review
Sequence type	Any
Sequence length	30 seconds to 5 minutes
Activity time	10-30 minutes

Preparation

Most language teaching video, and much authentic video, can provide suitable sequences for this basic activity, which can be integrated with other tasks and activities. Identify the points of comprehension and language items you wish to focus on. Decide on the board presentation of selected language items.

In class

1. Tell the students what kind of sequence you are going to play, and give them an Active-viewing task and possibly a Sequencing task.
2. Play the sequence, pausing at selected points for comprehension and/or language focus. At each point elicit detailed comprehension of the situation. Then elicit or teach the chosen language item. Get students to repeat the item in chorus or individually.
3. At the end of the sequence, use the board to summaries the main points you wish the students to remember.

4. (Optional) The students do back-up textbook exercises or drills on the language points presented.
5. Play the sequence through for reinforcement. Possibly do a Cross-cultural comparison activity.
6. (Optional) Follow up with reading, writing, discussion or roleplay activities.

PEOPLE IN THE NEWS

Purpose	Listening, Note-taking, Speaking, Written composition
Sequence type	TV news programme
Sequence length	2-5 minutes
Activity time	15-20 minutes

Preparation

Select a sequence with several items about famous people. Decide how many times you will need to play the sequence to make the activity work with your class. Make copies of the chart opposite for all the students.

In class

1. Distribute the chart. Tell the students that you are going to play a TV news sequence containing a number of items about famous people. Their task is to listen to the ways different people are identified and referred to and then fill in the chart.
2. Write an example on the board, e.g.:

George Bush	He	President Bush
Mr. Bush	The President	The Commander-in-Chief
3. Play the sequence more than once if necessary.
4. The students work individually, filling in the chart.
5. Volunteers go to the board and each one writes the name of one person and the different ways he or she was referred to. The students check their answers.
6. Play the sequence again, pausing at the end of each item for a final check

HOW MUCH CAN YOU SEE?

Purpose	Discussion, Speaking, Written composition
Sequence type	Any
Sequence length	1-5 minutes
Activity time	15-20 minutes

Preparation

Select a sequence which will effectively exploit the technique below. Drama and documentary events work best. Check out the effectiveness of the sequence in the classroom. Re-position the monitor screen if necessary.

In class

1. Gets half the class sitting in profile to the monitor screen facing one wall, and the other half in profile facing the opposite wall. Ask the students to concentrate on something on the wall.
2. Tell the students that you will play a sequence and they will see it out of the corner of their eyes. At the end of the sequence, they must reconstruct it as best they can. To prevent them sneaking a look, present the task as a challenge: 'How much can you see out of the corner of your eye?'
3. Play the sequence with sound and vision.
4. The students work in groups of four to reconstruct the sequence. Each group should have two pairs who were facing opposite walls.
5. Each group writes the story of the sequence in not more than ten sentences.
6. A spokesperson from each group reads out the story which is then discussed.
7. Replay the sequence. The students watch and compare the reality with their perception when using peripheral vision.

THE PIED PIPER-listen and draw a route

AIMS

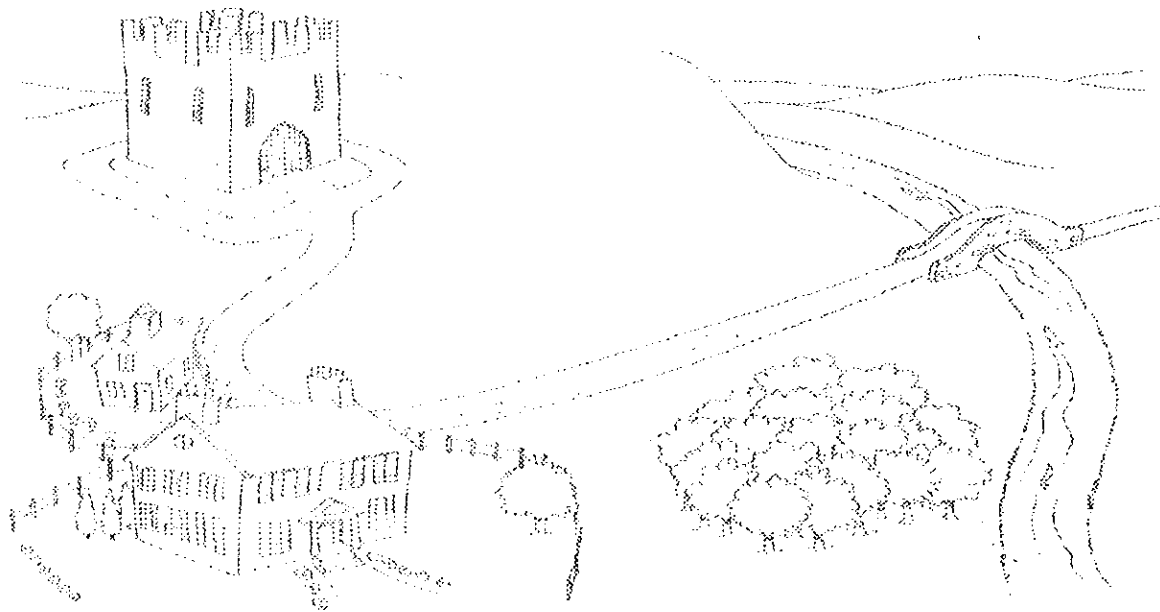
Linguistic: to practice listening for detail, prepositions of movement.

DESCRIPTION

The teacher tells the story of the Pied Piper of Hamelin. The children listen and draw where he led the rats on a map.

