

Course Content

INTRODUCTION TO ANALYSING LANGUAGE

Example sentence

- **If he'd arrived on time, he wouldn't have missed the train.** •

Classification

A conditional sentence - actually the "third conditional".

Meaning (aka Concept)

He didn't arrive on time.

...SO...

He missed the train.

Form

If +	'd	+ past participle , (comma optional ?)	'd	have + past participle
	had		would	
	hadn't		wouldn't	
	had not		would not	

The sentence can be switched round:

- He wouldn't have missed the train if he'd arrived on time. •
in which case there wouldn't be a comma

Another option is

- Had he arrived on time he wouldn't have missed the train. •
though this is quite formal usage

What about this ?

- If he would have arrived on time..... •

Is this acceptable ? I'd say no, though I've heard native speakers use it

Pronunciation

'have' is (almost?) invariably pronounced /əv/

A natural stress pattern would be

If he'd arrived on time, he wouldn't have missed the train.

Other stress patterns are possible, but would suggest that the speaker had a particular reason for not following the normal stress pattern

Is it always necessary/useful for the students to be presented with all the above information ?

Is it useful for the teacher to know all the above information ?

Assumptions

If you were teaching this structure, what existing (and relevant) knowledge might you assume the students to have ? Examples:

- Some awareness of conditional sentences in general, and probably other conditional sentences such as 1st or 2nd conditional.
- Awareness of past participles and their function.

Anticipated Problems

If you were teaching this structure, what student difficulties (with meaning, form and pronunciation) might you anticipate ? Examples:

- Mistakes with the form (it's quite a mouthful). A particular one to watch for is:
"If he'd arrived...."
- Misunderstanding the meaning. E.g. A student hears the negative form in "....he wouldn't have missed..." and assumes he didn't miss the train.
- Pronunciation. A number of possible problems:
Pronouncing 'have' as /hæv/
Unwillingness to use contracted forms when speaking.
Lack of 'fluidity' -> pronouncing the structure 'dalek-style': "If - he - had - arrived - on - time....."

from Tuesday, November 16

The Phonemic Chart Demonstration

/i:/ me me me me

/ɪ/ in

/ʊ/ wood

/u:/ shoe

/e/ leg

/ə/ uh

/ɜ:/ sir

/ɔ:/ saw

/æ/ hat

/ʌ/ up

/ɑ:/ arm

/ɒ/ on

/ɪə/ ear

/ʊə/ sewer

/eə/ hair

/eɪ/ wave

/ɔɪ/ oi !

/aɪ/ I

/əʊ/ nose

/aʊ/ ow !

ēē	ī	ou	oo	ear	ai		
i:	I	ʊ	u:	ɪə	eɪ		
ē	uh	(e)r	(a)w	s(e)wer	oi	oh	
e	ə	ɜ:	ɔ:	ʊə	ɔɪ	əʊ	
ä	ü	(a)r	o	(aɪ)r	i	c(o)w	
æ	ʌ	ɑ:	ɒ	eə	aɪ	aʊ	
				chin	gin(j)		
p	b	t	d	tʃ	dʒ	k	g
		thin	there		z	shin	rouge(j)
f	v	θ	ð	s	z	ʃ	ʒ
		sing					yes
m	n	ŋ	h	l	r	w	j

optional - write a joke in phonemes

PRESENTING LANGUAGE

Some questions to consider:

What are the pros and cons of the two approaches ? Are there any occasions / situations where one may be more suitable than another ?

What are the roles of the teacher and the students in each ?

What role does 'thinking time' play in each ?

The 'guided discovery' demo uses jumbled sentences as a means of giving language to the students.

a) Why bother jumbling the sentences ?

b) What other means are there, in a form -> meaning approach, of showing students the form ?

The teacher doesn't actually tell the students much in either demo. Why not just tell them and save all the fuss ?

PRESENTING LANGUAGE

Two Approaches

DEMO 1 - FORM->MEANING (a guided discovery presentation)
(Students have the target language before they work out the meaning and/or the rule)

AIM: To present the basic difference between defining and non-defining relative clauses.

- Teacher (T) divided students (Ss) into groups and gives each group a sentence which has been cut up into individual word/commas (Prague, which is a city of a million people, is the capital of the country).

- Ss work together to arrange the words into a sentence. T monitors progress, checks that Ss are 'on the right lines' and, where necessary, provides clues.

- When Ss have finished, they check with each other. Discuss alternatives.

- Repeat procedure with the sentence 'The car which my mother drives is a Fiat' - commas are provided, but T tells Ss they don't have to use them.

- Ss examine both sentences and in groups work out the difference between the 2 sentences, and the rule.

DEMO 2 - MEANING->FORM (Situational presentation)
(Students are shown the meaning of the language before they see the form)

AIM: To present the 2nd conditional.

- T builds up a situation, using pictures/mime. Elicit sentences: 'Tom's poor'; 'He lives in a hut'; 'He drinks beer'; 'He smokes roll-ups'; etc.

- T tells Ss that Tom buys a lottery ticket every week. Using visuals, show Tom dreaming of living in a big house.

- Elicit target sentence: 'If he won the lottery, he'd buy a big house'. T could help by providing the word 'If'. If this fails, T provides additional words. If all else fails, T provides sentence.

(- Ss may offer 'If he wins.... he'll buy...'. If so, ask "Is there a good chance that he'll win ? No ? So we'd say it in another way...)

CONTROLLED ORAL PRACTICE

What is it ?

Speaking practice where there is considerable control (imposed by the teacher or the material) on what the students say and when they say it. The amount of control can vary; it's not easy to say exactly when controlled practice becomes free practice.

Broad types

REPETITION

A common feature of the language classroom. Teacher models, students repeat. General aim: to increase speed and confidence with the target language, to let them 'get their tongues round it'.

- Choral repetition: the class, or part of the class, repeat the language all together.

Aim: to give the students 'safe' practice with the language.

Limitations: It gives the teacher little or no evidence as to how well individuals can say the language (though it will be clear if almost everyone is making a mess of it !).

- Individual repetition: individuals repeat the language, prompted by the teacher.

Aim: to give students additional practice in saying it, and to give the teacher evidence of how well individuals can say it.

Variations:

- 'Silent drill': Students 'say' the language silently to themselves a few times before repeating it aloud.

- 'Mumble drill': Students 'mumble' the language to themselves a few times before repeating it aloud.

- > Aim of these two: Some students like the opportunity to 'play with the language' mentally before saying it aloud.

- Giving the model in writing only: Students have to work out how to say the language from the written model.

- > Aim: To introduce more thinking into what can sometimes seem quite a mindless activity.

General tips: Make sure the students know what the language means; it's generally less effective if students don't know what they're saying. Also, try not to repeat along with the students.

Limitations: A repetition drill gives no evidence of whether they can form or manipulate the language on their own, nor does it provide any evidence of understanding.

MANIPULATING THE FORM

There are many different ways of doing this, so it's difficult to identify particular types.

Example: In a lesson on 'going to', the teacher asks students to talk about their weekend plans, e.g. "I'm going to visit my grandmother". Or, students tell each other what they like, and respond using "So do I".

Aim: It gives the students practise in forming and manipulating the language, and it allows the teacher to see how well they can do so.

Limitations: It doesn't really check understanding. The students may be using the structure simply because the teacher told them to, or because they've identified this structure as being the topic of the lesson.

USING THE FORM

The activity may be structured in the same ways as those which manipulate the form. The difference ? The students have to choose whether or not to use the target structure, or decide which of two (or more) target structures to use.

Example: The "going to" activity above, but students only use "going to" if they've made a definite plan, and use something else (e.g. 'might') when they haven't. Or, the "so do I" activity, but with "I don't" as an alternative.

Aim: As with manipulating the form (see above), and it gives the teacher some evidence of whether they've understood the language in question, whether they can use it appropriately.

Types of controlled interaction

.....listed in descending order of 'control level'.

Teacher <-> student: Teacher models/prompts, student(s) repeats/responds

Open pairs: Student <-> student, but the teacher selects both the 'prompter' and the 'responder', with other students listening.

Closed pairs: Student <-> student, with the whole group working in pairs.

Mingle: As its name suggests, the whole group moving around, speaking to a variety of students.

With the first group, the teacher can more easily hear and give feedback on how well the students are doing. It's still possible with the second group, but less easy.

LISTENING TASKS

Aim: To help students develop their listening skills, rather than using listening material to focus on an area of language (though one lesson may contain both at different stages).

Pre-listening

Possible aims - to provide a context;
 to give students a reason to listen;
 to give students an idea of what's coming.

(Native speakers rarely listen without these)

Possible ways of doing so:

- discussion to provide the context;
- brainstorm relevant vocabulary area;
- pre-teach essential vocab;
- students predict what's coming (using visuals or the task itself).

While listening

Possible aims - to give practice in listening for specific information;
 to give practice in listening for gist;
 to give practice in listening for detailed information;
 to build students' confidence.

Possible tasks while listening:

- sequencing (e.g. ordering pictures);
 - ticking (e.g. ticking what was mentioned from a list of words);
 - filling in a grid/table;
 - drawing (e.g. a picture, a route on a map);
 - standard 'comprehension questions' (Are they listening for gist ? For specific information ? ...)
 - true/false questions;
 - note-taking;
- and much, much more.

Some general points

- Aim to show students what they can do, not what they can't do.
- If playing the tape twice (or more), try and provide a task between listenings (e.g. students compare answers).
- Grading the task is more important than grading the text.

A few tips re machinery

- Make use of the counter button if there is one.
- Cue the tape and check the volume in advance.
- Turn the volume down when relocating
- Have the tapescript handy (useful if you're trying to find a particular point on the tape).
- Don't panic.

Jim Chapman - Week 3 - Low level - 30 mins

Aim

To present, revise and practise vocabulary (nouns) connected with places to live (e.g. flat, bungalow, cottage)

Personal aims

Work on providing pronunciation practice of new/difficult vocab
Give clearer links between stages.

Materials

Test Your Vocabulary One unit 37 (Places to Live)

Anticipated problems

1. Students probably won't know 'detached', 'semi-detached', 'terraced', 'bungalow'
2. Students at this level may question the usefulness of going into such details as 'semi-detached' etc.
3. Too many unknown words on the handout could make the matching exercise become a chore

Solutions

1. Pre-teach these before student receive the handout.
2. Make it clear that such descriptions are widely used in the UK; compare with Czech system of describing flats (2+1, G2 etc.), which can confuse foreigners new to the country.
3. Assess students' existing knowledge beforehand, and be prepared to pre-teach some of the words if necessary

Assumptions

Students should, with prompting, be able to come up with a least six different types of habitation on their own.

PROCEDURE

Timing

Interaction

1. Introduction

Stage aim: Set the context of the lesson

5 min

Tell ss what kind of accommodation I have, both here and in the UK.

Ask some/all ss (depending on class size) to say what type of accommodation they have.

Assume 'flat' and 'house' will be the main responses. Put these on board in prep for following stage.

T ↔ S

2. Brainstorm

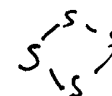
Stage aim: Assess students' existing knowledge of relevant vocab

5 min

Indicate 'flat' and 'house' on board. Tell ss that they should add to this list of 'places to live'

Divide class into half or thirds. Ss brainstorm in groups. Monitor to assess progress and offer help if nec.

Feedback. Get words from each group. Put correct offerings to board. Ask class if any words require clarification



3. Pre-teaching

Stage aim: To present anticipated problem vocab

('detached', 'semi-detached', 'terraced', 'bungalow')

5 min

Tell ss I had problems understanding Czech terminology for types of flats when I first came here, and that in the UK we have different words for types of houses.

T → S

Draw a detached and a semi-detached house on the board. Ask students to explain the difference. See if anyone knows the words. If nec, provide 'detached' and try to elicit 'semi-' (refer to sport competitions to provide a clue)

T ↔ S

Follow similar procedure with 'terraced' and 'bungalow'

Individual drill of the words for pron. practice (+ choral drill if they're having problems)

T ↔ S

(If they had problems in stage 2, be prepared to present more words from the handout: country house, houseboat...)

4. Handout

Stage aim: Give practice in 'places to live' vocab

PROGRAM

Timing

Interaction

1. Introduction

Stage aim: Set the context of the lesson

5 mins

Tell ss what kind of accommodation I have, both here and in the UK.

Ask some/all ss (depending on class size) to say what type of accommodation they have.

Assume 'flat' and 'house' will be the main responses. Put these on board in prep for following stage.

T ↔ S

2. Brainstorm

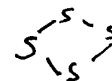
Stage aim: Assess students' existing knowledge of relevant vocab

5 mins

Indicate 'flat' and 'house' on board. Tell ss that they should add to this list of 'places to live'

Divide class into half or thirds. Ss brainstorm in groups. Monitor to assess progress and offer help if nec.

Feedback. Get words from each group. Put correct offerings to board. Ask class if any words require clarification



3. Pre-teaching

Stage aim: To present anticipated problem vocab

('detached', 'semi-detached', 'terraced', 'bungalow')

5 mins

Tell ss I had problems understanding Czech terminology for types of flats when I first came here, and that in the UK we have different words for types of houses.

Draw a detached and a semi-detached house on the board. Ask students to explain the difference. See if anyone knows the words. If nec, provide 'detached' and try to elicit 'semi-' (refer to sport competitions to provide a clue)

Follow similar procedure with 'terraced' and bungalow'

Individual drill of the words for pron. practice (+ choral drill if they're having problems)

(If they had problems in stage 2, be prepared to present more words from the handout: country house, houseboat...)

T → S

T ↔ S

T ↔ S

4. Handout

Stage aim: Give practice in 'places to live' vocab

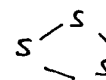
10 mins

Give instruction for handout matching activity. Ss complete handout in 2s or 3s.

Write nos on board. Selected students write answers on board. Ss (or I) indicate errors as appropriate

Individual drill of selected words for pron. practice, particularly word stress (hotel, lighthouse, caravan)

Opportunity for clarification. Any questions about any of the words



T ↔ S

5. Speaking/Reinforcement

Stage aim: To reinforce and check understanding of target vocab

5 mins

Seat students either in 2s facing each other, or in 3s or 4s (depending on time left). One chooses a residence, describes it, the others guess what it is. Do example myself with whole group first.

S ↔ S

Classroom Management

GESTURES

Every teacher develops a personal set of gestures to get a class to do what s/he wants with the minimum of fuss & the minimum of language. Many gestures are fairly standard. Below is a list of commonly used commands given by gesture. How would you indicate the following.....

1. Listen
2. Future
3. Repeat in chorus
4. Repeat individually
5. Get into pairs
6. Stop (pair work, group work, noise!)
7. Contract words/join sentences
8. Give a complete sentence
9. Nearly right
10. Good
11. Not right
12. Past tense

Some of these expressions can be conveyed by the face e.g.

13. Good
14. Not right
15. Interesting idea
16. Not quite right, I think

Classroom Management

What aspects of the classroom and the people in it might affect learning ?

You can probably add your own to each list.

THE CLASSROOM

Seating arrangements
Arrangement of other furniture
Sight lines (T -> Sts; Sts -> T; Sts -> board)
Equipment: quality, use
Physical atmosphere: airy, stuffy, cold, hot...
Size: cosy, cramped, cavernous....
Decoration

THE TEACHER

Rapport
(Appearance of) being prepared
Voice: audibility, speed, variety, volume....
Use of paralinguistic features
Appearance
Manner: encouraging, threatening, (im)patient...
Attitude: bored, interested...
Mobility
Flexibility
Efficiency

THE STUDENT(S)

Feeling part of the group
(Lack of) stress, anxiety
(Lack of) challenge
Feeling that what they're doing is useful
Feeling of progress
Being listened to
Getting attention
Variety of interaction

Classroom management

Questions to ask to help you decide on particular options for classroom management.

What is the aim of this activity?

What is the objective of the whole lesson?

Is what we are doing useful?

What is hindering the effectiveness of what we are doing?

Is it time for a change of mood or pace?

Are we using time efficiently?

How do the students feel?

How do I feel?

What are the possible consequences of my doing something?

From: Scrivener (1994:11)

What would you do if the following happened in your lesson?

- 1 You have organised your class into a circle and three more students arrive and sit behind them. You are in the middle of presenting the third conditional for the first time.
2. Two students are chatting while you're giving feedback or instructions.
- 3 You expect an activity to take five minutes. It has taken over twenty so far and the students still seem to be very involved. There is something else you would like to do before the lesson ends in ten minutes.
- 4 The students are working in groups of three. Two groups have finished the task you set them and are now sitting looking bored. The other groups still seem to have a long way to go before they finish.
- 5 One student in an elementary class is not making as much progress as the rest and is finding it increasingly difficult to understand anything.

Idea and examples 3 and 4 taken from Scrivener (1994:9).

ACCURACY-BASED SPEAKING

high functional load
low " " "

ACCURACY & FLUENCY: What's the difference? .. Content

Basically the teacher's aim(s) in using an activity. The same activity may often be used for each purpose.

What are the teacher's aims in accuracy-based speaking?

a) To give students the opportunity to practise a piece of language in a controlled or semi-controlled way - i.e. the choice of language used to achieve a task is dictated/limited by the teacher rather than the student. The language may already have been focused on in a previous stage of the lesson.

THE AIM OF THE ACTIVITY IS TO PRACTISE A PARTICULAR PIECE / AREA OF LANGUAGE

Does it mean the same as drilling ?

No - though drilling is a type of accuracy-based speaking. Accuracy-based speaking can also include activities where the students are working independently of the teacher.

What is the teacher's role?

- a) Know your students. What sort of tasks are going to interest them, provide realistic practice ?
- b) Set up the activity well so the task can be successfully achieved: raise interest, pre-teach any necessary vocab.
- c) Classroom management. How are the students going to do the task? (pairs, groups, mingle etc).
- d) Focus your students on the language you want them to practise. Do a demo/ give an example.
- d) Give instructions and, if necessary, check them.
- e) Let the students get on with it.
- f) Monitor: listen for errors. If the aim is to practise a particular area of language, then you'' probably be listening out in particular for errors with that language. Will you intervene immediately to correct, or will you wait till later ?
- g) Provide feedback on the language practice. Praise.
- h) Provide feedback on the task.

FLUENCY-BASED SPEAKING

1) What might the teacher's aims be in fluency-based speaking?

