

Graduate School of Education  
Spring 2025

**English Language  
Textbooks and  
Teaching Methods**

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# Section 1

*Syllabus &  
Schedule*

**Course: English Language Textbooks and Teaching Methods**  
**Instructor: James Brawn**  
**Email: jbrown67@gmail.com**

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### Course Description

The goal of this course is twofold. We will look at teaching and learning to identify how language should be taught and we will look at language learning materials to discover how materials can facilitate teachers and learners in this endeavor.

### Texts

The text for this course will be a packet of materials that you can pick up from **참글**.

### Assessment

- 10% Attendance and Participation**
- 20% Class Description and Belief Statement**
- 20% Method Presentation**
- 20% Lesson Plan & Rationale**
- 10% Microteaching**
- 20% Final Learning Statement**

### Attendance & Participation

Attendance is **mandatory**. Participants who arrive to class **10 minutes or more** after the start of class will be **considered late**. Participants who are **late 3 times** will receive **1 absence**. Any participant who **misses ¼ or more** of all class meetings **WILL receive an F** in the course.

### Homework on Reading

I will also check to make sure you are doing your reading homework. You will answer questions about your assigned readings and I will collect and give feedback on those questions.

### Class Description & Belief Statement

First set the context.

Describe the time, the place that the lesson took place and also describe the age, level, number of students that you taught. Describe the intended learning objective for the lesson and the focus skill that is being taught.

Next describe the lesson you taught. Try to choose a lesson that you have taught recently so it is fresh in your mind. See below for the template you should use:

**Part 1: Describe what happened at the very beginning of the lesson, the first 5-8 minutes.**

<i>What you did What happened</i>	<i>What the students did</i>	<i>Your Reasons</i>

**Part 2: Describe what happened in the middle part of the class. (Pick an activity from the middle of the lesson and describe it from it's beginning to end)**

<i>What you did What happened</i>	<i>What the students did</i>	<i>Your Reasons</i>

**Part 3: Describe what happened at the end of the class the last 10 minutes**

<i>What you did What happened</i>	<i>What the students did</i>	<i>Your Reasons</i>

**For the following description, you do not need to use complete sentences. Feel free to use bullets, e.g.**

<i>What you did What happened</i>	<i>What the students did</i>	<i>Your Reasons</i>
<ul style="list-style-type: none"> <li>♦ I stood at the front of the class</li> <li>♦ I turned on the computer and projector</li> <li>♦ I played some instrumental jazz music</li> <li>♦ I greeted Ss in Korean</li> </ul>	<ul style="list-style-type: none"> <li>♦ Ss arrived in a group</li> <li>♦ Some Ss sat down others were talking at the back of class</li> <li>♦ Ss greet me in Korean</li> <li>♦</li> </ul>	<ul style="list-style-type: none"> <li>♦ To get Ss attention</li> <li>♦ To create a positive learning atmosphere</li> <li>♦ To generate interest in my class</li> </ul>

***Please note: This example represents the first 30-45 seconds of the class and you need to describe the first 5-8 minutes!!***

As you describe your lesson, please, give as much detail as possible about what you did and what the students did. You must include:

- **What you did/said/wrote in order to explain and to respond to Ss.**
- **What Ss did/said/wrote.**
- **When English/Korean were used.**
- **How the textbook/materials were used.**

After Describing you class, please write a paragraph for each of the following questions:

1. What is the teacher's role in language learning? What are the students' roles?
2. What are some important characteristics/traits of the teaching / learning process?
3. Describe what the interaction patterns should look like in a lesson plan, and why?
4. How should the feelings of students be dealt with?
5. What is language and how should it be viewed?
6. What is culture and how should it be viewed?
7. What kind of evaluation/assessment should be used and why?
8. How should student errors be handled?

***Please note: You should write a well developed paragraph for each of these questions. Each paragraph should more than 50 words.***

### **Individual Method Presentation**

Individually you present one of the following methods - each person will present on a different method

- 1) Direct Method
- 2) The Audio-Lingual Method
- 3) The Silent Way
- 4) Desuggestopedia
- 5) Community Language Learning
- 6) Total Physical Response
- 7) Communicative Language Teaching
- 8) Content-based Instruction
- 9) Task-based Learning and Teaching

Research materials will be made available through the course website.