PREPARATION

1. Make two copies of the map for yourself, and a copy of the map for each child (see Worksheet 1.5).



2. Draw the route on one of your copies of the map. Leave the other one blank to show the children.
3. Practice telling the story

IN CLASS

1. Show the children a picture of a tall man with a flute and lots of rats. Ask the children if they know who he is.
2. Tell the story of the Pied Piper (see story outline below).
3. Give the children their copies of the map and check that they understand the English for the main features (*bridge, hill, castle, road, house, wood, river*). You can ask them to write the words on their own maps.
4. Explain that you are going to tell them where the Pied Piper took the rats, and that they must draw it on the map.
5. Describe the route in English, once before they start to draw, so that they get a general idea, then again a couple of times while they are drawing.
6. Let them compare their routes, then describe the route once again, and finally show them your master copy so that they can check their work.

STORY OUTLINE

THE PIED PIPER

Once upon a time there was a town called Hamelin

The people in the town had a problem: the town was full of rats! There were rats in the street, in the houses, in the schools, in

the shops, even in their beds!

We must get rid of the rats!' the people said. But how?

Then, one day, a strange man came to the town. He wore a tall hat and had a flute. 'I can get rid of the rats', he said. 'What will you give me if I take them away?'

Lots of money!' said the people.

So the Pied Piper started to play his flute. Strange music came out of the flute, and soon rats came out of all the shops, houses, and schools. The road was full of rats! They all followed the Pied Piper.

The Pied Piper led the rats:

over the bridge,

up the hill,

down the hill,

round the castle,

along the road,

past the little house,

through the garden of the big house,

into the wood,

out of the wood,

and into the river.

FOLLOW-UP 1

Give the children sentences from the story with, words missing. They have to look at their maps to guess the missing words.

FOLLOW-UP 2

Ask the children to make up their own routes and describe them to each other

FOLLOW-UP 3

Move the classroom furniture to represent the map and get the children to act out the route as you tell the story.

FOLLOW-UP 4

Tell the rest of the story-for sources see the Further Reading section.

COMMENTS

Remember that you can make this activity easier or more difficult by using more or less complicated language. To make it easier you can repeat words or sentences, or to make it more difficult you can add details that are not necessary for drawing the route, such as 'and there were brown rats and black rats and big rats and small rats'-the children have to listen harder.

THE TEACHER IS A CASSETTE PLAYER

AIMS

Linguistic: listening and writing.

DESCRIPTION

This is a dictation with a difference: the teacher acts as a 'cassette player' which responds to spoken commands

PREPARATION

Choose a short text to work with, perhaps from your course book.

IN CLASS

1. Ask the children what buttons you find on a cassette player. As they tell you, write the English names on the board like this:
2. Tell the children that you are going to give them a dictation that is rather unusual. Explain that you are a cassette player and that when they say the commands on the board, you do what they say. They have to write down what the 'cassette player' says. The 'cassette player' cannot do anything without a command in English. Check that the children understand by asking 'What do you say to make me start?'
3. Say 'Right, we're ready to start' and wait until someone says Play.
4. Start to read the text at a normal speaking pace and keep going until someone (usually in desperation!) says Stop.
At first it will probably be chaotic: be patient, and resist the temptation to interfere, to speak more slowly, or to stop-it is very important for the success of the activity that you are a 'machine' that only obeys their commands.
5. Carry on like this to the end of the text.
6. When they have finished, ask them to check what they have written in pairs and to look for mistakes. Then go through the text with the whole class.

FOLLOW-UP

This is an activity where feedback can be very fruitful as it gives the children a chance to reflect on what they have done. Ask them if they liked the activity. Why? Why not? How could they do it better next time? Write down what they say, and the next time you do this kind of dictation, get them to remember their comments before you start.

COMMENTS

This dictation has the advantage of handing the control over to the children. They can go back and forwards as often as they like. It is important to remember that a cassette player has no mind of its own and no speed control, and that the speed of the dictation should be a normal talking pace

ON THE FARM-an information gap activity

AIMS

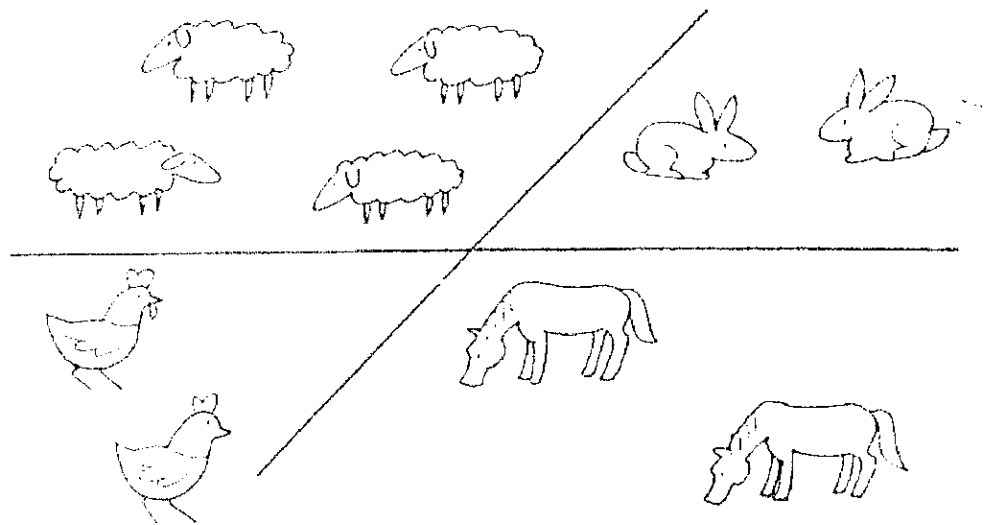
Linguistic: There is, there are, it's + color, it's in.

DESCRIPTION

The children work in pairs. Each partner has a copy of the same picture, but with different parts missing. They describe their pictures to each other and draw in the missing parts.