- a) To give students practice in speaking fluently - i.e. where they concentrate on getting the message across, rather than on a particular area of language. Therefore the choice of language is the students' not the teacher's.
- b) To emphasise what they can do rather than what they can't - i.e.: successful communication is more important than accurate use of language. Task achievement more important than error (feedback should reflect this too).
- c) To listen to the students' global performance rather than to focus on specific errors with a certain piece of language.
- d) To diagnose areas requiring future focus.
- e) To gather errors that may need correcting after the task or some input in the same / a later lesson.

2) What is the teacher's role?

- a) Know your students. What sort of tasks are going to interest them, provide realistic practice?
- b) Set up the activity well so the task can be successfully achieved: raise interest, pre-teach any necessary vocab.
- c) Classroom management. How are the students going to do the task? (pairs, groups, mingle etc).
- d) Give instructions and check them.
- e) Let the students get on with it
- f) Monitor: listen and take notes. Record errors for later. Judge their performance and accuracy. Only intervene if there is confusion and therefore, the task breaks down or is going in the wrong direction.
- g) Provide feedback: firstly on performance (Did they do the task successfully?) Praise.
- h) Error correction ? If appropriate. Remember that this should usually come later, and if the aim is fluency then error correction is secondary to task achievement. You won't have time to focus on all the errors probably, so be selective - try to choose general problems (revision).

RANKING ACTIVITY

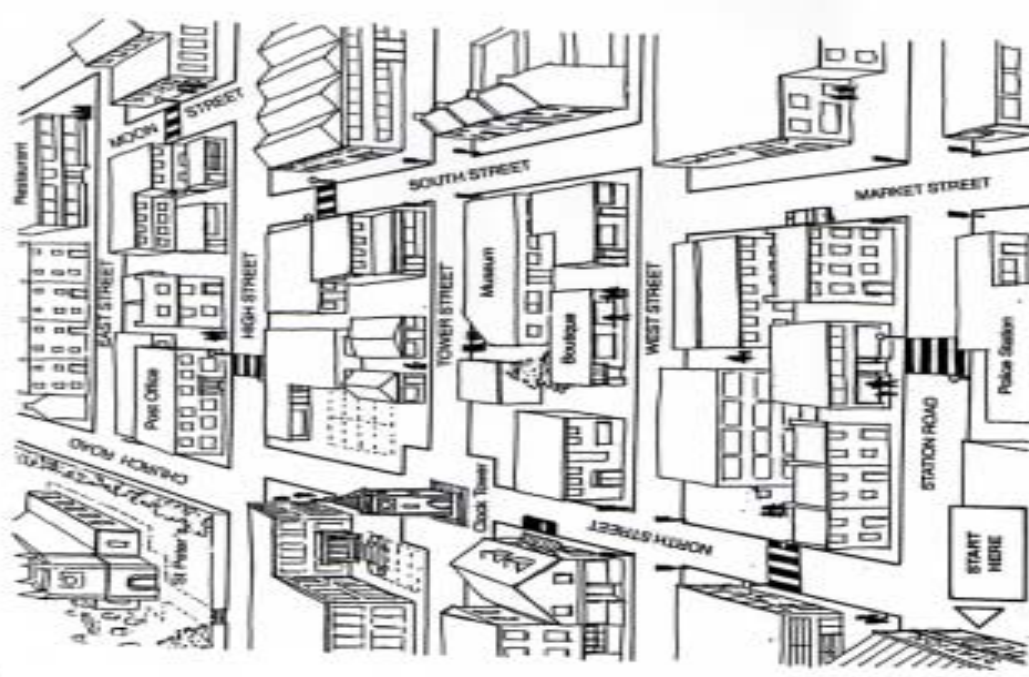
You are a teacher who is being sent to a Pacific island on a two-year TEFL contract. The island is 2000 miles from the nearest developed country, and possibilities for contact with the outside world are very limited. The island has a school house but no materials of any kind.

Your employers are allowing you to take four items with you to help you with your teaching (weight is not a problem). Your classes will range from beginner to advanced level. There is solar energy on the island but it's unreliable. Photocopying facilities are not available.

Choose four items to take from the following list:

- | | |
|---------------------------------------|-------------------------------------|
| → A blackboard with lots of chalk | → Some newspapers & magazines |
| → A whiteboard with pens | → Your CELTA course file |
| → Collins Cobuild Dictionary | → A video camcorder |
| → A cassette player | → A television |
| → A selection of 10 cassettes | → A selection of videocassettes |
| → Swan - Practical English Usage | → A book on theoretical linguistics |
| → Scrivener - Learning Teaching | → A phonemic chart |
| → Three coursebooks (with T/Bs) | → A pointer |
| → Three books of speaking activities | → A book of language games |
| → Three books of listening activities | → A filofax |

b



Student - Assessment

Asking for and giving directions

Take it in turns with Student A to ask for and give directions using the street plan on the opposite page.
You want directions for the following places (in this order):

FROM	TO
1 the station	the bank
2 the bank	the book shop
3 the book shop	the Grand Hotel
4 the Grand Hotel	the drugstore
5 the drugstore	the coffee bar

When Student A gives you directions, write the name (e.g. Bank) on the appropriate building.

The names of the buildings on the street plan opposite are the places Student A wants directions to. He/she is going to ask directions for the following places (in this order):

FROM	TO
1 the station	the police station
2 the police station	the boutique
3 the boutique	the post office
4 the post office	the museum
5 the museum	the restaurant

Ask for and give directions alternately. Student A starts. When you ask for directions, you can say:

Excuse me,	could you tell me the way to	(the bank), please?
	can you tell me how to get to	

When you have both finished, compare street plans to check that you have written the names of the various buildings in the correct places.

Asking for and giving directions

Take it in turns with Student B to ask for and give directions using the street plan on the opposite page.
You want directions for the following places (in this order):

FROM	TO
1 the station	the police station
2 the police station	the boutique
3 the boutique	the post office
4 the post office	the museum
5 the museum	the restaurant

Key
not a 1/2

When Student B gives you directions, write the name (e.g. Police Station) on the appropriate building.
The names of the buildings on the street plan opposite are the places Student B wants directions to. He/she is going to ask directions for the following places (in this order):

FROM	TO
1 the station	the bank
2 the bank	the book shop
3 the book shop	the Grand Hotel
4 the Grand Hotel	the drugstore
5 the drugstore	the coffee bar

Key
not a 1/2

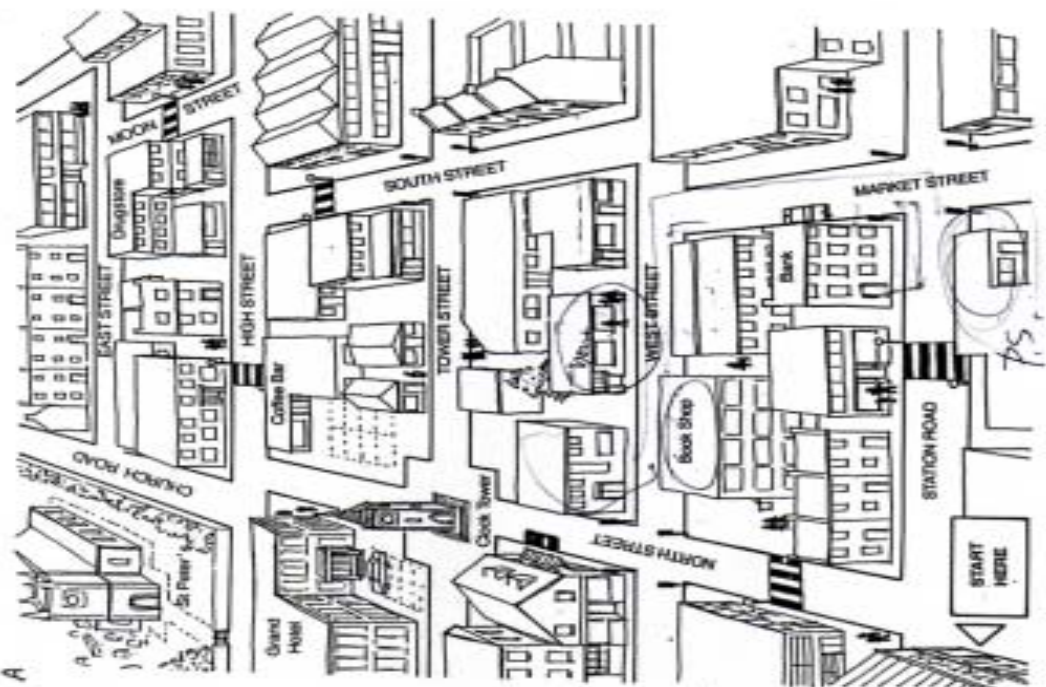
Ask for and give directions alternately. You start. When you ask for directions, you can say:

Excuse me, could you tell me the way to (the museum), please?	
can you tell me how to get to	

When you have finished, compare street plans to check that you have written the names of the various buildings in the correct places.

pairs
peers
pears

Speaking



From Resource 1 + 2 (English)

TEACHING PRACTICE: SELF-EVALUATION

From now on we would like you to submit, after each lesson you teach, your own evaluation of the lesson. This should be handed to the tutor at the beginning of feedback the next day.

The aims are:

- To help you organise your thoughts on the lesson before the feedback session;
- To help you develop your ability to evaluate your own teaching (something you will usually have to do on your own once this course has finished);
- To help us assess your ability to evaluate what you do in the classroom.

We would like you to divide your self-evaluation into two sections, "hot evaluation" and "cold evaluation". 'Hot' could be seen as your gut reaction to the lesson and should be written as soon as possible after teaching. 'Cold' would be written later, after you have had some time to reflect. Cold evaluation could include the following sections:

What I liked

What I'd change

What I learned

No need to stick to this format; if you find one more appropriate for you, go with it.

Please put your name on it, and the date "CELTA style" (e.g. Wed wk 2)

It does not need to be a lengthy document. Comprehensible note form is perfectly acceptable.

Your tutor will write comments on your self-evaluation and return it to you later the same day or the following day. It should then be kept in your file, alongside other material relevant to that lesson.

(A4 size or less)

Classroom Management

TEACHER TALKING TIME

Put these examples of Teacher Speak into as few words as possible, or design a gesture to replace them:

1. Well, actually, what I really wanted you to do, Jorge, wasn't to repeat the question, but to see if you could answer it, so do you think you could do that ?

2. If you could just pop the various bits of paper into the envelopes I'm going to give you. *Here's the envelope. Please put the pieces of paper into this envelope.*

3. Please do this very quickly because we haven't much time left and the bell will go soon and we really want to hear everybody's ideas before then, so don't get stuck on the first question..... see if you can look at all the questions and think what you'll say. Go on then, hurry up. *Quickly, one give your idea, Please answer the question as soon as possible*

4. What I want you to do is, listen carefully and write down the answers to these questions, so can you all make sure you've read the questions before I play the tape, and that you understand them.

Listen, then write the answers, and then I'll play the tape

5. Now I want you to see if you can tell me what you think the man who spoke after the first man might have been saying.

6. You can't listen while you're writing, so please put down your pens and look at Gerde while she says the sentence again.

7. How are you two getting on with that ?

What linguistic considerations do you need to take into account when giving instructions?

CONCEPT QUESTIONS

- a) Concept questions are one method of checking understanding.
- b) They can highlight the meaning of the target language item, be it vocabulary or a structure.
- c) They can sometimes be useful if you're trying to elicit the language item - they can point students in the right direction.
- d) To work out the concept question(s) for a particular piece of language, you need first to work out the concept for yourself. For example:
 'I managed to open the window' = I opened the window but it was difficult;
 which produces possible concept questions: Did I open the window ?
 Was it easy ?
- e) Concept questions should be easy to understand; you're not supposed to be testing their comprehension of the question ! They should therefore contain words/structures which are familiar to the students.
 They should not contain the word/structure being taught (Why not ?).
- f) Most concept questions will have yes/no answers (or possibly the answers 'maybe' or 'we don't know'), though they can often be followed up with questions that demand fuller answers.

TIME LINES

a) Time lines are another way of checking understanding.

cline

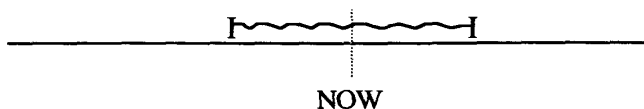
b) They are a tool for clarifying the 'time' of various verb tenses. A time line attempts to make the flow of time visible, and thus enable learners to see more clearly exactly how one tense differs from another, or how a single tense can refer to different 'times'.

c) The starting point is a line representing time. On this line we need to mark **now** - the precise present moment. From the left, time flows from the **past** towards **now**. To the right of this, time flows into the **future**.

d) Below are some examples of how time lines can be drawn to represent a variety of forms:

"What are you doing?" "I'm writing to Bob."

Refers to something happening now. It started before now and finishes some time after now.



I wrote to Bob last night.

A completed action in the past.



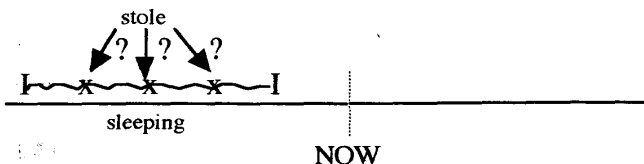
I went to the beach after I'd written to Bob.

Two actions both in the past (past simple and past perfect)



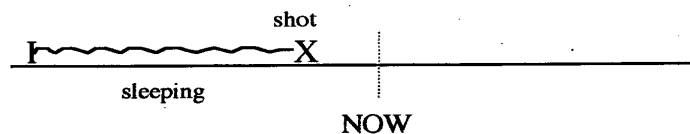
While Bob was sleeping on the beach, somebody stole his wallet.

Two actions, one continuous, one simple.



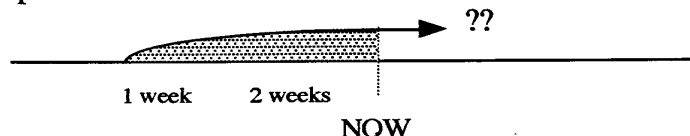
While Bob was sleeping on the beach, somebody shot him.

As above, but this time we can assume we know when the continuous action stopped.



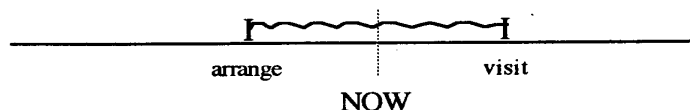
Bob has been in hospital for two weeks now.

This started in the past and continues till now. Do we know when it stops?



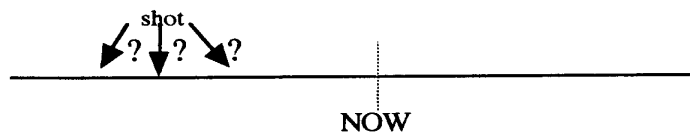
I'm visiting Bob tomorrow.

An arrangement for the future. When is the arrangement to visit Bob made?



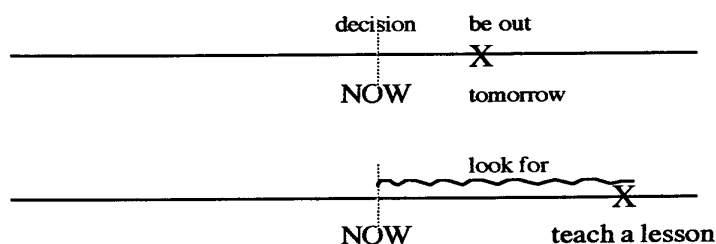
"How are you, Bob?" "Oh, don't worry. This is the third time I've been shot!"

Do we know when each shooting took place? We know they were all before now.



"I'll be out of here in a day, then I'll look for the **!?!?* who pulled the trigger until I've taught him a lesson."

Talking about the future.



Single actions or states are usually marked with a cross. Continuous actions or states are marked with a wavy line. That's time lines - Bob's your uncle.

Tuesday Week 2

Tuesday November 23

10:00 → 11:00 Checking understanding

If he'd arrived on time he wouldn't have missed the train
He missed the train
He didn't arrive on time ss

Did he arrive on time? → No
Did he catch the train? → No
Did he miss it? → YES

Concept Questions

doesn't put student on the spot.
can specify what ^{into} you want to get.

1. He managed to climb the tree.

in the concept question don't use the same language
as in the sentence because it's not checking anything

A — or: Avoid using the target structure

2. Did climbing the tree involve considerable
exertion on his part.

principle 2
B —

Keep language simple

2. Do you understand? they may think they understand.

Avoid "do you understand?"

1. A - 1A you don't have to wear a tie

1B - 1B you mustn't wear a tie

3B. 2. I wish I lived in Paris.

3A. Stranger.

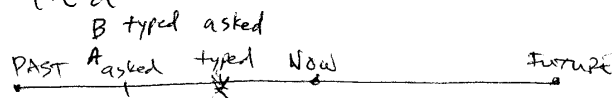
3B. Foreigner - Is he from your country

He typed the letter when they asked for it

11:00

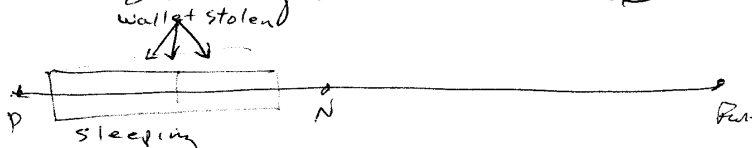
Can you; is it necessary? N
Can you choose? Y
Should you wear a tie? N
do you live there? P? N
Do you want to? Y
A → N B → N
do you know this person?
have you ever met this person?
A → N B → N

A - He typed the letter when they asked for it,
He'd

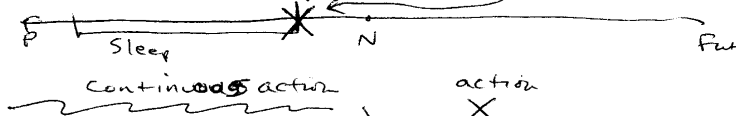


▷ While he was sleeping on the beach

Somebody stole his wallet



While he was sleeping Somebody shot him.



Assignment on Language Analysis

THE PRESENT SIMPLE

Pre-seminar Task

Match the sentences on the left with the uses on the right.