You will have 12-15 minutes. In your presentation you need to cover the following:

1. What are the main principles about language, teaching and learning that guides the techniques and strategies of the method?
2. What are some of the key techniques and strategies that the method uses to convey, practice, and assess language and language learning?
3. How is this method classified? (designer method/non-method, teacher-centered, learning-centered, deductive, etc...) Why?
4. How might the method's techniques and strategies help learners to learn the language? How might those same techniques and strategies hinder student learning?
5. How might you use the method, its techniques and strategies in your own future teaching? (Describe an activity or specific learning sequence and explain how it uses the principles, techniques and strategies of the method)

### Lesson Plan & Rationale

Participants will be asked to develop a 15 - 20 minute lesson that applies the theories that they have studied in the class.

Pick a language topic from one of the 8 textbook chapters that can be found in the resource section of your course packet. Based on the textbook material and language topic develop two or three activities to teach that creatively use the methods/techniques/strategies that have been discussed this semester. It's quite okay to combine aspects of several methods. Remember, your teaching will be assessed by how well your methods, techniques, and strategies help student learning - NOT by how well you adopt a method.

Before you start, please submit a lesson plan in a simplified format:

Procedures + Instructional language	Method/Reason
<b>Step 1: Setup</b> - have students seated in a semi-circle, pass around cushions, play baroque music + welcome students individually	Desuggestopedia – relax students, put them at ease & so open to learning

**On the left hand side** include the step that you will be doing and the instructional language  
**On the right hand side** point out which parts of your lesson correspond to the Methods we've been covering.

### Microteaching

You will teach your lesson to the class – it will be an actual lesson. **DO NOT** explain your lesson, just go ahead and do the lesson as if they were your students.

After you teach your lesson to your group, you will get feedback of up to 10 minutes on what worked well and what didn't work so well.

### Criteria for Assessment

1. Lesson Plan & Rationale 20%	Clear staging & effectiveness of instructional language; relevant method & pertinent reason.					
2. Microteaching 10%	Graded in the following way: <table border="1" style="width: 100%; text-align: center;"> <tr> <td>5 = Excellent</td> <td>4 = Good</td> <td>3 = Average</td> <td>2 = Below Average</td> <td>1 = Poor</td> </tr> </table> <ol style="list-style-type: none"> <li>1. Procedural steps are followed, good organization.</li> <li>2. Techniques/principles of Method(s) smoothly incorporated into the lesson.</li> <li>3. Sound understanding shown of activity, method, principles and technique.</li> <li>4. Activity demonstrates creative input on the part of the teacher.</li> <li>5. Activity is appropriate for targeted learners.</li> <li>6. Instructions are clear and comprehensible.</li> <li>7. Teachers voice is at an appropriate volume and sufficiently clear.</li> <li>8. Activities are between 5 and 10 minutes in length.</li> </ol>	5 = Excellent	4 = Good	3 = Average	2 = Below Average	1 = Poor
5 = Excellent	4 = Good	3 = Average	2 = Below Average	1 = Poor		

### Final Learning Statement

You do not need to re-write your class description. You only need to re-answer the following questions:

1. What is the teacher's role in language learning? What are the students' roles?
2. What are some important characteristics/traits of the teaching / learning process?
3. Describe what the interaction patterns should look like in a lesson plan, and why?
4. How should the feelings of students be dealt with?
5. What is language and how should it be viewed?
6. What is culture and how should it be viewed?
7. What kind of evaluation/assessment should be used and why?
8. How should student errors be handled?

Please, submit your original answers with my feedback along with the re-write.

## English Language Textbooks and Teaching Methods

### Weekly Schedule

Week	Topics	Homework (for the next class)
1	Class Overview & Introductions Assignment 1: Description of a class with reflection of your teaching beliefs.	Work on you Class Descriptions and Belief Statements Read pages ix-xvii, 1-10 (TP3)
2	Key Concepts and terms What is language? What do we mean by "Method?" What do we mean by Methodology? Why are methods and methodologies important? Introduce Individual Presentations	<b>Description of Class and Belief Statement: Due</b> Reading #1: Introduction to Materials Development
3	Sample Methods Presentation: <b>The Direct Method</b> Issues in Teaching and Learning	Reading #2: The Framework of Materials and Methods
4	Issues in Teaching and Learning Continued Presentation Preparation: I will meet with Ss individually to answer questions and to give feedback.	Reading #3: Current Approaches to Materials and Methods
5	Method Presentations	
6	Method Presentations	
7	Adapting Materials [If needed additional presentations]	Reading #4: Humanizing Coursebooks
8	Personalization	Reading #5: Lesson Plan Frameworks
9	Introduce Lesson Plan and Rationale Assignment Sample Lesson Listening with Processing	Reading #6: Tasks based on Texts
10	Sample Lesson Speaking with Processing	
11	Sample Lesson Task-based Learning with processing	
12	Sample Lesson Jigsaw reading with processing	
13	Conferencing and feedback on Lesson Plan and Rationale	<b>Assignment #2 Due week 14</b>
14	<b>Microteaching</b>	<b>Assignment #2 Due week 15</b>
15	<b>Microteaching</b>	<b>Assignment #2 Due week 16</b>
16	If necessary: <b>Microteaching</b> Final Class: Survey	<b>Final Learning Statement Due</b>