PREPARATION

1. Sketch a few fields with animals in them on the board, like this:



Then ask the children how they could describe them in English.

For example: *There are two horses in the big field. They are eating.*

2. Tell the children in their native language that they are going to complete a picture of the farm, and show them the two versions of the picture. Explain that they are going to work in pairs: both partners will

- have the same picture, but with different parts missing. They are going to take turns to describe the picture and to draw in what is missing.
- Put the children in pairs and give out the pictures, one of each version to each pair. Make sure there is no peeping! Let them start.
 - When the children have finished, get them to check by looking at each other's picture.

TONGUE-TWISTERS

AIMS

Linguistic: to practice given sounds, other: to play creatively with language,

DESCRIPTION

The children make up tongue-twisters following a given pattern,

PREPARATION

Decide what sounds you want to practice and make up some examples of tongue twisters using these sounds.

Models:

I saw six silly sausages

(Repetition of first consonant)

Fat cats, black bats

(Repeated vowel sound)

IN CLASS

- Write up some words containing the sounds you want to practice on the board. Include the words you have used in your examples.

Sad	black	mad	bad
Fat	bat	man	cat

- Ask the children if they can add any more words to the groups. Older children can look through their books to do this.
- Write up your tongue twister on the board, and get the children to practice saying it.

4. Ask the children if they can change any of the words. For example: Bad cats, sad bats.
5. Put the children in pairs, and let them try to change one or two words in the tongue twister, or make up an entirely new one using yours as a model.
6. When everyone has finished, each pair should say its tongue twister to the class for everyone to try you can put up some of the best ones on the wall and start a poster.

FOLLOW-UP

The children can time each other in groups to see how long it takes each child to say their tongue-twister five times (correctly!).

THE THREE LITTLE PIGS-A STORY BUILD

AIMS

Linguistic: to draw on the children's language resources to tell a story.

DESCRIPTION

The teacher uses pictures to elicit a story from the children.

PREPARATION

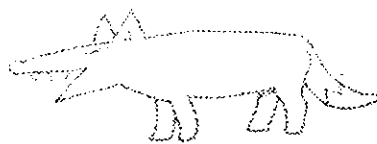
1. Read through the story, adapting it where necessary to suit your children.
2. Practice the board drawings, or make flashcards if you prefer. Board drawings have the advantage of being more flexible, as you can add to them or rub parts out.

IN CLASS

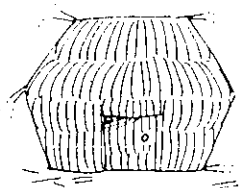
1. Pre-teach any vocabulary you think necessary-for example, wolf, blow, straw, wood, bricks. If you tell the story in the past tense, make sure the children recognize the past tenses of verbs such as blow, build, and run.
2. Explain to the children that you are going to tell them a story, but that you cannot speak (perhaps you have a very sore throat) I you can only use pictures and mime-they must try and guess what you are trying to say Give them the title 'of the story.
3. Put up or sketch a picture and elicit some sentences from the children. Use gestures such as nodding, shaking your head, or making a puzzled or encouraging face to correct them until you have got more or less what you want. Get one or two children to repeat the sentence.

THE THREE LITTLE PIGS

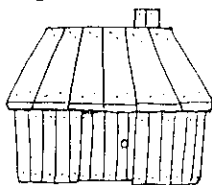
This is the story of the Three Little Pigs and the Big Bad Wolf.



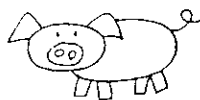
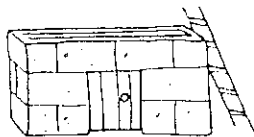
The first pig built a house of straw.



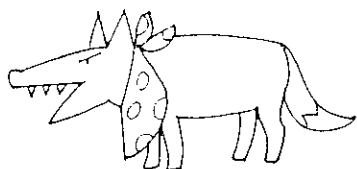
The second pig built a house of wood.



The third pig built a house of bricks.



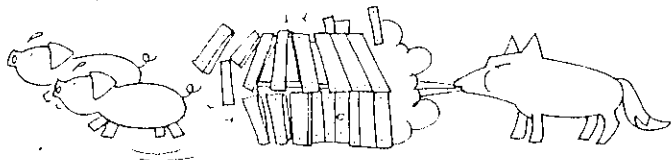
One day the Big Bad Wolf was hungry.



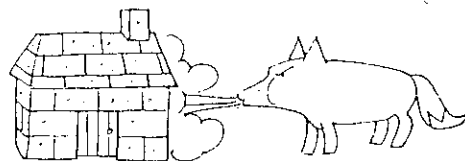
He blew down the first pig's house. The little pig ran to his brother's house.



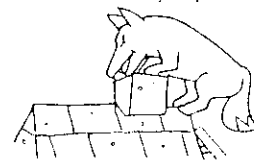
The wolf was still hungry. He blew down the second pig's house. The two pigs ran to their brother's house.



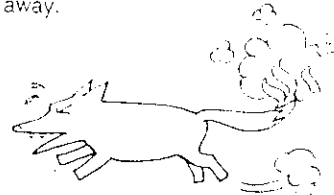
The wolf was still hungry. He went to the third pig's house. He blew and blew and blew, but the house didn't fall down.



He climbed on to the roof and jumped down the chimney.



He fell into the fire! Ooowww! He climbed up the chimney very fast and ran away.



The Three Little Pigs lived happily ever after.

FOLLOW-UP 1 The children draw pictures of the story.

FOLLOW-UP 2 The children dramatize the story and perform it for another group.

PROBLEM SOLVING

AIMS

Linguistic: numbers, reading for detail.

DESCRIPTION

The children read simple arithmetical problems in English and solve them.