- | | |
|--|--|
| A. We leave at midday. | 1. expresses facts about the present |
| B. Cantona passes to Giggs.* | 2. expresses general truths |
| C. Sugar dissolves in warm water. | 3. expresses action at time of statement |
| D. He gets up at seven every day. | 4. expresses scheduled events in the future |
| E. Mary speaks fluent Spanish. | 5. used in newspaper headlines to express recent past events |
| F. PM calls for energy summit. | 6. expresses the future after certain time expressions |
| G. We'll phone you as soon as we get home. | 7. expresses routines or habits |

*(Cantona and Giggs are soccer players)

THE PRESENT SIMPLE

Used to express:

1. routines or habits
2. action at time of statement
3. general truths
4. scheduled events in the future
5. recent events (in headlines)
6. facts about the present
7. the future after certain time expressions

He gets up at seven every day.
 Cantona passes to Giggs.
 Sugar dissolves in warm water.
 We leave at midday.
 PM calls for energy summit.
 Mary speaks fluent Spanish.
 We'll phone you as soon as we get home.

Form:

I You We They	like don't like do not like
He She It	likes doesn't like does not like

Do	I you we they	like ?
Does	he she it	

Yes I do No I don't
Yes he does No he doesn't

Spelling:

- s starts
- es finishes; goes
- ies hurries

Pronunciation:

/s/ works

/z/ sells

/ɪz/ watches (or /əz/)

Strong and weak forms:

do - /du:/

/də/

does - /dʌz/

/dəz/

A few typical mistakes:

Use

I learn English now.

I will phone when I will get home.

I am here for two years.

Form

He eat cakes.

I no like this.

Like you this ?

Pronunciation

/ɑːskɪs/

failure to use weak forms

Spelling

hurrys

finishes

THE PRESENT SIMPLE

Used to express:

1. routines or habits
2. action at time of statement
3. general truths
4. scheduled events in the future
5. recent events (in headlines)
6. facts about the present
7. the future after certain time expressions

He gets up at seven every day.
 Cantona passes to Giggs.
 Sugar dissolves in warm water.
 We leave at midday.
 PM calls for energy summit.
 Mary speaks fluent Spanish.
 We'll phone you as soon as we get home.

Form:

I You We They	like don't like do not like
He She It	likes doesn't like does not like

Do	I you we they	like ?
Does	he she it	

Yes I do No I don't
Yes he does No he doesn't

Spelling:

- s starts
- es finishes; goes
- ies hurries

Pronunciation:

- /s/ works
- /z/ sells
- /tʃ/ watches (or /əz/)

Strong and weak forms:

- do - /du:/
- /də/
- does - /dʌz/
- /dəz/

A few typical mistakes:

Use

I learn English now.
 I will phone when I will get home.
 I am here for two years.

Form

He eat cakes.
 I no like this.
 Like you this ?

Pronunciation

/ɑːskɪs/
 failure to use weak forms

Spelling

hurrys
 finishes

FUNCTIONS

Language items can be said to have a **form** and a **function**.

a) A form - e.g. 'can' - can have various functions:

I can play the piano.

Can you shut the window ?

b) A function - e.g. 'requests' - can have various forms*:

Can you lend me £5 ?

Would you mind lending me £5 ?

* ... or various **exponents**. An exponent is the language used to express a function. The examples above show two exponents of the function 'requests'.

Exponents can often be graded according to formality/politeness. Some are neutral, i.e. neither formal nor informal.

Preparing to teach functions - some tips

- List as many exponents as you can (within reason !); thereby establishing the range from which you choose what to teach.
- Select the ones you want to focus on. This depends on level and student needs, but aim to include at least one neutral form. The higher the level, the higher the range you can present, but beware of overload ("Now I'm going to teach you 25 different ways of apologising").
- Decide on possible **responses** to the exponents you've selected.
- Analyse the **pronunciation** of the exponents and the responses. The pronunciation is often central to the meaning or tone, or indeed, the level of formality.

Ways of teaching functions

Obviously there's no one way to present functions. Whichever way you choose, however, **clear context** is often very important.

Some possibilities:

- Situational presentation (possibly with two situations, one formal, the other informal)
 - Through a text, e.g. a taped dialogue: this often establishes the context very clearly.
 - Find out what the students know already by having them brainstorm exponents; teacher amends/adds.
 - Find out what the students know already through an activity; teacher amends/adds.
- and much, much more.

TUTORIALS



AIM

The aim of the tutorial is for you to have a chance to speak on a one-to-one basis with your tutor, for you to get a clear idea of how much progress you are making, and to ascertain whether your view of your progress corresponds with that of the tutor.

PROCEDURE

i) The Progress Report Form

The ability to evaluate your own teaching is an important part of development. For this reason (and to provide specific content to the tutorial), you are asked to complete the relevant sections of the Mid-Course Progress Report (i.e. those marked "Own comments"). What to write? Summarise briefly how you see your progress/ability in each area; also mention, if appropriate, any particular strengths and/or weaknesses you feel you have in each particular area. In the "Tutor's comments" section your TP tutor will respond to any comments you make, and will add things if appropriate.

Re Lesson Planning, there's probably not much you can say about certain aspects of planning at this stage of the course, given the level of support you've had (TP Points etc) - so don't feel you have to make profound comments in this section. There will be more to discuss re planning at the second tutorial.

You will be told a date/time when the completed form should be handed in to us. It is essential that you meet this deadline.

ii) Tutorial Record Sheet

Only the top half of this sheet is relevant to this tutorial; the lower half is for the second tutorial, which comes later in the course. Before the tutorial you should write your name on this form and circle (if you feel able) the overall grade which you feel best reflects your performance. Don't write anything else on Tutorial Record Sheet at this stage.

You should hand this in at the same time as you hand in the Progress Report Form.

iii) The tutorial

We will have filled in the 'tutor' sections of the report, and the report will form a basis for the discussion, though it need not be the only thing discussed. Feel free to raise any questions at all.

At the end of the tutorial the "overall comments" section is filled in, both you and the tutor sign the Tutorial Record Sheet and both this and the Progress Report are photocopied; we keep a copy of each, you keep a copy of each (in your TP File).

Please bring your "official file" to the tutorial. We'll be taking this opportunity to check it.

A note re self evaluation

Try not to compare yourself with the "perfect teacher" (a mythical beast that exists on the edge of our consciousness). Keep things in perspective. Ask yourself "How am I doing for this stage of an initial training course?"

FURTHER TUTORIALS

There will be another round of tutorials later in the course (see course timetable for the date). The lower section of the Tutorial Record Sheet will be used for this purpose.

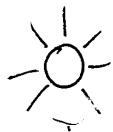


175 → RICHARD BLOODWORTH
 61 → 18 + 9 + 3 + 8 + 1 + 18 + 4 = 62 → 3 - 6 - 6 - 5 - 6

THE MYSTERIES OF NUMEROLOGY

1. Please read through these instructions first then follow each of them carefully to find out who you are.
2. Please write your first name and surname in the top right corner of the page.
3. Assign each letter of your name with a number as follows: a=1, b=2, c=3 etc.
4. Add up the numbers to reach a total.
5. Now add up the individual numbers in your total until you reach a one digit number.

e.g. 68 → 6 + 8 = 14 14 → 1 + 4 = 5



6. This single digit number is your numerological number. If you turn the page, you will find an interpretation of the number which will tell you something about yourself.
7. Finally, ignore all the previous instructions, put down your pen and see what your colleagues are doing. Did you read the first instruction properly?

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26



- 1 Introduction and lead-in – eg interesting the learners in the topic; initial discussion of key themes; making an explicit link between the topic of the text and students' own lives and experiences; focus on important language that will come in the text.
 - 2 First task (pre-reading) – eg prediction from some extracted information (eg an illustration, key words, headlines, etc); read questions about the text; students compose their own questions.
 - 3 Tasks to focus on gist – eg guess the title; put events (or illustrations) in the correct order; check text against predictions made beforehand. Challenging time limits really help!
 - 4 Tasks to focus on specific details – eg answering questions about specific items of information; making use of information in the text to do something (make a sketch, fill out a form, find out which picture is being described, etc).
 - 5 Tasks requiring more comprehensive understanding – eg comprehension questions; discussion of issues; summarizing of arguments; comparison of viewpoints.
 - 6 Tasks focusing on individual language items – eg vocabulary or grammar exercises; use of dictionaries; working out meaning of words from context.
 - 7 Follow-on task – eg roleplay; debate; writing task (eg write a letter in reply); personalization (eg *Have you ever had an experience like this one?*).
- Closing – eg drawing the lesson to a conclusion; tying up loose ends; reviewing what has been studied and what has been learned.

(from 'Learning Teaching' Jim Scrivener - Heinemann)

Games, Warmers & Fillers

A **game** is an activity carried out by students cooperating or competing and seeking to achieve, within a set of rules, their objectives. For language-teaching purposes we need to make sure that the skills needed in any game are heavily enough weighted on the language side. For example, chess is an excellent game in itself, but is almost useless from the language-teaching point of view because players need not communicate with each other.

A **warmer** is an activity used at the beginning of a lesson to help students 'warm up' - to start using some English, think in English, have fun, stop worrying about work etc. It is also useful for teachers - to revise previous work, to introduce the topic of the lesson, to deal with latecomers etc.

A **filler** is any kind of activity which a teacher keeps 'up his/her sleeve' to be used in the class if there is time. If, for example, students finish an activity much more quickly than anticipated or there isn't time towards the end of the lesson to do the planned activity, in comes the filler.

Below are a few guidelines for using games, warmers and fillers in your lessons:

DO:

- ☞ Use them as a meaningful way of providing practice.
- ☞ Use them to change the pace of the lesson.
- ☞ Tell the students why they are playing a game. If you can justify its incorporation into a lesson to yourself, then you can justify it to students.
- ☞ Use them to improve classroom dynamics. Creating a team spirit and a competitive element can really help students get to know each other and work together.

DON'T:

- ☞ Force Ss to do something they don't feel comfortable doing. Be wary of doing silly things with self-conscious teenagers & deadly serious adults, and think carefully before getting the quiet one in the corner to mime snogging an armchair. They'll participate if they want to, and a game isn't a flop just because someone's not interested - they might just be happy to watch & listen.
- ☞ Over-challenge students cognitively, i.e. overload them with so many complicated rules to think about that the language/skills point gets lost. They're here to learn English not how to finesse in a vulnerable slam bid hand in the penultimate rubber of a Bridge game.
- ☞ Use games that take aeons of time to prepare - they are generally not the best ones. Also, having a head full of games that are adaptable and don't need materials will be much more useful to you than carrying around bagfuls of books with photocopyable resources.
- ☞ See games just as something fun to do on Fridays and in the last lesson before Christmas. If the game is practising something you want to practise in a meaningful way, it is time well spent.
- ☞ Force a language point into a game for the sake of it. If the language doesn't come naturally to the playing of the game, then you've got the wrong game.

Find someone who.....

- has a degree in history
- can speak Farsi *Iran*
- caught malaria in Sudan
- has a background in visual arts
- speaks French, Italian, German, Spanish and Dutch
- works at the British Embassy
- has a Masters in International Relations
- has jumped out of a Russian plane
- knows all about the Boston Tea Party
- has taught in Singapore
- can speak Russian and Serbo-Croat
- has taught in Japan
- went to high school in Germany
- has worked in TV comedy
- worked as a pizza chef in Melbourne

NAME

Louise
*Louise, step*.....
*Lynne*.....
*Jim*.....
*Richard*.....
*Marianne*.....
*Sarah*.....
*Carol* *Karl*.....
*Slav*.....
*Stephen*.....
*Flora?*.....
*Ivana*.....
*Daryl & R.elle*.....
*Charlie*.....
*Michelle*.....
*Ben*.....

SELECTED TASKS FOR DEVELOPING READING SKILLS

**Main functions of the task: To provide a reason to read
To dictate how students will read.**

Prediction

- Pre-reading motivational activities, e.g. questionnaires, personalised discussions use of visuals;
- Students predict the content from the title, headline, sub-titles.....
- Students formulate their own questions according to what they would like to know from the passage.

Getting the Gist

- Students skim through passage, choose an appropriate title and justify their choice;
- Students skim through passage and select a title from a list of alternatives;
- Students give a sub-title to each paragraph.

(Important to set time limits: you don't want them to read in detail)

More detailed comprehension

- Traditional 'comprehension questions', true/false, multiple-choice questions;
- Deducing meaning from context;
- Rewriting incorrect statements;
- Transferring information: e.g. drawing routes on a map, completing graphs;
- Matching pictures to descriptions in the passage.

(Question: is your aim to teach or to test ?)

Remember that a reading lesson doesn't end with them understanding the text. Reading provides a valuable springboard for speaking and writing activities.

Extension activities

- Discuss issues raised by text
- Role play of characters in the text
- Using the vocabulary to write a story, article, etc.
- How do you expect the story to continue.

Methods of Correction

Immediate

T provides correction orally

T writes correction on board

Reformulation e.g. ss: I dranked tea T: You drank tea, did you?

Indicate a mistake has been made

Facial expression

Gestures

Grunts and other noises

T repeats mistake with questioning intonation

T says "Again"

Indicate where mistake is

Fingers

Rods

Repeat utterance up to/including/after error

Indicate type of mistake (esp. important for pron. as ss think it's grammar)

Gestures

Written symbols

Key word clues e.g. Tense, Word order etc.

T "misunderstanding"

Post correction

T writes on board, either T or ss correct

Feedback sheets "What you said - What you should say"

Grammar auctions and other games based on previous errors to help ss negotiate

Recording, listing or categorising mistakes then doing remedial lesson

Encouraging ss to keep personal 'common errors' list

Giving out 'post-its' to individual ss with their own errors

Written work

T writes correction

Peer correction

T states s/he will only correct a certain area

T puts 'xx' on line to indicate number of mistakes

T uses code to indicate type of mistake

T rewrites text

T responds to content and reforms e.g. "Do you mean..."

Correcting Written Work

1. The essential criterion for success in a piece of written work is whether it expresses the writer's communicative purpose adequately, and not how free from error it is. However, errors in written language are less acceptable than errors in speech and students will expect to have their mistakes corrected.
2. The teacher need not always collect written work for marking. Students can work in pairs/groups correcting each other's work, but under supervision.
3. Marking of work should be positive. Good work, as well as mistakes, should be indicated.
4. Initially marking can be done by underlining the mistake and identifying its type with a symbol - such as the ones below - in the margin.

Λ	a word on this line has been omitted
/	a word on this line ought to be omitted
P	a mistake in punctuation
S	a mistake in spelling
T	tense error
G	grammar error
W	wrong word
WO	word order
?	not clear what you're trying to say
✓	good point, good use of lang etc.

5. At later stages, and to develop students' self-critical abilities, indication of mistakes can be made progressively less precise.
 - underline the mistake but do not identify its type
 - identify type of mistake in the margin but do not underline
 - put a cross in the margin for each mistake in the line.


Persistent mistakes made by a large number of students can be made the basis for remedial teaching.

teaching disabled

CORRECTION

Here is a real example of a teacher reacting to a student. How do you react to the teacher?

T What about house prices in the city centre?

 S I don't know exactly how much cost a house in city centre, but I think it's very expensive.

T Yeah. Don't forget you have to invert verb and subject in an indirect question.

S Sorry?

T ...so you say '...how much a house costs...'

S Oh, yes.

1. The teacher stops the student in the middle of what he is saying, which can be frustrating and discouraging.
2. The student concerned is not involved at all in the process of correcting, and therefore learns little or nothing.
3. The other students are sitting there, doing nothing.
4. A student placed in this situation will possibly feel resentment and humiliation, building up a resistance to the teacher, the language, or both.
5. The teacher uses phrases about the language such as 'invert', 'indirect questions' etc. which will be useful to only a limited number of students.
6. The teacher is doing most of the talking.

ERRORS

Match a type of error on the left with an example on the right.

Phonological	<i>discoursal</i> We went to Paris. So we didn't really like it.
Grammatical	<i>lexical</i> The problem was the door wasn't keyed.
Syntactical	<i>punctuation</i> I'm sorry, Mrs Jones' line's engaged.
Discoursal	<i>Appropriacy</i> Dad, have you risen yet?
Spelling	<i>do</i> <i>syntactical</i> She asked me where <u>did</u> I come from.
Lexical	<i>phonological</i> /wɒtsjənæme/ <i>its name</i>
Appropriacy	<i>visited</i> <i>grammatical</i> We visit Torquay last weekend.
Punctuation	<i>Spelling</i> Her argument was not relevent. <i>relevant</i>

Now discuss how serious you think each of the above errors is?
What are your criteria for deciding?

-
-
-
-
-
-

will shall
who, whom

WORD STRESS

1. Mark the primary and secondary stress on these words:

incandescent - unmistakable - predetermined - disconcerted

2. What's special about the stress on these words ?

record	present	subject	reject	progress	import
export	frequent	entrance	invalid	transfer	

civil
subject
or

Solid

3. How is stress linked to spelling ? Look at the examples below:

admit - admitted

visit - visited

prefer - preferred

offer - offered

occur - occurred

suffer - suffered

4. In the following, how does stress shift change the meaning ?

a German teacher
a wet suit
a dancing teacher
a chocolate factory

ERRORS??

How do you react to the following?

a) ^{They} None of them ^{lives} live in London.

b) ^{had} If I'd ~~have~~ known, I'd ^{would} have told him.

c) Great weather, ^{is it!} ~~is it!~~ ^{can't it?}

d) I didn't see it yet. ^{I haven't seen it yet.}

e) There were ^{fewer} less people than I'd expected.

f) Which of these ~~two~~ ^{better} do you think is ~~best~~ [?]

g) Christmas ^{tree's} ~~tree's~~ for sale - £5 each.

I wish I have had gone

h) ^{There are} ~~There's~~ seven of them.

She should have ^{had} gone

WORD STRESS

Patterns in word stress

- A. Stress on the second syllable from the end: most words ending in *-ic*, *-ation*,
adjectives ending in *-ive*.
deTEctive
autoMAtic
adminisTRAtion
- B. Stress on the third syllable from the end: most words of three syllables or
more ending in *-ity*, *-logy*, *-graphy*, *-cracy*, *-sophy*
- deMOcracy
uniVERsity
phiLOsophy
- C. Stress on the fourth syllable from the end: most words ending in *-iator*, *-ary*,
-mony,
- voCABulary
GLAdiator
ALimony
- D. Stress on the final syllable: many words with apparently 'foreign' endings,
such as *-oo*, *-ette*, *-elle*, *-ine*, *-esque*, *-eer*, *-ique*,
- shamPOO
cigaRETTE
mountainEER
araBESQUE
bouTIQUE

The above lists are not exhaustive, but simply aim to show that there are patterns in English word stress.

Shifts in stress

Words derived from the same root often have shifting stress patterns, e.g.

family - familiar - familiarity
photograph - photographer - photographic.

However, stress remains on the same syllable when endings *-able* and *-ly* are added.

advise - advisable
comfort - comfortable
automatic - automatically

VOCABULARY 2

When do students acquire new vocab?