**Section 2**  
*Readings*  
&  
*Homework*  
*Questions*



## **Tomlinson's Introduction**

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

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



- Richards, J. C., J. Platt and H. Platt. 1992. *Longman Dictionary of Applied Linguistics*, 2nd edn. Harlow: Longman.
- Tomlinson, B. 1984. A glossary of basic EFL terms. In A. Cummings-worth. *Evaluating and Selecting EFL Teaching Materials*, 80-102. London: Heinemann.

### Acknowledgements

The author and publishers are grateful to the authors, publishers and others who have given permission for the use of copyright material identified in the text. It has not been possible to identify sources of all the material used and in such cases the publishers would welcome information from copyright owners.

Thompson, G. 1995 *Collins Concordance Cobuild Sampler 3: Reporting*, Collins Cobuild; *Collins Cobuild data sheets Concordance for 'any'*, 1986. Collins Cobuild; McDonald, P., Edwards, R. A., and Greenhalgh, J. F. D. *Animal Nutrition*. Reprinted by permission of Addison Wesley Longman Ltd; Gower, R. and Bell, J. 1991. *Intermediate matters*. Reprinted by permission of Addison Wesley Longman Ltd; Nunan, D. and Lockwood, J. 1991. *The Australian English Course*. Cambridge University Press; Burns, A. Joyce, H. and Gollin, S. 1996. 'I see what you mean.' *Using Spoken Discourse in The Classroom: A Handbook for Teachers*. NCELTR, Macquarie University (Sydney); Abbs, B. and Freebairn, I. *Developing Strategies*. Reprinted by permission of Addison Wesley Longman Ltd; *Collins Cobuild English Course 1*. Collins Cobuild; Littlejohn, A. and Hicks, D. 1996. *Cambridge English for Schools*. Cambridge University Press; Thomas, R. S. 1963 "Sorry" from *The Bread of Truth* HarperCollins Publishers Ltd.; McGinley, P. "The Adversary" from *Times Three*. Martin Secker & Warburg; Leon Leszek Szkutnik "He Never Sent me Flowers". (Warsaw); Adrian-Vallance and Edge. 1994. *Right Track. Student Book 1*. Reprinted by permission of Addison Wesley Longman Ltd; Gordimer, N. 1991. *My Son's Story*.

## Introduction

Brian Tomlinson

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

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

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

## Terms and concepts

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

### Materials

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

### Materials development

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

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

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

### Materials evaluation

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

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

### Language teaching

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

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

### Language learning

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

### Systematic evaluation of materials

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

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

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

### Second language acquisition research and materials development

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

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

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

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

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

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

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

### Materials should achieve impact A-1

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

Materials can achieve impact through:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

### *Materials should expose the learners to language in authentic use*

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

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

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

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

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

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

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

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

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

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

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

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

Interaction can be achieved through, for example:

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

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

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

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

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

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

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

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

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

### *Materials should take into account that learners differ in learning styles*

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

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

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

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

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

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

*Materials should take into account that learners differ in affective attitudes*

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

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

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

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

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

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

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

*Materials should permit a silent period at the beginning of instruction*

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

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

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

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

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

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

A-14

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

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

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

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

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

*Materials should not rely too much on controlled practice*

A-15

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

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

*Materials should provide opportunities for outcome feedback*

A-16

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

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

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

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

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

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

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

### What teachers and learners believe and want

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

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

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

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

### Collaboration

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

### *Introduction*

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

## Features of Good Materials Chart

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



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







# 1

## The Framework of Materials and Methods

### 1.1 Introduction: Setting the Scene

(Graddol (2006: 22), in his study of global trends surrounding English, comments: ‘On the one hand, the availability of English as a global language is accelerating globalization. On the other, the globalization is accelerating the use of English’. He refers to a statistical projection of the number of learners: ‘. . . there could be around 2 billion people simultaneously learning English in the world’s schools and colleges and as independent adults. Nearly a third of the world population will all be trying to learn English at the same time’ (Graddol, 2006: 101).