PREPARATION

1. Prepare some mathematical problems in English (the children's maths book is a good source). If your children are not familiar with American money, use their own country's money.
2. Make copies of the problems.

IN CLASS

1. Put the children in pairs. Write a problem on the board and ask them to try and solve it. Go over it with the whole class and sort out any difficulties with language or arithmetic.
2. Give out the problems and let the children start. Tell them that they can discuss the problems with their partner in their native language if they like.
3. Wait until everyone has finished and go through

EXAMPLES

1. Michael has got two red bricks and four yellow bricks. He has got _____ bricks.
2. Ann has got ten sweets. She gives three to her friend Sally. Now she has got _____ sweets.
3. There are usually twenty children in the class. One day four children are ill and do not come to class. That day there are _____ children in class.
4. It is Peter's birthday. He has got twelve packets of nuts. He has got six friends. He gives _____ packets to each friend.
5. Angela likes toy cars. She goes to a toy shop. The big cars cost one pound, the small cars cost seventy-five pence each. Angela has got five pounds. She buys two big cars and four small cars. Now she has got _____ pence. (100 pence = 1 pound)

THE WASHING LINE

AIMS

Linguistic: to practice intensive reading

DESCRIPTION

The children put together information from several sentences to find out which clothes belong to which person, and where they live.

PREPARATION

1. Make enough copies of worksheet 3.3, so that the children have one between two, or copy the worksheet on to a large poster or me board.

WORKSHEET 3.3

The washing line

The person on the ground floor plays football.

Jane and Mary's school uniform is a blue shirt and white blouse.

The person on the top floor likes whales.

Dawn loves swimming.

The schoolgirls live on the second floor.

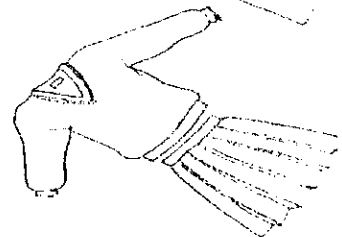
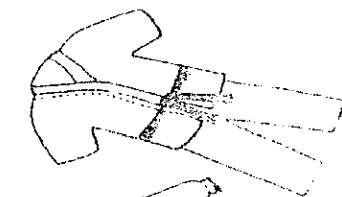
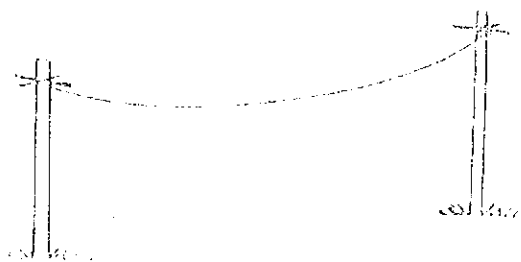
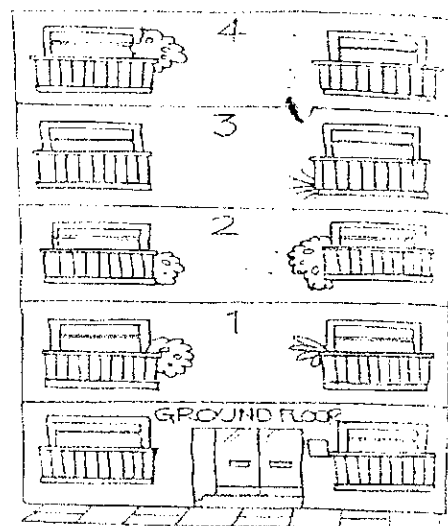
Bob plays a number nine in his local football team.

Peter's baby is karate.

Dawn lives below Jane and Mary.

Anna's flat is on the top floor.

Peter lives on the third floor.



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2. Do the worksheet yourself so that you are aware of the logic needed to solve the puzzle and can help the children.

IN CLASS

1. Pre-teach or revise the names of the clothes.
2. Draw a block of flats on the board and check that the children know the names of the floors-ground floor, first floor, and so on. (If you are teaching American English you will have to adapt the worksheet to read first floor, second floor, and so on.)
3. Write the names of the people on the board: Dawn, Peter, Bob, Jane and Mary, Anna. Tell the children that they all live in the flats on different floors.
4. Explain that they all share a washing line in the garden. One day it was very windy and all the clothes on the washing line blew off and landed in a heap on the ground. The children are going to work out who each piece of clothing belongs to, and where the owners live. How? By reading the information and thinking hard!
5. Put the children into pairs. Give out the worksheets and give them a little time to read all the sentences.
6. Then ask them (in English if possible) who the football shirt belongs to, and what floor that person lives on. Ask those who get the answer right to tell the others (in their native language if necessary) how they worked it out.
7. Let the children continue. Go around encouraging and giving hints where necessary, but try and get them to help each other first. If they find it very difficult, draw this grid on the board to help them:

NAME	FLOOR	CLOTHES
Dawn		
Peter		
Bob		
Jane		
Mary		
Anna		

8. When they finish, get them to compare their answers before checking the whole class's answers.

AT A RESTAURANT

AIMS

Linguistic: to practice scanning, restaurant phrases and vocabulary, and requests.

DESCRIPTION

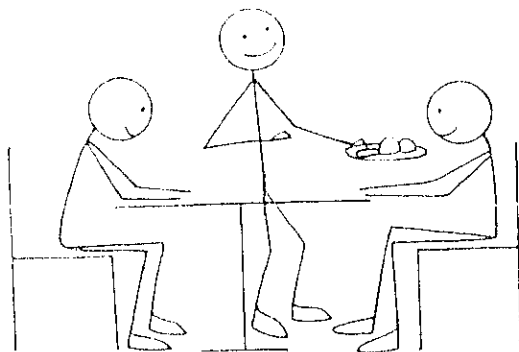
The children read some dialogues that take place in a restaurant and, using the menu, calculate the customers' bills.