- a. as it occurs
- b. in vocab focus lessons
- c. from reading & listening texts
- d. from each other

How can we help with the above as teachers?

- a. encourage ss <--> ss teaching
 - put new vocab on board
 - be flexible
 - help with guessing meaning from context
- b. apply sensible selection criteria (see below)
- c. post reading/listening tasks
- d. again encourage ss<-->ss teaching and teach classroom language such as "What does '----' mean?"

Selection

- a. Who selects?
 - coursebook authors
 - supplementary materials authors
 - teachers
 - students
- b. Problems
 - it's the ss who need the vocab, not the CB authors etc
 - coursebooks etc are very general
 - ss needs are very individual
- c. Solutions
 - vocab needs analysis
 - dictionary skills work
 - help with record keeping
 - ss' own materials
 - good selection criteria (see below)
- d. Criteria for Selecting Vocabulary
 - ss level
 - ss needs - profession, academic etc
 - usefulness - environmental, coverage, frequency
 - safety - taboo words
 - production vs. recognition
 - are there a number of meanings?
 - cognate vs. false friend - is it similar in ss' L1?
 - how much time is there?
 - what is the lesson focus? (vocab?)
 - teachability

Richard B

SOME USEFUL LEXICAL JARGON

Match the jargon in column 1 with the definition in column 2 and the example(s) in column 3.

<u>Jargon</u>	<u>Definitions</u>	<u>Examples</u>
✓ 1. Semantic field (aka Lexical set) H B K	A. A word in one language which is very similar (and related) to a word in another.	a. chubby <-> fat slim <-> skinny
✓ 2. Morphology L J d	B. The way in which words are regularly used together.	b. 'host' in English cf. 'host' (i.e. guest) in Czech <i>intamous, famous</i>
✓ 3. Polysemy K g	C. The meaning of a word	c. bird: a two-legged, winged, egg-laying warm-blooded creature with a.....
✓ 4. Denotation E C c	D. Additional, emotional and/or attitudinal meaning attributed to a word.	d. unfriendly: = friend + neg. prefix un-, plus suffix -ly
✓ 5. Connotation D e a	E. Words with the same sound but with different spelling and meaning.	e. a <u>high</u> probability <-> a <u>good</u> chance
✓ 6. Collocation B e	F. Words with the same sound and spelling but with a different meaning.	f. I <u>saw</u> you <-> I've got a <u>saw</u>
✓ 7. Cognate A j d	G. Words with the same spelling but with a different pronunciation and meaning.	g. He hurt his <u>foot</u> <-> the <u>foot</u> of the stairs
✓ 8. False friend I b	H. Words/expressions which are related in some way and form a word "family"	h. turn off
✓ 9. Homophone E i <i>Sun, plane son, plain</i>	I. Words which in two languages have a similar form but different meanings.	i. whine <-> wine
✓ 10. Homograph G l <i>tear</i>	J. Verb + adverbial particle	j. Eng: brother; Ger: bruder
✓ 11. Homonym E i <i>tear</i>	K. (of a word) with multiple meanings	k. fry, saucepan, cooker, salty, bowl, stir
✓ 12. Phrasal verb I h	L. (The study of) word formation.	l. dog <u>lead</u> <-> made of <u>lead</u>

read tear
read tear

International House Prague - Teacher Training Dept

bank, bank plain
homophone 11 weight → meat

THE FUTURE

Below are some of the main forms used to talk about the future.

I haven't listed any uses the forms have which don't refer to the future.

'll (will)

- Main uses
1. Decision taken at the moment of speaking.
E.g. "That's the door !" "I'll get it"
 - 3a 2. Prediction (usually based on something other than evidence before our eyes)
E.g. I think it'll rain tomorrow.
You will meet a talk dark stranger.
- 8 and f

going to

- Main uses
- 4e 1. Intention, plan something decided before the moment of speaking
E.g. I'm going to visit my grandmother.
 - 7e 2. Prediction (usually based on evidence before our eyes)
E.g. Look at those clouds. It's going to rain.
She's going to have a baby.

Present Continuous

- Main use
- 5a 1. Talking about fixed arrangements (usually with a time reference)
E.g. He's having a party next week.

Present Simple

- Main uses
- 1g 1. "Timetabled" events in the future.
E.g. We leave at midday.
 2. After conjunctions of time
E.g. We'll eat when she arrives.
As soon as you're ready we can leave.

Future Perfect (Simple and Continuous)

- Main use
- 6h 1. To say something will be completed by a certain time
E.g. I'll have finished by 9.
Next month I'll have been teaching for ten years.

PTO

Future Continuous

- Main uses
1. An event in progress at a fixed time in the future
E.g. This time tomorrow I'll be lying on a beach.
 2. Something that will happen 'as a matter of course'
E.g. I'll be seeing John tomorrow so I can tell him.
 3. Polite enquiries about plans (often leading to a request)
E.g. Will you be going to the bank later ? If so,....

The use of different future forms in English is often very subjective. It's not easy to give hard and fast rules, and it's often difficult to say exactly when or why a form is definitely wrong.

If asked why a particular form is used in a particular example (and if you can't immediately produce an answer) it often helps to replace that form with another form and see how it changes the meaning for you.

THE PRESENT PERFECT

Match the uses of the Present Perfect below to the examples.

- | | |
|---|------------------------------------|
| c 1. A recent event. | a) I've been all over Spain. |
| a 2. An event at an indefinite time in the past. | b) I've known her since 1980. |
| d 3. Past event with present relevance. | c) I've only just arrived. |
| e 4. An event in the future. | d) I'm sorry, I've lost your keys. |
| b 5. An event started in the past, continuing to the present, and possibly into the future. | e) I'll wait till he's finished. |

Richard Blodworth

FUTURES

Recognising form and use

Match a sentence from A with a sentence from B, according to the form and use of the structure.

Write your answers below.

	A	B
present	1 Your plane arrives at 14.05.	a. It will remain cold and there will be snow on the hills. <i>future/present-future</i>
future	2 What will you be doing this time next week?	b. Don't phone at 8.00 because I'll be having dinner. <i>present</i>
present future	3 Take the medicine. You'll soon feel better.	c. He looks pale. I think he's going to faint.
future	4 What are you going to do while you're on holiday?	d. What are you doing this afternoon?
future	5 I'm having lunch with the director tomorrow.	e. They're going to knock down that old building. Isn't it a shame?
future perfect	6 I'll have mended your shoes by Friday.	f. Don't worry about the mess. I'll tidy up.
present, future	7 Mind the baby! She's going to touch the fire!	g. Next term begins on October 1.
present - future	8 Ring me tonight. I'll give you my number. 4782115.	h. When do you think you'll have finished?

1. g

5. d

2. b

6. h

3. a

7. c

4. e

8. f

Adapted from Headway Upper Intermediate by J and L Soars

WEAK FORMS

The following words have both strong and weak forms.

What is the weak form of each ?

Why are some words asterisked ?

the, a, an, some*

and, but, or, that*, than, as

his, her, your

she, we, he, they, you

him, her, them, us, me

at, from, for, of, to

there*

am, are, was, were

have*, has*, had*

do, does

can, could

shall, should

must

WEAK FORMS -Answers

the - stressed, full form /ði:/; weak form /ðə/. (Usually referred to by its weak form !)

a - /ə/; an - /ən/

and - /ən/; but - /bət/; or - /ə/ or /ər/**; that * - /ðət/; than - /ðən/; as - /əz/

his - /ɪz/; her - /ə/; your - /jə/ or /jər/**

she - /ʃɪ/; we - /wi/; he - /ɪ/ (occasionally /hɪ/); they - /ði/; you - /jə/

him - /ɪm/; her - /ə/; them - /ðəm/; us - /əz/; me - /mi/

at - /ət/; from - /frəm/; for - /fə/ or /fər/**; of - /ə/ or /əv/; to - /tə/

there * - /ðə/

am - /əm/; are - /ə/ or /ər/**; was - /wəz/; were - /wə/ or /wər/**

have * - /əv/; has * - /əz/; had * - /əd/ (occasionally /həv/; /həz/; /həd/)

do - /də/; does - /dəz/

can - /kən/; could - /kəd/

shall - /ʃəl/; should - /ʃəd/

must - /məz/

** In cases where the phonemic transcription shows /r/, this indicates that the /r/ is pronounced in rhotic accents, and when the following sound is a vowel sound.

* Why are some words asterisked ?

These words only have weak forms in certain grammatical contexts:

- 'that': when it's a relative pronoun it has a weak form

(e.g. The book that I bought....)

when it's a demonstrative adjective, it never has a weak form

(e.g. That book's mine.)

- 'there' when followed by 'to be' it has a weak form

(e.g. There were two people in the room)

in other cases it has no weak form

(e.g. It's there, on the table.)

- 'has', 'have', 'had'

When used as auxiliary verbs, they have weak forms

(e.g. Have you done it ?) - *though more often than not they're contracted.*

When used as main verbs, they don't have weak forms

(e.g. I have it !)

Thursday Week 3

WHERE TO FIND OUT ABOUT JOBS

From afar:

- Newspapers & periodicals (in the UK the Tuesday Guardian, TES and EL Gazette are the main sources)
- Embassies (these may have addresses of school, but are unlikely to have details of vacancies)
- Books: The standard sources of information are:
 - Susan Griffith: "Teaching English Abroad" (Vacation Work, 9 Park End St, Oxford)
 - The series "Teaching English in" So far Italy, Japan, and Eastern & Central Europe have been covered (In Print Ltd, 9 Beaufort Terrace, Brighton. 01273 682836)
 - "ELT Guide" (EL Gazette, 10 Wrights Lane, London W8 6TA. 0171 9376506)
- Recruitment agencies (such as International House in London)
- Volunteer organisations (VSO and Peace Corps are the best-known)
- Telephone directories of a particular country may be available at main post offices, large libraries or consulates
- Internet: Dave Sperling's ESL Cafe is well known. I have two addresses for it, not sure which is better: <<http://www.specialeffects.com/~sperling/eslcafe.html>> and <<http://www.pacificnet.net/~sperling/eslcafe.html>>

On the spot:

- Telephone directories (Yellow Pages or similar) for addresses & tel nos
- Cultural centres of English-speaking countries (e.g. British Council); these may have noticeboards
- Expat hangouts: often not the most pleasant of places, but a potentially useful source of info nevertheless
- Word of mouth
- The schools themselves: I'd say phone first rather than drop in unexpectedly, but some people recommend the latter.

DOCUMENTATION - WHAT MIGHT YOU NEED ?

If you're recruited from your home country, whoever recruited you should be able to tell you what documentation you need. The following notes apply more to those setting off to a country without secured employment.

PASSPORT: The type of passport you have may affect your ability to work in certain countries. It's difficult to get work in an EU country if you have a non-EU passport, for example.

Validity: If you're having to apply for a residence permit, they may insist that your passport should be valid for 6 or 12 months after the period of residency.

DEGREE CERTIFICATE: Some countries (e.g. Brazil, Singapore, Greece) won't issue you with a work permit if you don't have a degree. Check this out before buying a plane ticket !

TEFL CERTIFICATE & REPORT: Potential employers will probably want to see it, and it may be necessary for your work permit.

BIRTH CERTIFICATE: Sometimes required (e.g. here) for work/residence permit applications

Should you take originals of certificates with you ?

In some countries they insist on originals, in some they may be happy with a photocopy. Do you want to risk packing your original documents in your rucksack ? Quite possibly not. Take photocopies, then, but make sure that a friend or member of your family has access to the originals and is in a position to send them out registered post if necessary. An additional option is to take notarized photocopies with you, though in some countries (like the UK, I believe) this can be quite expensive.

What to put in a CV to a private language school - a personal view

This is information that I like to see, or need, from job applicants. Employers differ, obviously, but I don't think these requirements are untypical of private language schools.

Full name

Permanent address *

Address for correspondence - if different

Contact tel +/- fax no +/- email.

Date of birth (rather than 'age') *

Marital status *

Nationality

Passport no. and validity *

* This info could be required for work permit applications

Education/Qualifications

Tertiary and above - *univ. and up.*

Type of qualification - grade - place - date

E.g. Cambridge/RSA CELTA - Pass - IH Prague - May 1997

Include non-TEFL qualifications unless they're really wacky.

Teaching Experience

Dates - institution - post - brief description of duties*.

If you don't have much, mention everything, including short (e.g. one month) contracts: the short ones become less important the more experience you accrue.

* Types of classes/Levels taught, other duties.

Other work experience

No need to mention short-term jobs here

Any gaps of a year or more should be explained (e.g. 1992-93 Travelling in Asia)

Referees

Two should suffice.

Name/address/tel. no./fax no./*email*

Include most recent employer (it'll arouse suspicion if you don't)

Include CELTA tutor, for the next two years at least.

Hobbies/interests

Covering letter: make it brief. Give reasons for your application - but beware of over-extolling the joys of the particular country/city; you could come across as being more interested in the country than the job, which would of course be totally untrue. Mention availability, both for interview and to start. Don't wax lyrical, and try not to come across as a loony.

Photos ? Some employers like to see them - but make it a normal passport photo !

Attach copies of relevant certificates, reports and testimonials.

QUESTIONS YOU MIGHT ASK A POTENTIAL EMPLOYER

Salary

includ. what you get

what you get

Is it gross ? If so, what's the nett, approximately ?

Is it a fixed monthly sum or an hourly rate ? If the latter, do you get paid for holidays, or if lessons are cancelled, etc. ?

Are you covered for health insurance ?

Any other benefits ? (e.g. hard currency, in a country where the currency's not convertible)

Accommodation

Is it provided ? If so, is it free or do you have to make a contribution ?

If not, how easy is it to find ? Does the school help ? What form does this 'help' take ?

What does it cost, on average (cf. nett salary) ?

Hours

How many pw ? Overtime rate if you teach more than the maximum ? Is overtime calculated according to a weekly maximum or a monthly maximum ? Is overtime voluntary or compulsory ?

How many minutes are in an hour ? 45 ? 60 ? Neither of these ?

What additional duties are part of a teacher's job description ?

School's attitude to private lessons ?

Other contract related items

Holidays ?

Period of notice required by both sides ?

Help provided with work/residence permits ?

English for Specific Purposes

Eng. for Specific Purposes

THE TEACHING

Types of classes: adults, children (ages?), companies (general English ? ESP ? one-to-one?), exam classes. Balance between them (e.g. could you end up teaching only children's courses ?)

Class sizes

Educational support:

- Is it provided ?
- Who provides it ?
- Observations (How regular ? Aim: guidance or inspection ?)
- In-service training seminars ? How often ?
- Help provided with potentially difficult courses (e.g. exam preparation) ?

Resources:

- Coursebooks provided ?
- Supplementary materials
- Hardware (cassette players, video....)
- Photocopier (restricted access ?)

Typical working day (split shifts ?)

Is it possible to see the staffroom and/or speak to some of the existing teachers (without the interviewer eavesdropping !) ?

NB You'll never find a school where you're satisfied with all the conditions !

PRESENT PERFECT or PAST SIMPLE

Put the verb in brackets into the Past Simple or the Present Perfect and explain why.

Dialogue 1

- A: 1) ^{Have} ~~Did~~ you (see) ^{Seen} John recently ? ~~#2~~.
- B: Yes, I (see) 2) ^{Simple past} ~~saw~~ him last week. He (buy) 3) ^{has bought} ~~bought~~ a new house, and he's moving next week. ^{Present perf.}
- A: I (go) 4) ^{went} ~~go~~ to visit him yesterday, but he (not be) 5) ^{wasn't} ~~isn't~~ at home, so I (talk) 6) ^{talked} ~~am talking~~ to his wife. She (have) 7) ^(has had) ~~has~~ another baby, a girl.
- B: I know. I (send) 8) ^{have sent} ~~will send~~ her some flowers in hospital. ^{am going to} ~~will send~~ ^{to} ~~send~~
- *****

Dialogue 2

- C: I (lose) 9) ^{lost} ~~lose~~ my dog. He (go) 10) ^{went} ~~goes~~ into the street an hour ago, and he still (not come) 11) ^{hasn't come} ~~doesn't come~~ back. I can't imagine where he (go) 12) ^{went} ~~goes~~. 13) ^{Have} ~~Has~~ you (see) ^{Seen} ~~see~~ him ?
- D: Yes. At around 11.30 I (chase) 14) ^{chased} ~~chase~~ him out of my garden.
- C: Which way 15) ^{has} ~~is~~ he (go) ^{gone} ~~goes~~ ?
- D: Towards the beach. 16) ^{Have} ~~Has~~ you (look) ^{looked} ~~looks~~ there ?
- C: Oh look ! Here he is ! Bad dog ! Where 17) ^{have} ~~has~~ you (be) ^{been} ~~be~~ ?
- *****

Dialogue 3

- E: Do you know Jack ?
- F: No, I (never meet) 18) ^{have never met} ~~never met~~ him.
- E: Oh, I (know) 19) ^{have known} ~~know~~ him for years, I (meet) 20) ^{met} ~~meet~~ him before the war, when he (be) 21) ^{was} ~~is~~ in France.

PRESENT PERFECT <-> PAST SIMPLE:
AN ATTEMPT TO JUSTIFY MY ANSWERS
(VERY MUCH FROM THE BRITISH POINT OF VIEW !)