As the need intensifies for social, economic and technological communication at a global level, so English language teaching has been diversifying. For example, English teachers may be engaged in teaching

- English as a Foreign Language (EFL) – English taught outside English speaking regions.
- English as a Second Language (ESL) – English taught inside English speaking regions to non-native learners.
- English for Young Learners (EYL) – English taught as an additional language to very young to young learners up to, normally, primary level.
- English for Specific Purposes (ESP) – English taught for specific occupational purposes such as English for medicine and for business.

*Materials and Methods in ELT: A Teacher’s Guide*, Third Edition.

Jo McDonough, Christopher Shaw, and Hitomi Masuhara.

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#### 4 *Design of Materials and Methods*

- English for Academic Purposes (EAP) – English taught to those who wish to study at institutes of higher education.
- Content and Language Integrated Learning (CLIL) – English taught in cross-curricular programmes in which content subjects and language are taught at the same time.

Whichever varieties of English language teaching we are engaged in, teachers of English are members of an established worldwide profession. Wherever we work, we share many assumptions about what we do; we prepare and use teaching materials and classroom methods and techniques based on similar, or at least comparable, principles. Yet, despite this commonality, it is not unusual for teachers to report a sense of isolation from colleagues in other countries, and even in different areas of their own country. Another attitude that is sometimes expressed is that the teaching situation in our country, or school, is unique, with its own special problems and difficulties. There is some justification for these feelings, of course: many teachers work in geographical isolation, and may not have access to channels of professional communication (journals, conferences, in-service training courses); different countries have widely differing educational systems and philosophies, resulting in teachers being subject to different expectations and pressures.

In this chapter we shall take some time to look beyond our individual teaching circumstances to what can be thought of as a professional ‘common core’. This has relevance to all teachers, whether we work in a Japanese high school, a Mexican university, a private language school in Spain, a Chinese polytechnic, a Turkish secondary school, a Zairean college – this list could go on indefinitely. We shall argue that the idea of a ‘common core’ is also useful whether our materials and methods are selected by us or specified by the educational authorities. It is, then, broadly made up of two kinds of factors: firstly, of the various wide-ranging criteria on which decisions about language teaching programmes are based, and secondly, on the pedagogic principles according to which materials and methods are actually designed. We shall take these two kinds of factors together and refer to them as the shared framework.

In what follows, this notion of a ‘framework’ is set out in a little more detail. We then subdivide it under the two headings of ‘context’ and ‘syllabus’, both exploring their general implications and trying to relate them as we do so to our own familiar and specific teaching situation.

### **1.2 The Framework: Context and Syllabus**

In simple terms, the overall goals of a language teaching programme usually derive from an analysis of the reasons why a group of learners in a particular environment needs to learn English: these goals may be stated in general,

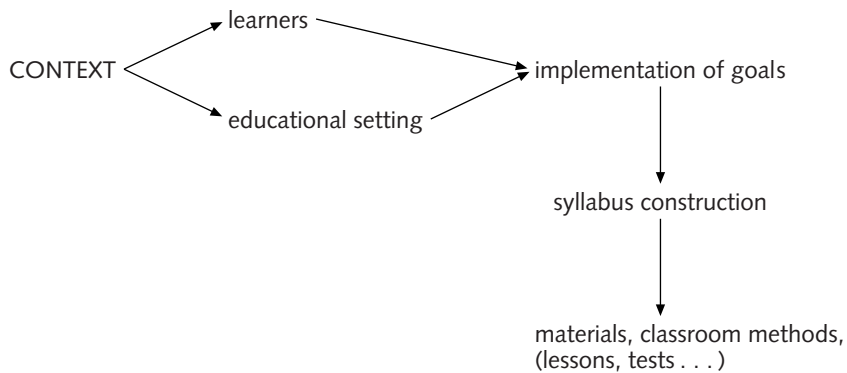
educational, or very specific terms. They may, on the one hand, be set out in the large-scale categories of a national language policy with many associated implications for the development of the curriculum. For instance, the aim of English language teaching in Malaysia was earlier stated to be ‘to create a society that is able to utilize the language for effective communication as the need arises, and as a key to wider experiences. For those furthering their studies, the skills learned should become an instrument with which they may cope with the necessities of using the language’. The new guidelines for language teaching in Japanese schools include such statements as ‘to develop understanding of language and culture through a foreign language . . . to develop a positive attitude towards communication in a foreign language, and a basic practical communication ability in hearing and speaking’. Alternatively, at the other end of the scale, a course may be organized to address a particular learning need for, say, the identifiable purposes of a small group. For instance, a course may be designed ‘to meet the needs of learners who need to improve their ability to communicate when socializing, telephoning, making business presentations and taking part in meetings’, or ‘to help international postgraduate students in English-medium universities develop the writing skills necessary for writing dissertations’.