PREPARATION

You can use a suitable dialogue from your textbook, or make one up, and make up a menu to go with the dialogue. If the children are not familiar with British money, you may want to use their own currency.

IN CLASS

1. Pre-teach or revise any vocabulary you feel necessary. Draw a picture of a restaurant scene like the one below on the board and elicit the words waiter, customer, menu, and bill.



2. Give out the worksheets and let the children read the instructions. Check that they understand that they have to read the dialogue, write out the bill (looking at the menu for the prices), and find the total.
3. The children start, working either individually or in pairs. Go around encouraging them. If they have a problem get them to help each other first, but you can help them if necessary. Remember that when the children do activities like these, they need to learn to understand the general gist without worrying that they may not understand every single word.
4. As they finish, ask them to check their answers in pairs before you go through them with the whole class.

NAME POEMS

AIMS

Linguistic: to expand vocabulary, creative use of language.

DESCRIPTION

The children write a very simple poem, based on the first letters of a chosen word, for example their name.

IN CLASS

1. Write the letters of your name on the board like this:

S	A	R	A	H
---	---	---	---	---

Ask the children to think of English words beginning with them letters. Make sure you get a variety of parts of speech--nouns, adjectives, and verbs. Then put a variety of 'little words' in a circle--for example, a, the, and, with, on, in, at.

S	A	R	A	H
She	and	red		heavy
Sit	are	read		high
Swim	animal	rose		help
Silly	ant			hot
<div style="border: 1px solid black; border-radius: 50%; padding: 10px; display: inline-block;"><p>A but</p><p>The is has</p><p> got</p></div>				

2. Get the children to help you choose words from the board to make up a short poem where each letter of your name begins a line. You could have just one word per line, or you could have longer lines, for example:

She like plant
Animals
Red roses
And
High places

or

Sitting
And
Reading
Are her
Hobbies

Now ask the children to do the same with their own names. The poems can be displayed on the walls.

VOCABULARY NETWORKS

AIMS

Linguistic: to present and practice groups of related words.

DESCRIPTION

An idea for presenting groups of words.

MATERIALS

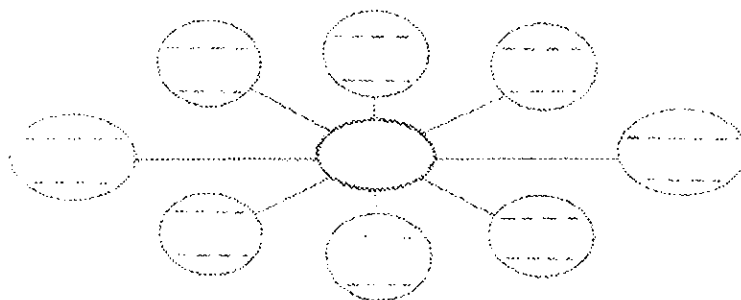
Bilingual or picture dictionaries.

PREPARATION

Copy the diagram (see below).

IN CLASS

1. Give out copies of the following diagram. If you do not have access to a photocopier, draw it on the board and get each child to copy it on to paper.



2. Write the topic in the middle circle in English, and then ask each child to put a word in their own language (related to the topic) on the bottom line of each of the outer circles.
3. Then, either in groups, or letting the children ask freely around the class, get them to try and fill in the English translations on the top lines of the outer circles. As ask you.
4. Finally, ask them to draw a picture of the word in each circle.

GUESS THE WORDS

AIMS

Linguistic: to present vocabulary, to practice guessing meaning from context.

DESCRIPTION

The children read a text that is mostly in their first language but has some English words mixed into it. They use the context to guess the meanings of the English words.

PREPARATION

1. Find or invent a suitable text for your children, if possible with 1 an illustration that will help the children's comprehension.
2. Select the words that will be in English (the context should make their meaning clear).
3. Rewrite the text with the English words and make copies for the children.

IN CLASS

1. Write the title of the text on the board and get the children to look at the picture. Ask them what they think the text is about and to suggest some words, both in English and their first language, that they think will be in the text.
2. Tell them the text is in their own language but that you have hidden some English words in it. Give out the copies and ask them if they can tell you the English words.
3. They read the text again, and in pairs try and work out what the English words mean. You can make this easier by giving them all the translations in a box and asking them to pick out the most suitable one.

A VERY LONG SENTENCE

AIMS

Linguistic: to activate vocabulary.

DESCRIPTION

Going round the class, the children repeat the base sentence and add one word to it.

PREPARATION

Think of a base sentence appropriate to the topic you are working on at the moment, for example:

Food: *I went to market and bought...*

Toys: *For my birthday I got...*

Animals: *I went for a walk and I saw ...*

Body: *I saw a monster with...*

IN CLASS

1. Say the base sentence and make sure the children understand it. Drill it a couple of times to help them remember it, for instance by using the 'invisible reading' technique or doing a back chain drill like this:

bought

and bought

market and bought

went to market and bought

I went to market and bought

2. Ask the children to suggest ways of finishing the sentence. For example:

I went to market and bought one apple.

I went to market and bought one apple and two fish.

3. When they have got the idea of making a very long sentence, stay: the game. Get the children to sit in circles of eight to ten (the game does not work well if the groups are larger). Each child says the sentence and adds one more item. You can make the activity co-operative by asking the other children to help if someone can't remember all the items, or competitive by giving each child three chances and then eliminating them from the game.

ODD WORDS OUT

AIMS

Linguistic: word families.

DESCRIPTION

The children are given sets of words and have to decide which the words does not fit in the set.