- 1) Have you seen ... *at any time up to now.*
- 2) ...I saw "Last week" *fixes this one in the past.*
- 3) He's bought *Less easy to explain. I think two factors sway me towards using the Present Perfect here: i) repeating the tense used in the preceding sentence might imply that he bought the house "last week" - when, of course, we don't know when he bought it; ii) the bit that follows, "he's moving next week", i.e. he hasn't moved yet, somehow connects it with the present (see Swan 418.3).*
- 4) I went "Yesterday" *fixes this one in the past.*
- 5) he wasn't *Still "yesterday".*
- 6) I talked ... *Still "yesterday".*
- 7) She's had *Whoops ! A sudden shift to the Present Perfect. Not dissimilar to (3). Using the Past Simple here would suggest to me that she gave birth during the visit - between the coffee and the sherry, perhaps.*
- 8) I sent ... *Back to the Past Simple. The phrase "in hospital", given the context (i.e. we know she's out of hospital) acts as a time marker in a similar way to "yesterday" and "last week", above.*
- 9) I've lost *A classic example of Present Perfect for a past event 'connected to the present' (see Blue Murphy 20(a) and Swan 418.3); she still hasn't found the dog.*
- 10) He went ... "An hour ago" *fixes this one in the past.*
- 11) ...he still hasn't come back. *A negative version of the use in (9). Similar also to Present Perfect with 'yet' (see Blue Murphy 15(b) and Swan 418.5).*
- 12) ... he's gone. *A borderline case. I think both tenses are possible here, but for me there's a difference in meaning. "...where he went..." suggests I don't know what the dog's destination was at the time he disappeared; "...where he's gone..." suggests I have no idea of any of his movements from that time till now. The later seems more appropriate to the context. An example of where, in British usage at least, it's less a case of right and wrong, more a case of what did the speaker want to say.*
- 13) Have you seen *at any time up to now. Using the Past Simple here would suggest that the speaker was thinking about a specific period when the other person might have seen the dog.*

14) I chased ... *Fixed by "around 11.30".*

15) ... did he go ? *Still referring to "around 11.30".*

16) Have you looked ... *Another borderline case. Either tense would be appropriate. Is there a difference in meaning ? To my ears, a very subtle one: the Present Perfect suggests to me that D thinks the search is not yet over, whereas the Past Simple would suggest that he assumes it is over. For me, the difference here is so slight that it could go either way.*

17) ... have you been ? *Till now. One might argue that, if you used Past Simple in (12) it would be consistent to repeat it here.*

18) I've never met.... *The opening question "Do you know..." suggests that Jack is still alive and that it's still possible to get to know him. (Two people reminiscing about fellow students from their university days might choose to use Past Simple; the person in question might still be alive, but the chances of meeting him/her now are assumed to be remote).*

19) I 've known *Same as (18)*

20) I met ... *"Before the war" fixes this.*

21) ... he was *Again, "before the war"*

Some points to ponder:

- I suspect most people were in agreement on cases when I chose the Past Simple, and on nos 18 - 21. There were quite probably differences between British and American opinions on the others. If there are any non-British/Americans among you, which way did you tend? In terms of grammar this is the major (and perhaps the only significant) area in which British and American usages differ - with British usage of the Present Perfect causing more difficulties for students and teachers alike.

- Should American speakers (and any others who use the Present Perfect less frequently than the British) worry about this ? Worry about it - no, don't worry, worse things happen at sea. However, I think it's useful to be aware of what some of the differences are, particularly if you're using British published materials; grammar books such as Swan and Murphy (UK version) will help here. But never be afraid to say to students that you use it differently.

- In many cases (see, for example 12 & 16), we can't say that one tense is right and the other wrong, even in British usage. It sometimes depends on 'being in the speaker's mind'. There are many instances, in grammar in general, where two speakers, even from the same region, might choose different constructions to talk about the same event/situation. To quote Michael Lewis from memory, without his permission, "grammar is not a matter of fact".

The Past

There are a number of forms which can be used to talk about past time:

Yesterday I <u>went</u> to the cinema.	Past Simple
I <u>was reading</u> when the phone rang.	Past Continuous
I've <u>been</u> to France three times.	Present Perfect Simple
"You look hot." "I've <u>been playing</u> tennis."	Present Perfect Continuous
The train <u>had left</u> when I arrived.	Past Perfect Simple
They'd <u>been learning</u> English for two years before they visited Britain.	Past Perfect Continuous

Past Simple - Some Considerations

Regular and Irregular Verbs. Many verbs have irregular second and third forms (Past Simple and Past Participle). Among these irregular verbs are many of the most common e.g. to be, to have, to do, to get, to go etc. These irregular forms are one of the few things we ask students to memorise.

Regular Verbs.

- Most simply add '-ed'
- Verbs ending with '-e', just add '-d'
- Verbs ending consonant '-y', knock off the 'y' and add '-ied'
- Verbs ending with one stressed vowel + consonant, double the consonant and add '-ed'

Pronunciation. Regular endings have three different sounds: /t/ /d/ /ɪd/.

If the verb ends with an unvoiced sound, the past is pronounced /t/.

e.g. work, hope, finish

If the verb ends with an voiced sound, the past is pronounced /d/.

e.g. rain, play, refer

If the verb ends with either /t/ or /d/, the past is pronounced /ɪd/.

e.g. end, visit, decide, regret

Questions and Negatives. The *dummy auxiliary* 'did' is used. This can cause students problems with word order and such errors as:

* Did you went to the cinema?

Use. Many languages use a form similar to English Present Perfect to talk about completed past actions. e.g. j'ai trouvé, ich habe gefunden, ha encontrado ---> I found. This can cause difficulties for many students who have problems using past simple and present perfect accurately even at high levels.

Other Past Forms

When teaching any of the other structures it is necessary to analyse both form and use as above. Consult 'English Grammar in Use' - *Murphy*, 'Practical English Usage' - *Swan* or other useful reference books.

Monday Week 4

SUPPLEMENTARY MATERIALS

Title: Play Games with English Richard

Aim of the Book:

Organisation:

Introduction to methodology: teacher's ☒ YES / ☐ NO

Contents menu: ☒ YES / ☐ NO

How is it arranged?: by subject, or by types of games with details of the contents listed. Also the first line of the game or each page is included and a description of each game and the grammar or language point it covers. There are several memory games listed.

Index: ☒ YES / ☐ NO

Guide to level: ☒ YES / ☐ NO

Guide to language practised: ☒ YES / ☐ NO

Usability:

How user friendly does the book seem? - It's user friendly but it could have simple than more detailed instructions

How easy is it to find the information about level & language?

Basically by looking at the illustrations or the games themselves and the language level and the language is apparent.

The Activities:

Does the book give you the following information for each activity:

timings ☒ YES / ☐ NO

aims ☒ YES / ☐ NO

preparation tips ☒ YES / ☐ NO

clear procedure ☒ YES / ☐ NO

Recommend an activity from the book that you would like to try out with your TP group.

Title: Connections 3

Close-ups 2

Number: .

Page number: 49

57

The Introduction:

What does the introduction cover? How clearly?

It's a teachers' book so it's got a teacher's introduction and it explains the contents of the book well and concisely.

Other Information:

Who publishes the book?

Colin Granger

Is the book part of a series?

☒ YES / ☐ NO

Is there a bibliography?

☒ YES / ☐ NO

And finally:

Is it worth buying?

☒ YES / ☐ NO

for a school library possibly

Anti Government - presently tense moments, continuous continued
Reading? - given
Cambridge

REVISION

Receptive Skills

1. Give examples of task types for a first reading task. *headlines, articles*
scan reading
2. Give examples of task types that you wouldn't use for a first reading task. Why wouldn't you use them? *- pronunciation reading, reading aloud but they don't comprehend the reading.*
3. Do the same for listening. *A. dictation, comprehension questions first*
B. reading along while listening
4. What might dictate how many times you play the tape in a listening skills lesson?
1. the difficulty of the vocabulary, 2. the spoken language (accent, etc.) 3. volume
4 asking general comprehension questions to see if they understand & play as many times as the students want within a time limit.

Presenting Language

5. What's the essential difference between a 'meaning -> form' and a 'form -> meaning' approach? *① definition to word or from ② word to definition*
in the first ① you elicit the word from the student (if they know it) and they remember it better.
6. What does 'guided discovery' mean? What's a 'situational presentation'?
helping them discover a meaning through pictures, descriptions, etc instead of just telling them directly. help the students discover grammar rules, etc.
like we did with relative clauses.

Various

7. Comment on this approach to teaching vocabulary. Teacher asks "What does x mean?". *it repeats the target structure. If they don't know it puts them on the spot.*
8. When might you choose not to deal with a student error at all?
In a conversation class with a stress on fluency. if confusing, interrupting, embarrassing, then don't
9. Comment on this as an opening remark in a lesson: "Please open your books to page 71". *good and direct.*
10. Why (not) have students read aloud?
because they are pronouncing not comprehending
puts them on the spot.

S on → 3rd person Singular in conjugated verbs

MODAL VERBS or auxiliaries (aka Modal auxiliaries)

Before you do these tasks, find out what a modal verb is !

→ s's drop on verb (only one modal "to" of infinitive drops)

Task 1

Compare the mistakes in the second column with the sentences in the first column.
What conclusions can you draw about the form of modal verbs ?

- | | | | |
|-------------------------|-------|------------------------------|--|
| a. She helps you. | _____ | She might's help you. | s's drop on 3rd person sing. |
| b. Do you live here ? | _____ | Do you can help me ? | extra unneeded modals |
| c. I don't know. | _____ | I don't can tell you. | can not two modals, neg formed by adding not |
| d. I want to go. | _____ | I must to go. | drop infinitive "to" |
| e. I want to go. | _____ | I want to can speak English. | no infinitive form 2 modals, extra can |
| f. He did it yesterday. | _____ | He might did it yesterday. | have done can not co-occur past simp / P.P. there are not past forms modal has to touch verb be right in front |
- no "ing" form }
no past contin. }
- I can speak
I want to speak

Task 2 - adapted from "Discover English" by Bolitho & Tomlinson (Heinemann)

Explain the function of the words in **bold** type in each utterance.

- | | | |
|------------------|---|---|
| might | a. It may rain this afternoon. | - possibility |
| could | b. Willy could run fast when he was a boy. | - ability |
| was able to | c. May I ask a question ? | permission, request |
| Could | d. You needn't go if you don't want to. | no, lack of obligation requirement |
| don't have to | e. You might have told me you were coming. | should have expressing anger |
| could have | f. That can't be true ! | disbelief, deduction or uncertainty |
| must be wrong | g. They must be away - the curtains are drawn. | stating strong probability |
| can't be at home | h. You could try again next year. | - can possibility or suggestion |
| might | i. I must go. | have to, expressing necessity obligation, or regret |
| should | | |
- should n't (not)
could n't (not)
must n't (not)
could n't (not)
can. n't, not
might. not, n't (rare)
shall. not
may - may not
will → won't, & not

We	could	Swim across the river
	were able to	
	should have done	

EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT

“MODAL VERBS”

- BUT WERE AFRAID TO ASK

1. What is a modal verb ?

Defined according to **form**

Refer below for asterisk references.

- They don't have 3rd person -s;
- They have no infinitive;
- Questions are formed by inversion (e.g. Can you ..) rather than with an additional auxiliary such as 'do';
- Negatives are formed by the insertion of 'not' immediately after the modal (e.g. might not)*;
- They are followed by another verb, in the form of 'infinitive without 'to' ' (e.g. I must go)**. Even if the verb doesn't follow, it's 'understood': "Will you go?"; "I might (go)".
- They can't be used together. "You must can" is impossible.
- They don't have past forms.***
- They don't have '-ing' forms.

* 'can' attaches the 'not' -> 'cannot', with the unusual contraction 'can't'; 'won't' and 'shan't' are also unusual contractions.

** 'ought' is an exception.

*** What about 'can' -> 'could', I hear you ask. OK, what about "Can you open the window ?" cf. "Could you open the window ?". Or "It could be him"..

2. So, what are the modal verbs in English ?

- These conform to the above definition (with 'ought' breaking one rule):

☞ can; could; may; might; must; ought; shall; should; will; would.

- What about 'need' and 'dare' ? These have a foot in both camps: "I don't dare" <-> "I daren't"; "I don't need to do it" <-> "I needn't do it". Try some of the other criteria detailed above on these two yourself.

- Strictly speaking, the following conform to the rules (or most of them) as well, though they're not usually found in lists of modals:

☞ had better; would rather; may as well; might as well.

- And then there's this one:

☞ have to

which doesn't conform to any of the 'form rules' above, but appears to be related in meaning - which brings us to.....

continued overleaf

3. Is there any meaning / function they have in common ?

This is where the ground starts to get a little shaky. Many writers attempt to apply a meaning-based 'label' to all modal verbs, e.g.

"Modal verbs are used to indicate the speaker's attitude or opinion." (origin unknown).

This appears to hold good for some of them, but for me the sentence "I can't speak Vietnamese" is a statement of fact, rather than attitude or opinion. Michael Lewis (a big name in TEFL these days) goes on about modal verbs being "the speaker's interpretation of fact", but his arguments are often quite flimsy.

4. Are any of the generalisations in (3) of use to students ?

Probably not; heretics might even argue that they're of limited usefulness for the teacher. It's perhaps safer to divide them into areas of meaning / function: the following is an example:

ABILITY - can, could

PERMISSION - can, may, could

OBLIGATION - must, (have to)

MILDER OBLIGATION / ADVICE - should, ought

LACK OF OBLIGATION - needn't, (don't have to)

PROHIBITION - mustn't, can't

POSSIBILITY - could, may, might

LOGICAL DEDUCTION - must, can't

REQUESTING - would, will, could, can

The above is one way of grouping them according to areas of meaning. It's not an attempt to be comprehensive.

NB There are few modals to which just one meaning can be 'attached'. Most have multiple functions.

5. Any principles as regards teaching modal verbs ?

They differ so much from each other that one can't really talk about ways of teaching modal verbs in general. A couple of tips:

- They lend themselves to a function-based approach, i.e. "Today we're going to look at ways of asking for and giving permission", rather than "Today we're doing to look at 'may' and all its meanings". See your notes from the Functions seminar.
- Most of them have weak and/or contracted forms, which will need attention. The pronunciation, and distinguishing between, 'can' and can't' is particularly problematic - especially as the British and American pronunciations of the latter differ quite strongly.

Richards B.

Tuesday Week 4, Dec. 7

10 → 11:00

How dare you

Shall

Whom

Modal verbs . need a verb

Can, Should, would, must, could, might, shall, may,
reals ~~ought to, will, allowed, have to, dare, supposed to, to be to~~
~~able to, want to~~

• No 3rd person "s"

other auxiliary verbs : be / have / do → have a grammatical function
don't have meanings used for form

Modals → change meaning

teach them by function not form

(don't have to)

- You ~~mustn't~~ wear a tie if you don't want to
- He ~~mustn't~~ ^{can't} be the murderer he has an alibi.
(may, might)
- You ~~can~~ ^{should} stop now
- How ~~ought I~~ to know I wasn't there.

Can't ^{not} - ~~mustn't~~
Mustn't ^{not} can be

Richard.

Thursday Week 4 December 7

1330-1500 How do we learn languages?

3 most influential theories

in the 50's. (cold war) '57 Sputnik launched

► B.F. Skinner: ^{behavioralist} psychologist: conditioned response
theory of first language learning. becomes Habit
behaviorist theory → stimulus → response → reinforcement → positive (+) negative (-)
hunger → ring a bell → get food / not get food

language is basically habit forming. we learn by imitation
habit is result of repetition and reward (and punishment)

spawned the audio lingual method ←

it brought speaking to the foreground.

for students have to repeat many times to learn, this method

produced audio language labs.

► Chomsky. professor of linguistics at M.I.T.

he said language is too complex to be explained
by behaviorist theories.

parents tend to correct factual items
not grammar.

language is creatively constructed by children.

language pidgin: basic form of communication, variation
creole - a language

Slave trade from various languages together in plantation.

pidgin English of masters - the children don't
know the parents first language.

ebonics →

Cajun - New Orleans.

creole - Haiti

The Language Instincts - by Pinker, Pinker

► Krashen: learn in applied linguistics in the 80's

learning acquisition effortlessly
if acquired then the user can think of it without thinking about it
low functional load — he knew it → he knows it.

3rd person singular verb conjugation with no 's'
comprehensible input — (listening & reading which
is comprehensible.

meaningful use of the language

don't want the affective filter

Motivation — self confidence & lack of anxiety, motivation.

Students should not be forced to speak. Make public speakers
don't want to be put on spot.

∴ don't nominate a student. x y zed

? Brain physiology

books on language acquisition

Lightbown and Spada

How languages are learned (OoP) (117pp)

Richard Blomack

Wednesday Week 4 December 8

□□□□

10 → 11:00. Vocabulary 3

previously:

check

fuzz terms, jargon,

word groups

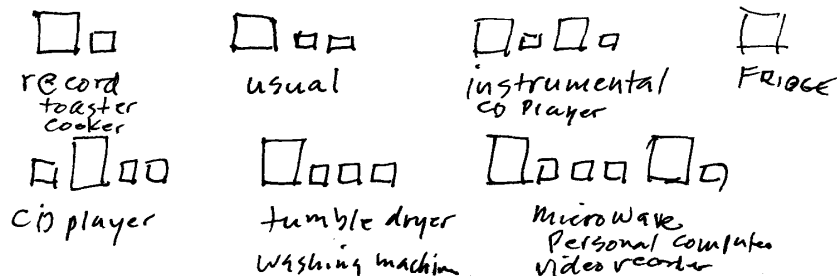
record

Storage ROM
retrieval RAM
mnemonic devices

Why do you think a good coaster bicycle
we have to watch this news paper
tomorrow.

Storage

retrieval



- ↓ pronunciation ↓ } both crucial in storage + retrieval
- ↓ meaning
- ↓ ~~spea~~ practicing (speaking)
- ↓ checking understanding for low group

Sometimes we store according to pronunciation

taking into account varieties of learning styles
since all of the students are individual

Why do you think a good coaster bicycle
we have to watch this news paper tomorrow

Richard B.
Wed Week 4
Dec. 8.

Some Ways to Record Vocabulary

	woman	man	child	dog	bird	flower	weather	landscape	view	house	furniture	bed	picture	dress	present	voice
handsome																
pretty																
charming																
lovely																

The Words You Need. Rudzka et al (Macmillan)

Vocabulary

Word families and word stress

- 1 The words below have all appeared in the previous four units of *Headway Pre-Intermediate*. Put them in the correct row according to their stress pattern.

discovery	invention	disappearance
discussion	computer	advertisement
celebration	argument	development
authority	government	accommodation
existence	behaviour	

1	●●●	
2	●●●	
3	●●●	
4	●●●	discovery
5	●●●	

- 2 The words in exercise 1 are all nouns. What are the verbs? Be careful with word stress!
- 3 Put the following words into the correct row according to their stress pattern.

generous	determined	valuable
reliable	comfortable	scientific
	technological	

1	●●●	
2	●●●	
3	●●●	
4	●●●	
5	●●●	

- 4 The words in exercise 3 are all adjectives. What are the nouns? Be careful with word stress.

Hwy Pre-Int
John+Liz Soars (OUP)

at	in	no preposition
at six o'clock	in the morning / afternoon / evening	today
at midnight	in December	yesterday
at Christmas	in summer	tomorrow
at the weekend	in 1985	the day after tomorrow
	in two weeks' time	the day before yesterday
on		yesterday
on Saturday		last night
on Monday		last week
on morning		next month
on Christmas		yesterday
on Day		evening
on January		tomorrow
18		morning
		this evening
		tonight

Hwy Pre-Int

Vocabulary

Male and female words

Many words are used by both males and females to describe themselves and their possessions.

student doctor shoes hat

Some nouns are used for either male or female, but not usually both.