There is, then, a whole spectrum of possibilities for defining the goals of language teaching, for a country, an age group, a whole school, a class or an individual; and whether for general educational purposes, business, scientific development, cultural appreciation or many other reasons.

- 1 Is there an explicit statement of the goals of the language programme on which you work? If so, what are its primary aims?
- 2 If there is not such a statement, try to draft one that represents your own understanding of the goals.

To define what is meant here by ‘framework’ we start from the view that materials and methods cannot be seen in isolation, but are embedded within a broader professional context. This is represented in figure 1.1, which shows in a very simplified form the typical stages of planning an English language programme.

Whether goals are stated in terms of a national language policy, or in the more specific environment of, say, a particular school or college, the possibilities for actually implementing them will be directly related both to the learners themselves – their needs, characteristics and so on – and to the whole educational setting in which the teaching is to take place. Obviously, as we shall see in our subsequent discussion, goals need to be realistic for each circumstance. There is little use, for example, in planning for a multimedia



**Figure 1.1** The framework of language teaching.

course if appropriate equipment is unavailable or unreliable, or in making too many general assumptions about classroom methodology. The statement of goals, then, related to the learners and conditioned by the setting, leads to the selection of an appropriate type of syllabus content and specification. The broad syllabus outline will in turn have direct implications for the more detailed design and selection of materials and tests, the planning of individual lessons and the management of the classroom itself. Clearly this logical planning sequence is an idealization of what is often a less well-defined procedure, where ‘set’ materials may linger behind aims that have been reformulated and updated, or conversely where new syllabus types may be ill-matched to existing educational objectives. The logical sequence will nevertheless be used as a reference point for discussion, and as a starting point for the exploration of individual teaching circumstances.

Let us now look at the most important contextual factors involved in planning, and then at the key types of syllabus from which actual courses are derived.

### Contextual factors

In the preceding section, we took a broad view of ‘context’ and included both learners and setting under this heading. Let us examine each of these in turn in a little more detail.

*Learners* It is possible to identify a number of important learner characteristics or ‘variables’ which, as we have suggested, influence planning decisions and the specification of goals. The relative importance of these variables, and their effect on programme design, obviously depend to a certain extent on some of the situational factors to be discussed in the next section. For



example, a pupil's mother tongue may be more, or less, significant depending on whether more than one native language is represented in the classroom, or perhaps on the educational philosophy of that particular environment.

For the moment we can list here the key characteristics of 'the learner', indicating how they might affect planning and noting that they form part of our common frame of reference as language teachers, wherever we work. Some of these are characteristics of whole groups or subgroups of learners; others are individual and less open to generalization. Again, some can be known in advance and incorporated at the initial planning stage, in principle at least. Others are more appropriately assessed in the classroom environment itself, and as such are more obviously susceptible to teacher reaction and influence.

We consider the learner's

- *Age*: this will particularly affect topics chosen and types of learning activity, such as the suitability of games or role play.
- *Interests*: as with age, this may help in the specification of topics and learning activities.
- *Level of proficiency in English*: teachers will wish to know this even where their classes are based on a 'mixed proficiency' principle rather than streamed according to level.
- *Aptitude*: this can most usefully be thought of as a specific talent, in this case for language learning, as something that learners might show themselves to be 'good at', perhaps in contrast to other subjects in a school curriculum. (It can be measured by formal aptitude tests, although they are not very frequently used.) The relationship between aptitude and intelligence is not clear, and is certainly not direct.
- *Mother tongue*: this may affect, for instance, the treatment of errors or the selection of syllabus items – areas of grammar or vocabulary and so on.
- *Academic and educational level*: which help to determine intellectual content, breadth of topic choice or depth to which material may be studied.
- *Attitudes to learning*, to teachers, to the institution, to the target language itself and to its speakers. This is directly related to the following point.
- *Motivation*, at least in so far as it can be anticipated. Obviously a whole range of factors will affect this.
- *Reasons for learning*, if it is possible to state them. With school-age pupils this may be less significant than with many adult learners, where it is often possible to carry out quite a detailed analysis of needs.
- *Preferred learning styles*: which will help in the evaluation of the suitability of different methods, for instance, whether problem-solving activities could be used, or whether pupils are more used to 'rote learning', where material is learned by heart.