PREPARATION

1. Make about ten sets of four or five words, with one 'odd words out' in each set. The words may be 'odd' for a number of reasons, for example:

thematic: *car, fish, flower, dog*

sound: *car, dog, hat, far*

grammatical: *jump, think, swim, fast*

shape/size: *mouse, ant, frog, elephant.*

At first the 'odd' word should be obvious, but as the children get used to doing this kind of task you can make the 'odd' word more subtle. You will often find, tat the children come up with perfectly reasonable suggestions that you have not thought of.

For example, in

strawberry, apple, cabbage, banana

You could say the odd one was the cabbage because it is a vegetable, or the banana because it is not round, or the strawberry because it is small!

All are quite acceptable, as long as the children can justify their answer.

2. Write out the sets of words and photocopy them, or write them on the board, or make a poster of them.

IN CLASS

1. Write a set of words on the board and ask the children to tell you which is the odd one out. Make sure they explain their reasoning to you-either in English or in their first language.
2. When they have understood the concept, give them the rest of the sets of words.
3. They can either work individually or in pairs-working in pairs can result in a useful exchange of ideas.
4. As they finish, get them to compare their answers with another': child or pair, and then go through the answers with the whole class, asking the children why they chose particular answers.

THE LOST PET

AIMS

Linguistic: to present a structure in context.

DESCRIPTION

The teacher presents a structure using interactive story telling. In this example, the structure is *Is it* + preposition, and is suitable for beginners, but you can adapt the technique to other structures and levels (for example, *Can you/I can, Would you like ...*).

PREPARATION

Hide the toy or the puppet in the classroom.

IN CLASS

1. Introduce the situation by drawing or displaying a picture of an empty cage. Tell the children that they are -going to imagine that their class has a pet. Tell them what kind of animal it is and ask them to think of a name for it.
2. Tell them that unfortunately, the pet has escaped and that they must find it-in English.
3. Point to the chair and ask them: *Is it under the chair?*
Practice the question and then answer (shaking your head) No *it isn't*.
4. Ask the class to suggest more questions, using different prepositions and furniture, for example: *Is it in the cupboard?* Look in each place mentioned. Continue until they find the 'pet'.
5. Ask the questions again, this time just pointing to the different pieces of furniture, and encouraging the children to join in as much as possible.

ACTION SONGS

AIM

Linguistic: to associate actions with words, to internalize the sounds and rhythms of English.

DESCRIPTION

The children do actions as they listen to and sing songs.

MATERIALS

Song cassette and cassette player, or music and a musical instrument.

PREPARATION

Listen to the song and practice doing the actions yourself.

These are some general guidelines for doing action songs in

IN CLASS

1. Play or sing the song once or twice with the children just listening, so that they begin to absorb the tune and rhythm.
2. Now play or sing the song again and get them to clap the rhythm and/or hum the tune to the music.
3. Get them to join in the actions with you.
4. Ask them if they can tell you what the song means from the actions. Explain anything they don't understand.
5. Play the song again. The children join in with the actions, and sing along with the action, and sing with the words if they wish.

FOLLOW-UP 1

You can give older children the words of the song, perhaps with gaps to fill in, or to illustrate.

FOLLOW-UP 2

It is a good idea to get the children to make an on going song book to which they add new songs as they learn them.

COMMENTS

1. Listening and doing actions is the best way to exploit traditional songs where the words are often difficult to understand. The actions keep the children interested and give them a reason for listening.
2. The children may well want to sing the words too. This is fine if they want to, but do not force them if they are not ready.

Parts of the body

Parts of the body

Head and shoul - ders, knees and toes, knees and toes,
Head and shoul - ders, knees and toes, knees and toes.

Actions: the children touch the parts of the body in the song

The Hockey: Cockey (traditional)

The children stand in a big circle.

Verse
G
You put your "right" hand in, Your "left" hand out.
D
In it in, out. Shake it all about. You're shaking so - low. And
Chorus G
Oh, round That's what it's all about.
D
Oh, the key - co - key. Oh, the key - co - key.
G
Knives bend arms stretch, slap your hands.

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577.10.41

You put your *right hand in
Your *right hand out
In, out, in, out
Shake it all about
You do the hokey cokey
And you turn around
That's what it's all about.

Actions

Everyone puts their right hand into the circle
Everyone puts their right hand out of the circle
Everyone puts their right hand in and out
Everyone shakes their right hand vigorously
Everyone holds their elbows and waves their hips in the music
Everyone turns round on the spot
Everyone holds hands

$\frac{d^2}{dt^2} \left(\frac{1}{r} \right) = -\frac{1}{r^3}$

Chairs

Oh, the hokey cokey
Oh, the hokey cokey
Oh, the hokey cokey
Knees bend, arms stretch,
clap your hands.

*The whole circle moves on the same
The whole circle moves on the same
Everyone lets go of one another's hands
Do these actions.*

* In other verses, substitute *left hand*, *right leg*, *left leg*, *right side* or other parts of the body). It is best not to let it go on too long, however.

Here is a round the military (and traditional)

Here we go round the tree - here we

 D'

Here we go round the tree - here we go round the

D'

G

Cherry

Here we go round the mulberry bush
The mulberry bush, the mulberry bush
Here we go round the mulberry bush
On a cold and frosty morning.

This is the way we *clean our teeth
 *Clean our teeth, clean our teeth
 This is the way we *clean our teeth
 On a cold and frosty morning.