Male
writer
tie

Female
waitress
dress

- 1 Put the following words into the columns under the headings *Male/Female/Both*. Use your dictionary to check any words you don't know.

landlord	actor	bull	musician
teenager	cook	king	duke
heroine	professor	nephew	uncle
bikini	pilot	dentist	niece
hero	model	skirt	duchess
queen	knickers	pyjamas	bra
scientist	architect	judge	cousin
cow	aunt	widow	underpants
athlete	blouse	actress	tourist
landlady	swimming trunks	widower	boots

Male	Female	Both

- 2 Who or what are the following?
- He's my sister's son. He's my _____.
 - The most important female character in a story is called the _____.
 - I wear these in bed. _____.
 - I run in races. I'm a/an _____.
 - I pay rent to him. He's my _____.
 - He wears these under his trousers. _____.
 - Her husband is dead. She's a/an _____ now.
 - I check people's teeth. I'm a/an _____.
- 3 Work in pairs. Choose some other words from the columns above and write sentences to describe them. Ask others in the class to tell you who or what it is.

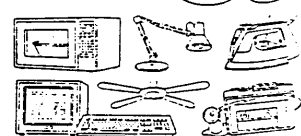
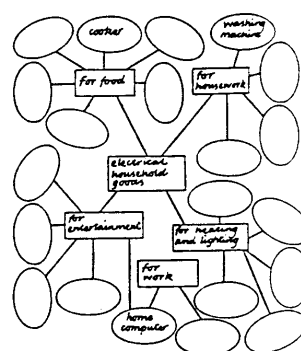
Hwy Pre-Int
John+Liz Soars (OUP)

Vocabulary

Vocabulary networks

It is useful to record words which are associated in networks because it can help you to remember them. You can do this in a list or in the form of a diagram like the one below. The following are all electrical household goods. Use your dictionaries to check the meaning and (if possible) the pronunciation of any you do not know, then fill in the spaces. Some are already filled to help you.

air-conditioning cooker dishwasher
microwave oven spotlight fan freezer
fridge food mixer home computer iron
kettle lamp hi-fi system vacuum cleaner
Walkman video washing machine
word processor CD player fan heater



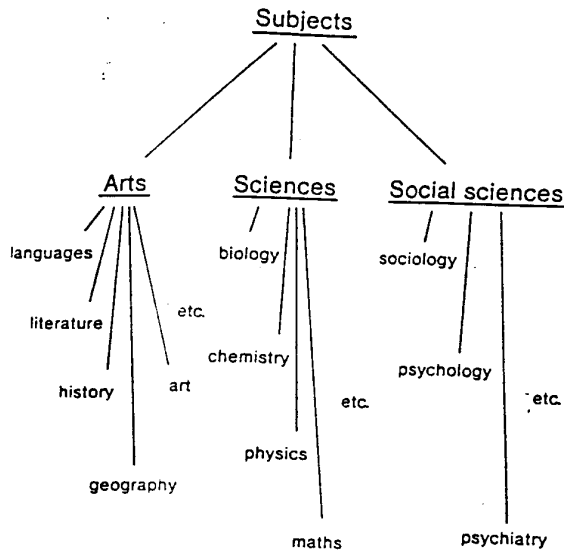
Hwy Pre-Int
John+Liz Soars (OUP)

Vocabulary: crime

Fill in the columns. Add some crimes yourself.

Crime	Criminal	Verb
burglary		
robbery		
	murderer	
		to kidnap
	shoplifter	
mugging		
	smuggler	
		to hijack
	blackmailer	
vandalism		

Hwy Int
John+Liz Soars (OUP)



Use Your Dictionary
Adrian Underhill

Vocabulary 2

Keeping vocabulary records

It is very important that you decide how you are going to organize your vocabulary learning. You need to keep a record of the words you come across, and review the records regularly. Buy a special notebook.

There are many ways of keeping records, but the best is the one that you think is right for yourself. Here are some suggestions.

The information you need is:

- the word
- its part of speech (noun, verb, etc.)
- its meaning
- its pronunciation
- how to use it in a sentence.

You might want:

- to make a note of the context
- to translate it into your language
- to write a sample sentence of your own or from the dictionary
- to include a word of similar meaning in English.

Different ways of organizing the page.

Another approach is to keep small file cards in an index box.

Side 1

ACCURATE /ə'kjʊrət/

Example

I must try to be accurate when I write English

Side 2

Definition:

careful, free from error

Translation:

preciso, exacto

(in Spanish)

1. Context A recipe

Word	Example	Translation
to season	season the dish with salt and pepper before serving	assaisonner (in French)

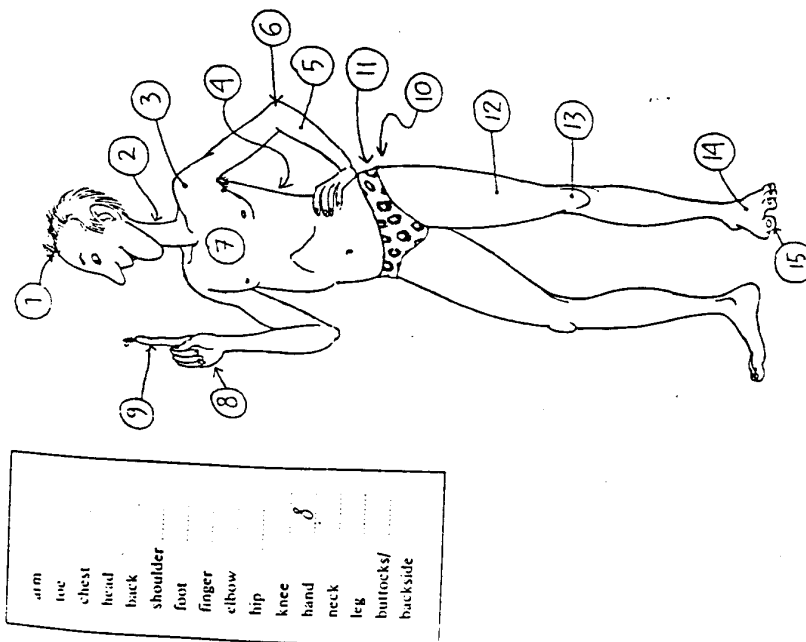
2.

Word	Pronunciation	Example	Similar word
possession (n)	/pə'zɛʃn	I lost all my possessions in the fire.	belongings

Hwy Upper-Int
John Liz Soars (OUP)

6 The body

Write the number 1-15 next to the correct words (see example).



Start Testing Your Vocabulary
Peter Watcyn - Jones (Penguin)

Richard B.

LANGUAGE ANALYSIS WORKSHOP # 2

Chew these over with colleagues and grammar books.

1. He's wearing too small shoes. X *He's wearing shoes that are too small, this*
They're not enough big. X *They're not big enough*
Have you got enough bread ? ✓

What are the rules of form (in particular, word order) for 'too' and 'enough' ?

2. He was run over by a car.
He got run over by a car.

Can you always use 'got' instead of 'was' in the past simple passive ? If not, why not?

3. Come here !
I'll come and see you if you like. → *If you like, I'll come and see you.*
Are you coming to Bill's party. ?

When do we use 'come' instead of 'go' ?

4. It works well. ✓
It smells well. X *It smells good.*

Why ?

5. I was in France during four days. X *I was in France for four days.*
I was in France during the summer. ✓
He arrived during Wednesday. ✓? *He arrived on Wednesday*

When can we use 'during' ?

6. The food was quite incredible. *The food was incredibly good.*
✓ The food was quite good.

What does 'quite' mean ? (There may be a difference between British and American usage)

7. She tried pushing the car to start it, but without success.
✱ She tried to push the car to start it, but without success.

What's the difference between 'try to do' and 'try doing' ?

8. I wish you didn't smoke so much. *hadn't have smoked*
I wish you wouldn't smoke so much.

What's the difference between 'wish + past' and 'wish + would' ?

9. Boys will be boys.
He will keep doing that ! *He'll probably keep doing that.*

But hold on. Doesn't 'will' refer to the future ?

10. I like to swim.
I like swimming.
✱ I like swimming every morning.
I like to swim every morning.

Are these all correct ? Is there any difference between 'like to do' and 'like doing', in this context or in any context ? (Again, there may be a difference between British and American usage)

11. Even though the current was strong, we could swim across the river. X?
The past of 'can' is 'could' or is it ?

LANGUAGE ANALYSIS WORKSHOP - ?ANSWERS?

Intro

Only my opinions, no fixed answers, feel free to disagree, blah, blah, blah Forgive me if I ramble from time to time. Also, I couldn't resist leaving a few questions dangling.

1) 'too' and 'enough'

- The question here was referring to form rather than meaning. Let's deal with 'enough' first.
- The position of 'enough' depends on the type of word it qualifies. If it qualifies a noun or infinitive verb, then it precedes the word in question.

Have you got enough bread ?

Have you got enough to eat ?

If it qualifies an adjective, adverb or verb other than infinitive, then it follows the word in question.

It's not big enough

He didn't work hard enough

Have you seen enough ?

What about adjective + noun combinations ? I'll leave you to work out the following:

Have we got a large enough bed ?

Have we got enough large envelopes ?

- So, that's 'enough' all wrapped up. On to 'too'..

First of all, it has to precede the adjective it qualifies, otherwise strange things happen:

He's too old.

He's old too.

What about the noun that 'too + adjective' qualifies ? It would appear that the noun has to precede:

He has too small shoes. X

His shoes are too small. ✓ (cf. 'such' <-> 'so')

- But what about this ?

That would mean too great a loss.

I'm pretty sure that this wouldn't work in the plural (....too great losses), but it's an option in the singular, assuming the noun can take the indefinite article: too + adj + a(n) + noun. I think it's quite formal, and that I'd be more likely to say, in the above example: "The loss would be too great."

OK ?

2) 'was' <-> 'got' in the past simple passive.

- None of the grammar books I've looked into are much help with this one; in fact I disagree with some of the points they make.

- Difference of formality level ? I think so, yes. The 'got' alternative seems to me to be less formal.

- 'Got' also appears to be more often used in situations where the action is in some way unexpected:

He got hit by a meteorite <-> The castle was built in 1387.

How would you feel about having 'got' instead of 'was' in the 2nd example ?

- I also have a feeling we use 'got' more often when the action is perceived to be 'negative':

He got bitten by a cobra <-> He got awarded first prize.

The latter is possible, certainly, but I think we might be more inclined to use 'was'. I'm not sure about this, though, and I haven't tested the theory empirically.

- What about these ?

He got shot in the stomach.

He got adored by everyone.

Would you agree that the second sentence is wrong ? Why ? The difference is in the type of verb. 'Shoot' is a dynamic verb - very loosely, meaning it refers to a specific action. 'Adore' is a stative verb - referring to a state. So it seems we can say that you can't use 'got' when the main verb is stative (The same distinction can be applied to the present passive: He always gets booed <-> He is adored by all).

A spanner in the works... bearing a child seems to me to be a pretty dynamic action, yet:

He got born

is quite clearly wrong. Shall we label it as "an exception" ?

3) 'come'

A common explanation:

come <-----; go ----->

often demonstrated in the classroom by commands of the 'come here'/'go to the window' variety. Yet this is really only part of the story. 'Come' is used to refer to where the speaker is, was, or expects to be. Consider:

Are you coming to the party ? (I am)

Are you going to the party ? (I'm not)

Why didn't you come to the party ? (I was there).

4) 'works well' <-> 'smells good'

- A student might say 'it smells well', assuming that, as 'smell' is a verb, it should be qualified by an adverb. What the student didn't know is that 'smell' is a verb of perception. Other examples: look, sound, taste.

It looks/tastes/sounds wonderful (not 'wonderfully')

- Careful, though. This only works if the subject ('it' in the above examples) is the thing being perceived (are you with me ?). These examples may clarify:

I looked carefully at the snail.

I tasted the slivovice very gingerly.

In these, I'm not 'being perceived', I'm doing the perceiving, if you follow me.

5) 'during'

- Michael Swan's "Practical English Usage" is quite useful on this point. We use 'during' to talk about when, or the period within which, something happened. We don't use it when we're talking about how long something took (a common mistake with French learners).

- One thing strikes me though: we're more likely to use it with some time references than with others.

Consider:

I woke up during the night

I often got paralytic during my student days

It happened during the second world war.

Are you as happy about the following ?

She arrived during Wednesday

I often got paralytic during 1978

It happened during March.

I personally don't feel too happy about the second group. Interesting that in the first group all the time references have 'the' or a possessive adjective. The ones in the second group don't. Would you feel happier about the 1978 sentence if I said:

I often got paralytic during the course of 1978.

Hmmm.

6) 'quite'

- I believe American English uses 'quite' differently. What follows refers to British English.

- I think these two examples show the distinction nicely:

I'm quite tired (i.e. could be worse)

I'm quite exhausted.

'Quite' in the second example means 'completely'; it has this meaning when qualifying non-gradable adjectives, i.e. adjectives which don't usually allow for a question of degree (impossible, outstanding, dead, magnificent). I think this use is rare in North America.

It's more difficult to attach a neat meaning to 'quite' in the first example. Collins Cobuild dictionary defines it as: "something which is the case to a fairly great extent.... less emphatic than 'very' and 'extremely' ". We use it with this meaning with gradable adjectives, i.e. ones that allow for an element of degree.

• Is it that simple ? Try shifting the stress on the first example. Say it with the stress on 'quite', then try it with the stress on 'tired'. Does the former have a stronger suggestion of 'not very' ?

7) 'try to do' <-> 'try doing'

Gosh, it's hot in here. Try to open the window.

Gosh, it's hot in here. Try opening the window.

In the first example, the speaker thinks you may not succeed in opening the window. In the second, the speaker is assuming that opening the window will pose no problem; 'try' refers to a further aim, i.e. to cool the place down.

Swan (op. cit.) explains it nicely. "We use 'try + ing' when talking about doing something to see what will happen."

8) 'wish + past' <-> 'wish + would'

I wish he were more polite

I wish he wouldn't grunt so often

• 'Wish + would' indicates irritation with something happens repeatedly, or indeed doesn't happen at all:

I wish for once he'd shut up.

For that reason it's not usually used with stative verbs (see above) - I think I'm right in saying this.

Looking at the examples on the original sheet, my feeling is that we'd be more likely to say "I wish you wouldn't ..." if the person was actually smoking at the time. If the person wasn't actually smoking, we'd be more like to say "I wish you didn't"

• 'Wish + past simple' is used when we regret that something is the case, but there's less of an idea of irritation / possibility of change.

Not crystal clear, I know ! This one still bothers me.

9) 'will'

• 'Will' is the future tense - no it isn't, it's a modal verb, just like must/should/could/can.... English doesn't have a future tense. OK, we often use it when referring to the future, but it's possible to think of enough examples where it doesn't do so to be able to debunk the 'will = future' theory.

• What about its use in the given examples ? I think they share the idea of 'predictability', perhaps with a sprinkling of irritation - though not necessarily:

He will keep giving me flowers (and I love it).

I think the idea of predictability can also be applied to the following:

He'll be there by now.

He'll be playing golf won't he ? (He usually does at this time)

(Bell rings) That'll be them.

10) 'like to do' <-> 'like doing'

A more subtle one than the 'try to do/doing' distinction. My feeling is that in any example which uses 'like doing', 'like' can be replaced by 'enjoy': i.e. I get pleasure from it. I don't think the same is true for 'like to do':

I like to visit the dentist's twice a year.

Could we use 'like doing' in this example ? I don't think so; the element of pleasure isn't there. It would sound a bit kinky, if you ask me (Mmm, love the drill). 'Like to do' has the idea of 'I think it's good for

me, I think it's a good idea' - even if one dreads it ! For this reason, it's often qualified with a frequency adverbial, e.g. 'every morning', 'daily'.
I'm not sure if American English distinguishes between the two forms in the same way.

11) 'could' - past of 'can'

- First of all, no it isn't really. Witness:

Could you open the window ?

It could be Captain Beefheart.

- What about the example on the sheet ? I think it's wrong, though I know some people who would disagree. I don't think we can use 'could' as the past of 'can' when we are thinking of a specific occasion (though I qualify this statement further down). We'd be more likely to say:

We were able to swim across the river

We managed to swim across the river.

We'd use 'could' as the past of 'can' when referring to a more general ability (don't like my wording, but it'll have to do):

I could swim when I was four.

- As ever, though, it's not quite that simple. The above distinction doesn't work in the negative:

We couldn't swim across the river.

- It also doesn't work with certain verbs, including verbs of perception

I could see his point

I could feel the quality.

There are too many ifs and buts in this explanation for my liking. I'd welcome a better one !

SPEAKING AGAIN - My Thoughts on the Quotations

Accuracy-based speaking - controlled practice

1) *"In the pair work, one student was talking about her weekend plans quite happily, but the other just sat there blank-faced until it was his turn to speak."*

Did the other student have any reason to listen to his partner? Some may listen anyway, but we can't depend on it - it's often our job to provide a reason for the other person to listen.

2) *"I did Present Continuous for future arrangements yesterday. It seemed to go OK. I got the concept across, and they all used the tense in the pair work. I think they got it."*

Did they 'get it'? Or did they use the tense in the pair work simply because the teacher told them to? For students to practise using a language point properly (rather than simply forming it), one could argue that the practice activity should give them the choice whether or not to use it.

3) *"I got a couple of students to read the dialogue aloud, but they just droned through it like robots, so I dropped the idea."*

Not an uncommon scenario, especially as coursebooks often say things like 'Now practise saying the conversations with a partner.' An element of drama might help; e.g. telling the person reading one part that they are 'short-tempered' and the other that they are 'in a good mood'. If possible, have the students stand/sit in positions that their parts would take in real life.

Accuracy-based speaking - free practice

4) *"They didn't put much life into the role play."*

Many of the points for (3) could apply here too: to what extent were they encouraged to put life into it. If the role play was further practice of a particular language area, one could also ask whether they'd had any chance to say the language before the role play started.

5) *"I think I presented the language OK, and we did some controlled practice; yet the students didn't use the language at all in the freer speaking activity at the end, even though I reminded them to."*

If students have just been introduced to the language, can we expect them to use it with the spontaneity that a freer speaking activity often demands? Probably not - it takes time for new language to be 'absorbed into one's system'. The problem here may not be with the students, but more with the teacher's expectations.