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- *Personality*: which can affect methodological choices such as a willing acceptance of role play and an interactive classroom environment, or a preference for studying alone, for example.

Many of these factors will affect the learners' needs (for a recent book on needs analysis see Long, 2005), and this issue will recur in the relevant sections of subsequent chapters.

*Setting* That aspect of the context that we refer to as *setting* is to be understood here as the whole teaching and learning environment, in a wide sense: it is the factors falling under this heading that will determine whether the aims of a language programme, defined with reference to the learners' needs and characteristics, are actually feasible and realistic. In certain situations, the setting itself may be so significant that it provides the foundation for the specification of aims. This might be the case, for instance, in a country with a single political or religious ideological base, where the education system is primarily an expression of that ideology. In the majority of circumstances, however, the setting is more likely to condition the way in which goals are carried out, and indeed the extent to which they can be.

For most EFL/ESL teachers, therefore, the following factors, in some combination and with varying degrees of significance, will influence course planning, syllabus design, the selection of materials and resources, and the appropriateness of methods:

- *The role of English in the country*: whether it is a regular means of communication or primarily a subject taught in the school curriculum, where, in turn, it may or may not be the first foreign language. This relates to the linguistic environment, and to whether English is spoken outside class in the community or alternatively never heard.
- *The role of English in the school*, and its place in the curriculum.
- *The teachers*: their status, both at national and institutional levels, their training, mother tongue, attitudes to their job, experience, expectations (for a discussion of teachers' needs and wants, see Masuhara, 2011). This topic will be taken up in detail in the final chapter of this book.
- *Management and administration*: who is responsible for what level of decision, particularly which are the control points for employment of staff, budgets, resource allocation and so on. Additionally, the position of teachers in the overall system needs to be understood, as does the nature of the hierarchy in any particular institution.
- *Resources available*: books and paper, audio-visual material (hardware and software for cassette and video), laboratories, computers, reprographic facilities and so on. Design and choice of teaching materials will

be particularly affected by resource availability, as will the capacity to teach effectively across a range of language skills.

- *Support personnel:* administrators, secretaries and technicians, and their specific roles in relation to the teaching staff.
- *The number of pupils* to be taught and the size of classes. Overall numbers may affect the total number of teaching hours available, and the large class problem is a very familiar one in many settings worldwide.
- *Time* available for the programme, both over a working year (longitudinally), and in any one week or term (intensive or extensive). Many teachers would also consider that time of day is a significant factor.
- *Physical environment:* the nature of the building, noise factors, flexibility of tables and chairs, size of room in relation to size of class, heat and cold, and so on.
- *The socio-cultural environment:* this can often determine the suitability of both materials and methods. For example, some textbooks contain topics inappropriate to the setting, and some classroom methods require an unacceptable set of teacher and learner roles.
- *The types of tests used,* and ways in which students are evaluated: assessment procedures may, for example, be formal or informal and subjective. They may also be external, in the form of a public or national examination, or internal to the institution and the course.
- *Procedures (if any) for monitoring and evaluating* the language teaching programme itself. This kind of evaluation may be imposed by ‘senior management’, or alternatively agreed between teachers as colleagues.

Hedge (2000) covers similar points, classifying them into social, educational, pupil and teacher variables. Nation and Macalister (2010) discuss these factors as environment analysis with three major elements: learners, teachers and situation. Holliday (1994, 2005) is particularly concerned with the need for methodology to be *appropriate* to its socio-cultural context, not inappropriately transplanted from a different – and often more privileged – system. We will discuss this in Chapter 11 and, to a certain degree, Chapter 12.