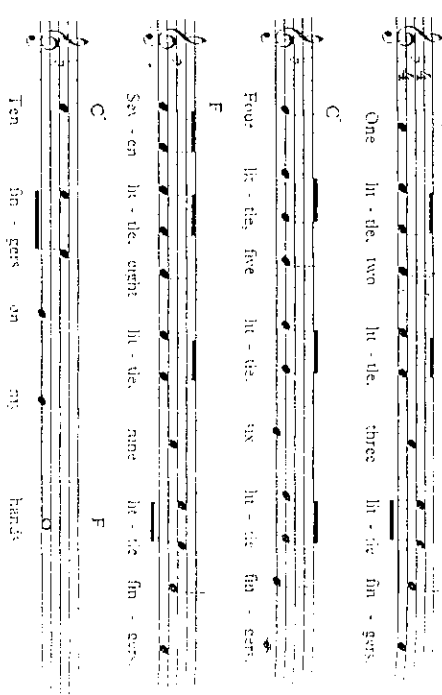
Repeat choros.

* In other verses, substitute 'wash our face', 'brush our hair', 'put on our clothes', 'eat our breakfast', and so on.

Actions: In the chorus the children stand in a big circle holding hands and skip round in time to the music.
In the verses they mime the actions.

Counting songs

Ten little fingers (from Wee Sing)



One In - de, two In - de, three In - de fin - gers.

Four In - de, five In - de, six In - de fin - gers.

Seven In - de, eight In - de, nine In - de fin - gers.

Ten fin - gers on my hands.

One little, two little, three little fingers
Four little, five little, six little fingers
Seven little, eight little, nine little fingers
Ten fingers on my hands.

Ten little, nine little, eight little fingers
Seven little, six little, five little fingers
Four little, three little, two little fingers
One finger on my hands.

Actions: The children show the correct number of fingers as they listen to the song.

One man went to mow (traditional)



One man went to mow. Went to mow a meadow.

One man and his dog. Woof, woof. Went to mow a meadow.

Photocopiable © Oxford University Press

Words

One man went to mow
Went to mow a meadow
One man and his dog
Woof, woof
Went to mow a meadow.

Actions

Hold up one finger, then make a mowing motion
(as if cutting grass with a scythe)
Repeat the mowing motion
Hold up one finger and then make a dog's head with your hand
Open your fingers in time to the 'woof, woof'
Make a mowing motion



Two men went to mow
Went to mow a meadow
Two men, one man and his dog
Woof, woof
Went to mow a meadow.

And so on until:

Ten men went to mow
Went to mow a meadow
Ten men, nine men, eight men, seven men, six men, five men, four men, three men, two men, one man and his dog
Woof, woof
Went to mow a meadow.

VARIATIONS

Put in more appropriate words for your children, for example:
One boy/girl went to see, went to see a friend.

One boy/girl went to ride, went to ride his/her bike.

Spelling songs

Bingo (traditional)

Before singing the song, practise the letters and claps. Write 'BINGO' on the board, and teach the children to chant the letters. Now rub one letter out. (Let the children to clap the missing letter and spell the rest of the word, keeping to the same rhythm. Continue like this until they are only clapping.

First time: B I N G O
Second time: clap I N G O
Third time: clap clap N G O
And so on until:
Last time: clap clap clap clap

Photocopiable © Oxford University Press

[illegible]

POEMS, RHYMES, AND CHANTS TO SAY

AIMS

Linguistic: to practice the sounds, rhythms, and stress patterns of English, and in some cases to practice a structure,

DESCRIPTION

The children learn and recite a poem, rhyme, or chant and, in some cases, do the actions to the words.

PREPARATION

Learn the poem yourself and practice saying it with a good beat. Add any actions you think are appropriate.

IN CLASS

These are some general guidelines for teaching a poem, rhyme, or chant. You would probably not do them all in one lesson!

1. Say the poem yourself, and demonstrate the actions.
2. See if the children can guess what it means.
3. Practice saying it with all the class, keeping up a good rhythm and listening out for pronunciation problems.
4. Teach the children the actions and get them to do them as you say the poem. It is not important if they do not all say the word at this stage.
5. (Optional) Write all or some of the poem on the board and explain any difficult words, or even translate it if you think necessary.
6. (Optional) Ask the children to look at the words on the board again, and rub out one or two words (you could substitute pictures).-Get them to recite the poem, 'reading' the invisible words. Then rub out some more words and get them to recite it again. Go on like this until they are 'reading' the invisible poem.
7. The children say the words and do the actions

FOLLOW-UP 1

As with songs, you can give the children the words to illustrate and get them to make a like book.

FOLLOW-UP 2

Get the children to change words in the poem, rhyme, or chant to make their own versions (see 'In a dark, dark wood' and 'A sailor went to sea', below).

COMMENTS

The best rhymes for language learning are repetitive ones in which just a few words change from verse to verse. Carolyn Graham's books on Jazz Chants are an excellent source of material. You will find more examples in the Further Reading section.

EXAMPLES

Five little elephant

Five little elephants (adapted from Of Frogs and Snails)

Words

Actions

Five little elephants

Five children stand in a row, using their arms as 'trunks'

Standing in a row

Five little trunks

Waving hello

The children wave hello with their trunks

'Oh' said an elephant

The first child looks at his or her watch, makes a surprised gesture, and hurries away

'Time to go'

Four little elephants

Standing in a row.

Continue with:

Four little elephants

Three little elephants

Two little elephants

And so on until

One little elephant

Standing in a row

One little trunk
Waving hello
'Oh' said the elephant
'Time to go!'
No little elephants
Standing in a row.

The Train

This chant should be said to the rhythm of a steam train moving off slowly, gathering speed, and finally entering a tunnel with a whistle. The stress on the words is vital, and is marked above each one.