6) *"It's incredible. They were getting the language right in the controlled practice, but in the freer practice those who tried to use it - prompted, it has to be said, by me - made a complete mess of it."*

A similar scenario to (5). It needn't be a waste of time: feedback could involve the teacher highlighting examples of student language relevant to the previous stages of the lesson, and ask students to improve them.

7) *"It's always a mad rush to fit the speaking activity in."*

There's this idea that freer speaking belongs at the end of a lesson, sometimes resulting in the teacher rushing through previous activities in order to squeeze it in. But why not have it at the start of the lesson, e.g. to test the students' existing knowledge; or in the middle, to leave time for feedback?

Fluency-based speaking - free practice

8) *"There was a great speaking activity in the book, which also gave some 'useful words and expressions' for the students. I pointed these out, but the students seemed to ignore them - they got into the activity, though."*

If they got into the activity, it was possibly far more useful than the 'useful words and expressions' would have been ! Why didn't they use them ? Probably a more extreme case of the scenario set out in (5). 'Point out' is a telling phrase, too.

9) *"It was an enjoyable speaking activity, they really got into it, but I couldn't help thinking 'what's the point ?' - and I wonder if they were thinking the same thing."*

Did the teacher have an aim, to the stage and/or the lesson overall ? Or did it just seem like a fun way of filling 20 minutes ? Would some error focus make the speaking more worthwhile ?

10) *"They seemed fascinated by the problem-solving activity I'd given them, but they did it mostly in Czech."*

No easy solution here, obviously. In monolingual classes, when is the L1 acceptable, and when not? It's really a question of aims of a stage: is it to practise speaking, or is there another aim ? If the aim is clear in both the teacher's and the students' minds, the L1 problem is less likely to arise - though gentle reminders may always be necessary.

11) *"After they'd decided what to take with them to the desert island, I got each pair to tell the whole class. While one pair was doing this, though, the rest of the class seemed to switch off."*

See (1). Also, a touch of drama may liven things up, particularly if you know your class. One could ask the pairs to imagine that they're from rival firms/departments/social groups, thereby giving them some stimulus to listen and argue. Does the feedback need to focus on what people took? Perhaps you could just focus on errors students made while doing the activity.

Richard Bloodworth.

SPEAKING AGAIN

Have a look at the typical teachers' comments below. Do any strike a chord? What might the problem be in each case? Is there a problem at all? What advice would you offer?

Accuracy-based speaking - controlled practice

- 1) "In the pair work, one student was talking about her weekend plans quite happily, but the other just sat there blank-faced until it was his turn to speak." } *Cultural difference too - personal*
- 2) "I did Present Continuous for future arrangements yesterday. It seemed to go OK. I got the concept across, and they all used the tense in the pair work. I think they got it." *check for understanding, functions, free use, contrasting it with something else.*
- 3) "I got a couple of students to read the dialogue aloud, but they just droned through it like robots, so I dropped the idea." *role play - 2 readers, volunteers why read aloud at all. groups of 2 or 3, standing*

Accuracy-based speaking - freer practice

- 4) "They didn't put much life into the role play." - *have fun. good scripts.*
- 5) "I think I presented the language OK, and we did some controlled practice; yet the students didn't use the language at all in the freer speaking activity at the end, even though I reminded them to." *free - show how what they're saying relates*
- 6) "It's incredible. They were getting the language right in the controlled practice, but in the freer practice those who tried to use it - prompted, it has to be said, by me - made a complete mess of it." *Correct as you hear mistakes*
- 7) "It's always a mad rush to fit the speaking activity in." → *allow enough time*

Fluency-based speaking - free practice

- 8) "There was a great speaking activity in the book, which also gave some 'useful words and expressions' for the students. I pointed these out, but the students seemed to ignore them - they got into the activity, though." *the problem - they've learnt the words*
- 9) "It was an enjoyable speaking activity, they really got into it, but I couldn't help thinking 'what's the point?' - and I wonder if they were thinking the same thing." *doesn't matter. → practice speaking.*
- 10) "They seemed fascinated by the problem-solving activity I'd given them, but they did it mostly in Czech." *say "English only please", or let them use Czech.*
- 11) "After they'd decided what to take with them to the desert island, I got each pair to tell the whole class. While one pair was doing this, though, the rest of the class seemed to switch off." *divide into 2 halves, give task*

PROCESS WRITING

This refers to any attempt to help students with the actual process of writing, rather than simply telling them to write something and assessing the results (which is termed a product-based approach).

It applies what we might do when writing in our mother tongue to writing in a second language. A typical process might be:

1. Have an aim
2. Have an audience
3. Brainstorm ideas
4. Plan / organise
5. Draft / redraft
6. Final product

It's possible to provide help with each stage in the process.

The teacher can provide - task / audience / stimuli / help with correction

The students can provide - task / audience / ideas / content / correction

Some notes on these:

- 'Audience' - who is going to read (i) the drafts (ii) the final product
- does the task provide one? is the info given adequate?
- 'Stimuli' - pictures / music / realia etc.
- 'Ideas' - interviews / consequences / questionnaires etc.

How can we help students improve?

In-class group planning

Encourage redrafting

Group writing sessions - photocopies for redrafting homework

Parallel texts - good for guided practice of style etc.

Give controlled / guided practice with the sub-skills of writing, e.g.: linkers, punctuation, layout, organisation, cohesion, style etc

Using Video

Videos can be an effective and motivating classroom tool. There is often a sense of the video being something different and exciting for students. It provides both visual and aural input helping students build on both linguistic and non-linguistic skills.

Video lessons need to be carefully planned not only in terms of your aims and procedure, but also on the technical side. You need to be familiar with the equipment you are using to be sure to get the most out of your wonderfully prepared lesson.

There are many specialist videos on the market designed for the EFL classroom which come with the support of activity books and guides. There is also the vast array of authentic films, documentaries, news broadcasts etc. etc. etc. which can be exploited. Both types of material have their good and bad points:

<u>Authentic</u>		<u>EFL designed</u>
	PROS	
challenging		designed for teaching
interesting (for Ss & T)		graded to level
lots of topics/themes/genres		CB tie in
very motivating for Ss		TB + worksheets: less prep.
topicality - the news		motivating for Ss
availability		not too long - manageable
cost		good for language exploitation
	CONS	
lots of prep. for T		can be dull/stupid/patronising
language ungraded - difficult		can be stilted/unnatural
length - adapt?		adaptation may be necessary
		cost is high

There are numerous ways to exploit video material. Here are a few suggestions:

Presentation

silent viewing: Ss watch without sound and predict the language that will be used. Ss could prepare a roleplay then compare what they did with the video.

masking: part of the screen is masked for half the class. the other part is then masked for the other half of the class. Ss are paired off, one from each group. Together they try to form the whole picture and decide on the context, characters involved etc.

viewing comprehension: T pauses and elicits the language that is used or a description of what is happening/ about to happen etc.

Vocabulary

silent viewing: T pauses the video and ss identify objects on the screen.

listed items: ss predict which items they expect to see and watch to check.

Listening Comprehension

Here the range of activities is very similar to those used with audio cassettes. For example the T can set true/false questions, gist questions, detailed comprehension questions. Ss can take notes, order phrases or pictures, complete gapped scripts etc.

Speaking, Reading and Writing

drills: Ss can use the video as a model for pronunciation work. for example, shadow reading the script.

role plays: Ss can reenact the scenes, invent dialogues to extend scenes, invent voice-overs for a scene.

questions: Ss view an opening sequence then write questions about the story. These then become the viewing task.

thought bubbles: Ss fill thought bubbles for the characters - these can be vastly different to the utterances actually made by the characters.

diary: Ss write letters or a diary for the characters.

descriptions: Ss read an outline of the story and spot the differences as they watch.

jumbled sequence of events: Ss predict the order of events then watch to check.

director's chair: Ss read the script and predict the settings and characterisation. They watch to compare and contrast their versions with the original.

With EFL designed videos, the support material often provides lots of activities for 'Before/During/After' watching. These activities can be great, or not! As with any coursebook or ready-made materials, it is necessary to evaluate their effectiveness and appropriateness for your particular class at that particular stage in a course.

Richard Bloodworth

Using Video

Look at the words and phrases. Decide which column you would put them in. You may decide that some of them could fit in both columns.

PROS	CONS
QUALITY	"DIY EASILY" planning for teacher
VARIETY OF SETTINGS	CONTEXT FOR LANGUAGE USE
NATURALNESS OF LANGUAGE	TECHNOLOGY - current, availability
FASHION	CULTURAL CONTEXT
CULTURAL CONTEXT	
RANGE/VARIETY OF MATERIAL	
← VISUAL AND AUDIO ELEMENTS	
Context for language use	
Student perception	

INTONATION

Think of at least two different ways to say these sentences.

NB Most punctuation has been omitted.

- Great
- OK
- You aren't Russian are you?

most difficult to teach.
acquired skill rather than learn
irony.

questioning tone
confirming tone

are you questioning
are you confirming
- She didn't marry him because of his looks

two tone units
one tone unit

didn't marry
did. look
- Oh hasn't the aspidistra grown
- You might have told me you were coming
- If you think the nurse was rude you should see the doctor
- Would you like tea or coffee

list

Call Roomed -
• cash check
• get subway pass.
• get coat?

humming
you like peas, don't you?



It is often said that any systematic teaching of intonation is for all practical purposes impossible. There are, however, areas in which we can help students to sound more authentic and natural in their speech and, we hope, avoid the potentially embarrassing situations that can be caused by inappropriate intonation.

It can be difficult even for native speakers to analyse their own intonation patterns. It often helps to hum the sentence rather than say it.

NB Intonation is strongly linked to sentence stress. The pitch glide usually begins on the stressed syllable in an utterance.

Some tendencies in English intonation (*I deliberately avoid the word 'rule'*)

- 'Question-word questions' generally have a falling tone.
One exception is 'echo questions', e.g. "What's her name ?" meaning 'Can you tell me again what her name is ?'.
- Yes/no questions are often accompanied by a rising tone.
- 'List' intonation is usually: rise, rise, rise..... fall (e.g. We need eggs, tomatoes, coffee and bread).
In general, rising intonation indicates that more is to follow or is expected.
- Intonation is very important if question tags are to convey the appropriate meaning:
Rising tone on the tag often indicates a genuine question.
Falling tone on the tag often indicates that the speaker is merely asking for confirmation.

Some ways of helping

- Arrows (a useful way of recording an intonation pattern)
- Humming
- Students stand up (for rising tone) / sit down (falling tone)
- Getting them to act the role (e.g. "You're supposed to be angry ! Say it as if you're angry !")
- For recognition, listening then marking whether the intonation rises or falls
- For producing the falling tone, get students to start high, so that their tone is more likely to fall at the end (NB Falling tone at the end of an utterance is more common in English than in many other languages - hence it can be a problem area)

Some books

Bowen & Marks - The Pronunciation Book (Longman)
Underhill - Sound Foundations (Heinemann)
Bradford - Intonation in Context (CUP)
Thompson - Intonation Practice (OUP)
The Headway Pronunciation series (OUP)

ZB

TEACHING COMPANIES

Types of Teaching

- ☐ General English
- ☐ Business English
- ☐ ESP
- ☐ 1-2-1

Typical Student in the Czech Rep.

- ☐ A mixture of senior management, middle management and admin staff.
- ☐ Well educated.
- ☐ May have wide non-linguistic training experience.
- ☐ May be very low language level who suddenly needs English and wishes he/she didn't.
- ☐ May have high language skills but low job profile.

Points to Consider

- ☐ Motivation
- ☐ Time available
- ☐ Support from company
- ☐ Effect of role reversal
- ☐ Successful professionals but poor language learners

Possible Differences to In-School Teaching

- ☐ the teaching environment - classroom in-co, office, corridor
- ☐ travel - the teacher
- ☐ the teaching equipment - flip-chart, board, tapemachine, resources, photocopier
- ☐ interaction possibilities - resulting problems?
- ☐ expectations - more professional? more individual attention.
- ☐ needs - how clear? defined by?
- ☐ aims - how clear? defined by?
- ☐ job interference - attendance, time, motivation, hierarchy & support

- | | |
|--|--------------------------------|
| <input type="checkbox"/> materials | - CB/authentic/students' |
| <input type="checkbox"/> content/T.'s role | - lang. teacher vs job teacher |
| <input type="checkbox"/> methodology | - 1 - 2 - 1 courses |
| <input type="checkbox"/> levels | - much more likely to be mixed |

Hints & Tips

- ☐ 1. do a needs analysis and use/react to it (repeat it if applicable - esp. with 1-2-1s, where the needs may change suddenly or emerge gradually).
- ☐ 2. ask for feedback (eg: Is this useful for you? Are you using the content of the lessons at work - if not, why not?) and use/react to it.
- ☐ 3. get as much info. about the company and the students as you can.
- ☐ 4. be professional - respect the Ss.'s knowledge and their jobs.
 - earn respect in return.
 - be punctual
 - use well presented materials.
 - don't pretend to knowledge you don't have.
 - administrate efficiently.
- ☐ 5. this sort of teaching can be fun and interesting - you can learn a lot and be challenged.
- ☐ 6. take advantage of all the support the school offers - don't suffer in silence.
- ☐ 7. try to make the lessons relevant to the Ss.'s jobs. Give them something they can use.

NEEDS ANALYSIS

Name:

Company:

1. What does the company you work for do?

2. What is your position in the company?

3. What are your responsibilities?

4. In which areas of English do you want most practice?

speaking

listening

reading

writing

grammar

vocabulary

5. What do you need to do in English?

Give presentations

Who do you give them to?
What are they about?

Negotiate

What about?
Who with?

Make telephone calls

What about?
Who to?

Write letters, faxes etc

What about?

Show visitors around your
place of work

Who are the visitors?
What are they interested in
seeing?

Take part in meetings
and discussions

What about?

Describe technical machinery
or processes

What?

Explain figures/graphs etc

What are they about?

Socialize with clients

Where?

Anything else?

What?

6. What areas do you feel weakest in? What are your priorities for study on this course?

7. Have you ever studied English before? If so, where and for how long?

8. Any other information?

HOW MUCH DO YOU KNOW ABOUT BUSINESS?

- [illegible]

CUISENAIRE RODS

Why?

They are visual and therefore aid memory.

They are physical - ss can manipulate them.

They are versatile - can set up a variety of situations, places, things within a classroom.

They are fun!

What for?

A variety of uses, limited only by the teacher's imagination.

To think about classroom use, we can group them into 3 sections:

1. Rods as themselves
2. Rods to represent words/syllables
3. Rods to represent other things

Rods as themselves

Barter

Each student gets an envelope with rods inside. On the front of the envelope is "you've got" & on the back is "you need". The ss go round the class asking & swapping until they have the rods they need.

Language point: have got

Level: Elementary +

Preposition cards pairwork

Ss are given cards with rods "picture" on them. 1 student gives instructions and the other makes the picture with the rods.

Language point: prepositions

Level: Elementary +

Build a castle

Ss in pairs at a table. A takes about 10 rods from box. B takes the same rods as A. Put a barrier across the table (eg: a file) so B can't see what A is doing. A builds a construction with his/her rods, then describes the construction to B, who then builds it.

Have just

T gives out cards with instructions on them to ss. T turns away & asks 1 of the ss to carry out the instructions on their card. Student does so, T then asks other ss what s/he just did.

Language point: present perfect (recent action)

Level: Elementary +

Comparatives/superlatives

Use mathematical relationship to extend ss knowledge:

eg: "The yellow rod and the pink rod are almost twice as long as the black rod".

All/some/none/both/neither

Use a variety of rods - upright, lying down, in or out of the box/lid etc.

Eg: Both the red rod & the orange rod are upright.

None of the rods are touching the lid.

Rods to represent words/syllables

Words in a sentence

There are some apples inversions/negatives/contractions

There are not any bananas some/any qs

Contrastive stress

Sentence stress, changing emphasis.

Jane taught English in Bolivia.

ie: not Russian or Spanish.

Word stress

Syllables for word stress.

T gives out cards with instructions on them to ss. T turns away & asks 1 of the ss to carry out the instructions on their card. Student does so, T then asks other ss what s/he just did.

Language point: present perfect (recent action)

Level: Elementary +

Comparatives/superlatives

Use mathematical relationship to extend ss knowledge:

eg: "The yellow rod and the pink rod are almost twice as long as the black rod".

All/some/none/both/neither

Use a variety of rods - upright, lying down, in or out of the box/lid etc.

Eg: Both the red rod & the orange rod are upright.

None of the rods are touching the lid.

Rods to represent words/syllables

Words in a sentence

There are some apples inversions/negatives/contractions

There are not any bananas some/any qs

Contrastive stress

Sentence stress, changing emphasis.

Jane taught English in Bolivia.

ie: not Russian or Spanish.

Word stress

Syllables for word stress.

Eg: 3rd conditional story

"John's terrible day"

- He had a hangover
- He was late for work
- His boss sacked him etc, etc.....

---> If he hadn't been late for work, his boss wouldn't have sacked him etc.

Islamabad technique

--> describe your hometown.

A student lays out rods to represent hometown/other city - naming key buildings & main areas. Other ss show/check they understand eg: "this is the hospital where you were born" etc...

Other ss ask specific --> general questions about life in the town, often leading into open discussion.

T is out of the way, occasionally helping with vocab if required, & noting errors for possible later analysis.

A variation on this activity is to have ss in pairs. 1 describes & builds, then destroys layout. Then the other student rebuilds from what s/he remembers of his/her partner's description. S/he can ask 1st to help in the completion of the task.

ALSO.....

Rods are useful for maps/diagrams/processes/relationships etc etc.

Use your imagination.....

LEARNER TRAINING

Think about a time or times when you've learnt a foreign language.

- 1a. Did your teacher encourage you to study outside the classroom as well as inside? *yes*
- 1b. Did you make an effort to study outside the classroom? *yes 1st*
- 2a. Did the course include sessions on ways to develop learning strategies and study skills? *no*
- 2b. Did you apply your own strategies to your learning? Do you think the strategies you applied worked well? - why/why not? *no*
- 3a. Did you know why you were doing a particular activity in class? Did you have the opportunity to reflect on your learning? *no*
- 3b. Did you apply techniques used in the classroom to learning you did outside it? *yes*

integrated.

transferring, translating.