• • • • •

Coffee, coffee

• • • • •

Milk and sugar, milk and sugar

• • • • •

Strawberries and cream, strawberries and cream

• • • • •

Chocolate cake and chocolate biscuits

• • • • •

Chocolate cake and chocolate biscuits

• • • • •

Fish and chips

• • • • •

Fish and chips

• • • • •

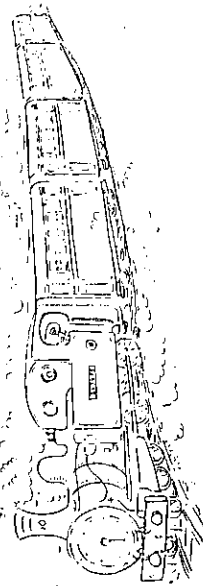
Fish and chips

• • • • •

SOUP

• • • • •

S-O-O-O-U-P



1 As long as you keep the same rhythm, you can adapt this chant to whatever food your children usually eat.

2 It is important that 'strawberries' and 'chocolate' are pronounced as two syllables (i.e. with the first *e* and the second *e* silent) in this chant.

In a dark, dark wood (traditional)

• • • • •
In a dark, dark wood there's a dark, dark house
• • • • •
In the dark, dark house there's a dark, dark cupboard
• • • • •
In the dark, dark cupboard there's a dark, dark shelf
• • • • •
On the dark, dark shelf there's a dark, dark box
• • • • •
And in the dark, dark box there's a ...

This poem can easily be changed by you or the children, for example:

In a big, big wood, there's a big, big castle
In the big, big castle there's a big, big room
In the big, big room, there's a big, big chest
In the big, big chest, there's a big, big key
The big, big key opens a big, big door
And behind the big, big door, there's a ...

Once the children have learned the poem they can illustrate it and imagine what's in the box.

A sailor went to sea (a traditional clapping rhyme)

• • • • •
A sailor went to sea, sea, sea,
• • • • •
To see what he could see, see, see
• • • • •
But all that he could see, see, see
• • • • •
Was the bottom of the deep blue sea, sea, sea.

Actions: The children stand in pairs facing each other and clap in time to the rhythm marked above the words. The claps go like this:

First beat: clap your own hands
Second beat: clap your partner's right hand
Third beat: clap your own hands
Fourth beat: clap your partner's left hand
Fifth beat: clap your own hands
Sixth, seventh, and eighth beats: clap both your partner's hands three times (your right against his/her left and your left against his/her right).

VARIATIONNS

You or the children can adapt this rhyme, though of course it is difficult to imitate the play on words. However, two or three rhyming couplets are just as good as long as you keep the same rhythm, for example:

My brother went to play, play, play
With all his friends one day, day, day
They all went to the park, park, park
And stayed there until dark, dark, dark.

EXPLOITING SONGS

AIMS

Linguistic: to practice listening skills, vocabulary, and in some cases a language poem.

DESCRIPTION

Some ways of using songs in class: either songs specially written for learners, or songs written for native speakers.

MATERIAL

Cassettes and a cassette player; see individual activities.

Find the word

A very simple introductory activity or a song is to ask the children to listen for a certain word, and note down the number of times it occurs. For example, in the song 'Hello, goodbye' by the Beatles, you can ask the children to count the number of times they hear 'hello' and 'goodbye'.

More advanced learners can note down words with certain sounds in the song- for example, if your children have difficulty in hearing the difference between /i:/ and /I/, you could ask them to write down words containing /i:/.

Song pictures 1

1. Choose a song which has a strong descriptive text. Find or draw a picture which illustrates it, but with some gaps or mistakes. Make copies for the children,
2. Give the children the copies of the picture. Ask them to listen to the song and complete or correct the picture.

Song pictures 2

You can use this technique with a song that tells a story.

1. Draw simple pictures to illustrate the story, cut them out, and make a worksheet with the pictures out of order,
2. Ask the children to listen to the song and put the pictures in order.

Gap fill songs

Choose a song which has clear words.

Mixed-up lines

1. Copy out the words of the song. Stick them onto card and cut them out. Mix up the order of the lines.
2. Ask the children to listen to the song and put the lines in the correct order.

This is especially effective with pop songs.

With a long song it is better to cut it into verses.

Song translations

1. Translate the song line by line into the children's native language, then mix up the lines.
2. Make copies and give the children one each, with a copy of the English words. Put them in pairs and ask them to match the lines.

COMMENTS

Many English pop songs are well known, even to the youngest learners, especially the theme songs to films or television series. Although the language is difficult, children will love using them in class. You could probably use at least two of the activities here in order to get the most out of each song.

Strategies in Reading

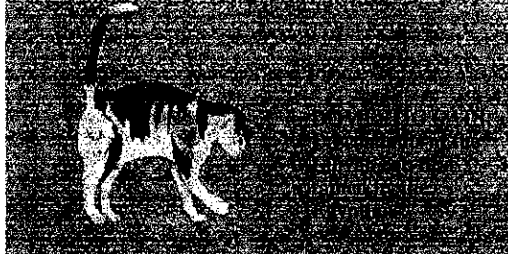
CAT FAMILY TREE



CATS. The house cat and its cousins make up a large mammal family. The lion, tiger, leopard, and jaguar are all members of the cat family. So are the ocelot, cheetah, and many others besides.

The cat family is an old one. Many kinds of cats have long since disappeared. The sabertooth, which was common in the great Ice Age, is one of them.

The cats of today vary greatly in size. But whether they are big like the lion or small like the house cat, all cats are alike in a number of ways. They all have a common ancestor. The common ancestor of the cat family lived about 100 million years ago. It was a small animal, about the size of a cat. It had a long tail and a small head. It was a member of the cat family. It was a cat.



Read carefully.

Underline cognates.

Write the title of this text.

Which members of the cat family are mentioned in the text?

The words AND, BUT, OR, BECAUSE are called CONNECTORS. For example:

"I like cats and dogs."

The connector "and" precedes extra information in this sentence.

Circle all the connectors you find in this text.

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