TESTING

Broad Headings

Informal testing - The kind of testing that goes on for much of the time in the classroom, i.e. informally finding out what the students know or have understood. Concept questions fall into this category, as would an activity designed for a 'test-teach-test' presentation.

Formal testing - The 'sit down, no cheating, you have one hour' type that we know and love - though there's no reason, in certain circumstances, why the students can't stand up, refer to notes and have as much time as they need.

Exams - I've made a distinction between these and 'formal tests' solely for CELTA timetabling purposes. It's not a distinction that's officially recognised. By 'exams' I mean public TEFL exams such as Cambridge FCE and TOEFL.

Types of Formal Tests

Placement - Broadly, to find out which level a new student should enter.

Diagnostic - To identify students' weak areas, which in turn may help with course planning. Usually given once the students have been placed. Of course, one needn't resort to a formal test to do this; many classroom activities would suffice. Bear in mind that the identified 'weak areas' may not be ones which the student is interested in improving.

Progress - A test given while the course is in progress, to find out how much progress the students are making; two good reasons for calling it a 'progress test'.

Achievement - Traditionally an end-of-course test, to show the students how much they have achieved. In format, often not much different from a progress test. Can also be used to determine whether a student moves up to the next level.

Proficiency - Not to be confused with the Cambridge Proficiency exam, a proficiency test is not usually linked to a course, but simply attempts a dispassionate measurement of the person's language level. Sometimes used within companies to determine whether an employee's language level is up to the demands of a particular job.

Other reasons for testing ?

- Students (or whoever's paying for the course) may expect it.
 - It can motivate. In an exam preparation course it can provide the sole motivation; but beware of other situations where it becomes the sole motivator.
 - It can give feedback to the teacher re effectiveness of the teaching; though students not getting something correct doesn't necessarily mean poor teaching.
-and much, much more.

Test types - some distinctions

(NB It's often difficult to draw a strict line between these; it's a continuum.)

Subjective <-> Objective - In an objective test, two different people correcting it should arrive at the same mark (though it's not easy to find a test that's totally objective). This won't happen, or is less likely to happen, in a subjective test - unless quite detailed marking criteria are provided (even then, subjectivity can creep in).

Production <-> Recognition - In the former, the students have to produce (usually = 'write') some language. In the latter they indicate their answer in some other way: a tick, a circle, a cigarette burn, etc.

Discrete item <-> Integrative - Not, of course, a discreet item: this would be one which is difficult for the student to find. Sorry. A discrete-item test, then, is one where the language point being tested is limited (e.g. a test where students have to use the appropriate past tense form). An integrative test is one which tests the students' language knowledge in general, the cloze test being one of the most popular (and quite trendy) ways of doing so.

Some qualities of a good progress test

If it's a serious, sit-down test.....

- It should look professional.
 - It should be free of inaccuracies.
 - It should reflect what's been taught (e.g. a grammar test isn't particularly useful for a course dominated by fluency work).
 - It should reflect the emphasis of what's been taught (i.e. not having half the test cover language that formed only a minor aspect of the course.)
 - Instructions should be clear (Instructions in L1 for lower level monolingual ?)
 - It should yield (almost) the same results when marked by different markers.
 - It should yield useful, usable results, for both teachers and students.
 - It should contain mutually independent questions, i.e. an incorrect answer to one question shouldn't prevent a student from getting another one right.
- (I'm sure you can think of more)

Who can write a progress test ?

- The teacher (Make sure a colleague checks it)
- Other teachers
- The students. No, seriously. If you see the main aim of a test as being revision or recycling, then why not have the students write it under supervision from yourself? Half the class can write a test for the other half, for example.

A few problem issues

- Tests lend themselves to accuracy-based exercises.
- It's often easier to assess accuracy than fluency.
- Certain sub-skills (e.g. reading for gist) are difficult to test. (Why?)
- From a practical point of view, spoken tests are more time-consuming and labour intensive than written tests - yet how much typical classroom time is spent on writing rather than speaking ?

And some books

There's a plethora of material available on testing (possibly because it lends itself nicely to dissertation topics). Two that I like are:

HUGHES - Testing for Language Teachers

UNDERHILL - Testing Spoken Language

Richard love doing

Conditionals - Find the Joker

The following sentences can be divided into three groups of four, with one extra sentence which does not fall into any group. Sort them out.

- 3 1. If I had the money I might be able to help you.
- o 2. If he comes, I go.
- 3 3. If he'd taken my advice he'd have made a better job of it.
- 2 4. If I took that job I could afford a new car.
- 1 5. If he's bringing beer we won't need so much wine.
- 3 6. If I had dropped it, it would have exploded.
- J 7. If I thought he was ^{real} leaving tomorrow I'd go out and celebrate.
- o 8. If you like swimming there's a pool just down the road.
- 1 9. If you come along tonight I'll give it to you then.
- 3 10. If he had been seeing her I would have known about it.
- o 11. If you give me the money I can get you a sandwich.
- 2 12. If I knew the answer to that question I'd be a rich man.
- 3 13. If the doctor had arrived earlier, she might have lived.

o	GROUP 1	Nos:	<u>8</u>	<u>11</u>	<u>2</u>	—	2, 5, 9, 11 1, 4, 7, 12 3, 6, 10, 13 8
1st	GROUP 2	Nos:	<u>5</u>	<u>9</u>	—	—	
2nd	GROUP 3	Nos:	<u>12</u>	—	—	—	
	JOKER	No.	<u>7</u>				

should
could
might
may

3rd 1, 3, 4, 6, 10, 13

8-

hard

An exploratory voyage through the wonderful world of conditionals

1. a) Comment on the following sentence:

If I'd taken his advice, I wouldn't be in such a mess now.

b) Complete the following sentence with as many different tenses as you can:

If he drove through a red light,

2. What have the following sentences got in common ?

- a) If you heat ice, it melts.
- b) If a Roman liked you, he'd let you know.
- c) If he saw you, he would always stop for a chat.
- d) If he's finished what he's doing, he helps me.
- e) If you're recording, this switch should be up.
- f) If he wants something, he'll pester you until he gets it.
- g) If United won, he came home drunk.

3. In certain circumstances, the following words/phrases can replace 'if':

provided (that); say; on condition (that); providing; what if; so/as long as; (just) supposing; (just) suppose; (just) imagine.

In the two sentences below, which of these words/phrases can replace 'if' ?

- a) I'll show you mine if you show me yours.
- b) If a flying saucer landed in Trafalgar Square, what would you do ?

4. Change the following sentences so as to include 'if'. State the function of each sentence.

- a) Lay a finger on him and I'll kill you.
- b) Ask Kate and she'll tell you.
- c) Stop or I'll scream !
- d) Take an umbrella or you'll get wet.
- e) You'll be late unless you hurry up.
- f) Get a move on. Otherwise we'll miss the start.
- g) Get a car. Then you'll be able to join us.
- h) But for the railing he'd have fallen over the cliff.
- i) But for the price, I'd buy one.

5. Are 'if' and 'whether' interchangeable in the following sentences ?

If not, why not ?

- a) He asked me if I wanted to go or not.
- b) Whether he wants to or not, he'll have to do it.

- c) She'll leave, whether he agrees or not.
 - d) I don't know whether to go.
6. Do you feel there is any difference in meaning between the following pairs of sentences ?
- a) If we miss the train, we'll be late.
If we should miss the train, we'll be late.
 - b) If we bought that car, we'd use it a lot.
If we were to buy that car, we'd use it a lot.
- How else could you say the following ? Do you think it makes any difference ?
- c) Should we arrive on time, we'll see Philip.
 - d) Were we to arrive on time, we'd see Philip.
 - e) Had we arrived on time, we'd have seen Philip.
7. What does 'if' mean in the following sentences ?
- a) If you know the answer, why ask me ?
 - b) If you feel so tired, you should be in bed.
 - c) If you're trying to save up, stop wasting your money on food.
 - d) If I got the right answer, why did he cross it out ?
 - e) If he says he did it, he did it.
 - f) Oh well, if she started university in 1970, she'll have left by now.
 - g) Don't be stupid. If he was born in 1975, he'll only be 20.

See other sheet for suggested answers

An exploratory voyage through the wonderful world of conditionals

SUGGESTED ANSWERS

- ILC Prague - Teacher Training Dept**

6. a) b) Most native speakers would say that the sentences using 'should' and 'were to' are a little more formal.
- c) d) e) Inversion can be used instead of 'if' in some kinds of sentences. Most people would agree that it sounds more formal. Is it also less probable? I'm not sure.
7. One could describe these sentences as 'false conditionals': they have reason clauses rather than conditional clauses. 'If' can often be replaced by: since; as; assuming; given that ... The standard conditional "tense rules" go out of the window in this type of sentence!

Wednesday Week 5 December 15, 1999

10 → 11:00 LA Conditionals

ZERO IF you don't make mistakes you're not trying hard enough "Woody Allen"

[Always] 0. If you heat ice it melts

whenever **PRESENT SIMPLE** **PRESENT SIMPLE**

FIRST 1. If it rains you'll get wet

(expect) **Simple present** + **future (will) + infinitive**

[possible, likely]

SECOND 2. If it rained, you'd get wet If I were you, I'd.....

possibility **past simple** + **would + infinitive** (impossible)

[unlikely]

THIRD 3. If it had rained you would have gotten wet

had + past participle + **would have + past participle** Past

future present

→ 3rd conditional variant

past events present consequence

If there hadn't been a revolution things would be very different.

If

As long as

provided that

? According to

? as well as

EFL EXAMS: AN OVERVIEW OF THE BIG ONES

CAMBRIDGE EXAMS

KET

Key English Test

The newest Cambridge exam. Level = elementary/pre-intermediate.

PET

Preliminary English Test

Designed in the early 80s, the first Cambridge to even consider communicative ability. Level = pre-intermediate: survival English.

FCE

First Certificate in English

The most popular of the Cambridge exams. It has recently been revamped to make it more authentic & communicative. Level = upper-intermediate: an independent user of English.

CAE

Certificate of Advanced English

A relatively new (early 90s) exam, designed to bridge the gap between FCE & CPE. Highly lexical in content & set up to be communicative, it provided a model for the new FCE. Level = post FCE: a competent user of English.

CPE

Certificate of Proficiency in English

A very difficult exam, accepted by UK universities as proof of language competence (though some may accept CAE). Quite a traditional format and is more academic in approach than the other Cambridge exams. Level = very advanced.

TOEFL

A compulsory language test for any non-native speaker wishing to enter an American university. Marked on a score system: 0-700. There's no pass mark; different universities require different scores. 600 is required for the best universities (& is roughly CAE level); 500 or even less may be sufficient for some universities. The score is only valid for 2 years. The main test consists of listening and reading multiple-choice. There's also a speaking test (TSE - Test of Spoken English) and a writing test (TWE - work this one out yourself); but they're not always compulsory and I've never been able to work out how they fit in.

TOEIC

DOING THE JOB

A CELTA course aims to prepare you to start a career in ELT. Not surprisingly there can be a tendency for the course to appear to focus exclusively on the classroom and preparation for teaching. However, there is much more to becoming a professional EFL teacher than classroom skills alone.

What are the roles of a teacher outside the classroom? What does each involve?

- a) Administrator (eg: paperwork, registers, reports, communication etc)
- b) Member of staff (eg: teamwork, liaison, participation in staff meetings)
- c) Supportive colleague (eg: being undemanding, tolerant, sympathetic etc)
- d) Representative of school (eg: being punctual, smart, well organised - your performance is what the client judges)
- e) Trainee (eg: attending workshops and seminars)
- f) Language learner (eg: being an active learner, attending regular language classes, self study)
- g) Guest in a foreign country (eg: developing your cultural awareness and sensitivity, taking an interest in your host culture)

Why are these roles so important? Surely being a qualified teacher who can perform satisfactorily in the classroom should be sufficient.....

Being aware of these roles and performing these aspects of a teacher's job well will help to make you a more effective classroom teacher and develop your professionalism. As the above suggests, classroom performance is only a part of being a professional teacher and in today's extremely competitive job market, employers are looking for teachers with a wide range of professional qualities and not simply the ability to give a blinding presentation of the 3rd conditional.

So what are the qualities an employer expects from an employee?

Those upon which any assessment of your performance at work will be based, or in other words those that any reference / report will probably ask for comment on. As an example, any employee wanting to transfer within IH must receive a report covering all of the following areas:

- i) reliability
- ii) punctuality
- iii) co-operativeness
- iv) general health and attendance record

- v) teaching ability at different levels & types of classes taught (eg: children, business)
- vi) ability to get on with colleagues, both educational and administrative, and students
- vii) other talents/future potential: social programme, writing materials etc, DELTA, ADOS etc
- viii) other and summarising comments

IH is not alone in stressing the importance of the teacher as an all round employee, many schools may appear more interested in your personal qualities than your teaching. Indeed some teachers feel that schools have an unhealthy obsession with administration at the expense of teaching. The reason for this, of course, is that the fact that you are a qualified (and in the future, experienced) teacher should suggest that you are competent in the classroom. However, you have no qualification to prove that you can, for example, do your paperwork on time. It is often these administrative duties which affect the smooth running of an organisation and the quality of the service provided for its clients, and schools are, therefore, genuinely concerned about an employee's abilities in such areas.

As indicated above, being an effective administrator and member of staff, is as much part of being a good teacher as being able to analyse a piece of written discourse. Beware being a teacher who thinks their job finishes when they leave the classroom !

LEARNER TRAINING

What do we mean by learner training?

Encouraging learners to take more responsibility for their own learning. The emphasis is more on how to learn rather than what to learn.

Why is it important for learners to take responsibility for their learning?

1. An independent learner is a more successful learner both inside and outside the classroom.
2. Course constraints- There isn't enough time to do everything in the classroom. Learners need to take responsibility for their learning outside the classroom.

Why might learners need help to learn more independently? What can the teacher do to help?

1. Learners might not be able to assess their own strengths/weaknesses. They may not be able to evaluate their progress.

Suggestions:

-Needs analysis questionnaires followed by tutorials with the teacher in which assessments made by both teacher and learner are compared, and possible strategies discussed.

2. Some learners view the teacher as the only 'source' of information.

Suggestions:

-Encourage learners to correct themselves, to learn from each other, to work out rules for themselves, to use English-English dictionaries etc.- Create a learner-centred environment inside the classroom.

-Encourage learners to be involved in the content of the course- Find out what their interests are and base some lessons around these. Give learners the opportunity to choose the content of some of the lessons.

3. Learners may use learning strategies that are inappropriate to their learning style. This may be the result of previous learning experience, culture, age etc.

Suggestions:

-Vary approaches to board stages of a lesson. Over a series of vocabulary lessons for example you can use different ways of recording vocabulary- Webs, pictures etc.

-Give learners the opportunity to discuss/decide which ways they find most useful.

4. Learners aren't necessarily aware of how to approach listening/reading etc.

Eg: A learner tries to read a novel in English and becomes frustrated by having to look up every 3rd word in a dictionary.

Suggestions:

-Give learners the opportunity to discuss not only what they read in class, but also how they approached the task. Look at the process of achieving the answers etc. not only the final product.

-Give ss the whys as well as the whats- Discuss why you are asking learners to do a particular activity in a particular way, and how they could apply similar techniques to their own learning.

5. Some learners are syllabus bound. They don't naturally go beyond what is expected by the teacher, or the syllabus.

Suggestions:

-Encourage learners to learn outside the classroom. Possibly set tasks initially and get feedback on them during class time.

-Make learners aware of what resources are available to them outside the classroom.

Resources will differ depending on location: English speaking environment?

Major city in non-English speaking environment? Small town in the middle of nowhere?

Some widely available resources: Radio, films, newspapers, internet, cultural centres.

Some options in a place with no access to the above:

-Learner Diaries: Encourage learners to keep a journal in English. They can choose whether they want you to read/correct entries, can decide whether they want to use it to ask you questions about language problems they have etc.

-Thinking in English: Encourage learners to think in English when they're on the bus, at a cafe etc. Can they describe the people around them in English? Can they describe what they're doing? etc.

-Conversation clubs: Teachers and learners meet once a week for conversation practice.

DRAMA IN THE EFL CLASSROOM

What are the pros and cons of using drama in class?

Cons :

St. resistance	T. resistance
<ul style="list-style-type: none">- It's silly/childish.- Shyness- I can't act.- It's a waste of time- Where's the language point?- What's the point?	<ul style="list-style-type: none">- It's silly/childish.- Shyness- I can't act.- It's a waste of time- Where's the language point?- What's the point?- Too much preparation.- uses up too much class time.- it's not part of the course/coursebook.

Pros -

- It can improve group dynamics
- It simulates 'real' life.
- It can build self-confidence - some Ss, though by no means all, come out of their shells when acting.
- Successful performance (task achievement) is more important than a right or wrong answer.
- It practises... - thinking/problem solving in English.
 - thinking on your feet
 - being imaginative
 - verbal fluency & listening skills.
 - specific language areas.
 - pron. - esp. stress and intonation.
 - features of spoken discourse - eg. turn taking.
- It raises awareness of paralinguistic features.
- It's fun.
- Our roles change in real life and our language changes appropriately (eg. social register). Drama allows us to do this in class.
- It can highlight cultural factors, particularly cultural differences.
- It appeals to all learner styles, ie visual, kinaesthetic, aural, oral.

How can we use drama for all of these things?

Touchy/feely stuff

- eg leading a blind person, supportive ring.

Role-play

- students take on a character, imaginary or real.

Simulation

- students are themselves but in a simulated situation. (eg. in a shop)

Mime

- could be one of the two above types of activities but mime is a bit of a special case because of the lack of linguistic input from the performer. Many students like mime for this very reason, they don't need to worry about language.

Movement

- popular as warmers. Ss respond to an outside stimulus and 'move'.

Improvisation

- very true to life, but may freak out some students. (Group improvisations with no audience are less intimidating).

A FEW GUIDELINES

- Make sure you and the Ss know why.
- Do Ss realise what the language point is (if there is one)?
- Be well prepared, organised and above all confident in what you're doing.
- Be prepared to join in. Perhaps even to lead the way.
- Give preparation time - in groups if possible.
- Help with preparation - ask qus. about roles - eg. age, appearance, name, family/cultural background etc. in order to flesh out the role. This can even be a worksheet if necessary.
- Be ready to step in and clarify - freeze the action - audience can predict.
- Feedback - focus on task - Audience: What lang. was used? Was it appropriate? What manner and tone was adopted? Was it effective?
- Actors: How did you feel? Were you successful?
- Praise successful communication and task completion as well as correcting errors.