Teachers are affected, directly and indirectly, by all these variables. Some they may be able to influence or even control: for example, the deployment of resources and materials, or the pacing of work within an overall timescale. Others, of course, arise from decisions taken far removed from a teacher’s day-to-day professional life, perhaps at Ministry level, or at an earlier point in the country’s educational history. Whatever their source, it is the teacher who is in the ‘front line’ – attempting to promote learning and fulfil the stated goals against the background of a complex network of interrelated factors. The grim reality described by Gaies and Bowers (1990: 176), with large classes, low motivation, inadequate coursebooks, poorly trained teachers,

lack of resources, heavy workload and the pressure of exams may still be realities in many teaching contexts (e.g. Hu, 2003; Pham, 2007 to name two). The conclusion in Gaies and Bowers (1990) still sounds pertinent that ‘by coming to grips not only with new ideas but with the evidence of what happens when they are introduced into the local context, [teachers] equip themselves with the tools for establishing an appropriate methodology that can set realistic national objectives for teacher training and education’ (181). We will discuss in more detail in Chapter 14 how changes and innovation affect teachers and how teachers may manage their self-development while seeking support.

Consider the following short case study of a fairly typical teaching environment. Note how the factors associated with the learner and the teaching situation can affect the organization of the language programme, the materials, the teachers and the methodology. For instance, most aspects are determined by decisions taken at some distance from the teacher, although teachers’ views may have some effect. Again, the classes are on the whole conditioned by the examination system, but a minority of pupils are able to select classes in line with their own interests, which in turn means that teachers may be less bound by coursebooks and able themselves to be more autonomous in choice of materials and methods. In other words, there is a complex set of factors in operation, and the teacher in the classroom is the focus of a variety of pressures and influences, both direct and indirect.

*Teacher X* works in a secondary school, with pupils ranging in age from 12 to 16. She teaches 30 periods a week, two of which are options selected by older pupils according to their interests. Course materials consist in the main of set textbooks graded according to age and proficiency level and focused heavily but not exclusively on accuracy. Materials are written by a Ministry of Education team according to Ministry guidelines, and teachers’ opinions are solicited annually by an Area Language Teaching Adviser. It is government policy to revise materials every eight years.

Average class size is 40 pupils. The pressure of the examination system ensures satisfactory attention, though – since there is little opportunity for travel – learners do not readily perceive the relevance of learning materials to their own lives.

The school has a language laboratory and a very small collection of books (mainly stories) written in English. Classrooms are basic but adequate. Very few supplementary English language teaching materials are available, though teachers are encouraged to make their own small-scale resource materials, and to share ideas at local teachers’ centres. The school has one computer, so far without Internet access.

This teacher has been to Britain once, on a three-week summer school. She corresponds regularly with an English schoolteacher.

- 1 Now examine your own teaching environment in a similar way. First list the characteristics of your learners and of the teaching situation.
- 2 Then decide which are the more significant of these, and try to plot the patterns of cause and effect that they set in motion. For example, how are your classroom materials selected? To whom are you responsible? What possibilities do you have for innovation, or for professional development?
- 3 Finally, you might like to consider what kinds of changes in your teaching situation would have the strongest effect on your role as a teacher – a change in your status? Smaller groups? More time? The possibilities are many.
- 4 Discuss your analysis with colleagues, both with those working in the same environment and, if possible, with others from different backgrounds. Keep a note of your analysis: it will be helpful to refer to it again in subsequent chapters.

## The syllabus

We can now assume that the goals of an English language programme have been set out and that the contextual factors affecting its implementation have been established and understood. The next step in the task of planning is to select a type of syllabus relevant to the learners for whom it is intended, appropriate to the situation and which fulfils the aims as closely as possible.

The ‘syllabus’ can be seen for our purposes as the overall organizing principle for what is to be taught and learned. In other words, it is a general statement as to the pedagogical arrangement of learning content. Richards and Rodgers (2001) have proposed a useful framework for the comparison of language teaching methods that illustrates the place of the syllabus in programme planning. Their model has three distinct levels, which they term *approach*, *design* and *procedure*, and is intended to show the relationship between the theory and practice of language teaching as an ‘interdependent system’. Briefly, ‘approach’ is the most general level, and refers to the views and beliefs – or theories – of language and language learning on which planning is based. The most obvious example here is a view of language described as a set of grammatical structures. The next level, ‘design’, is where the principles of the first level are converted into the more practical aspects of syllabuses and instructional materials. It is here that decisions are taken about the arrangement of content to be taught and learnt, the choice of topics,

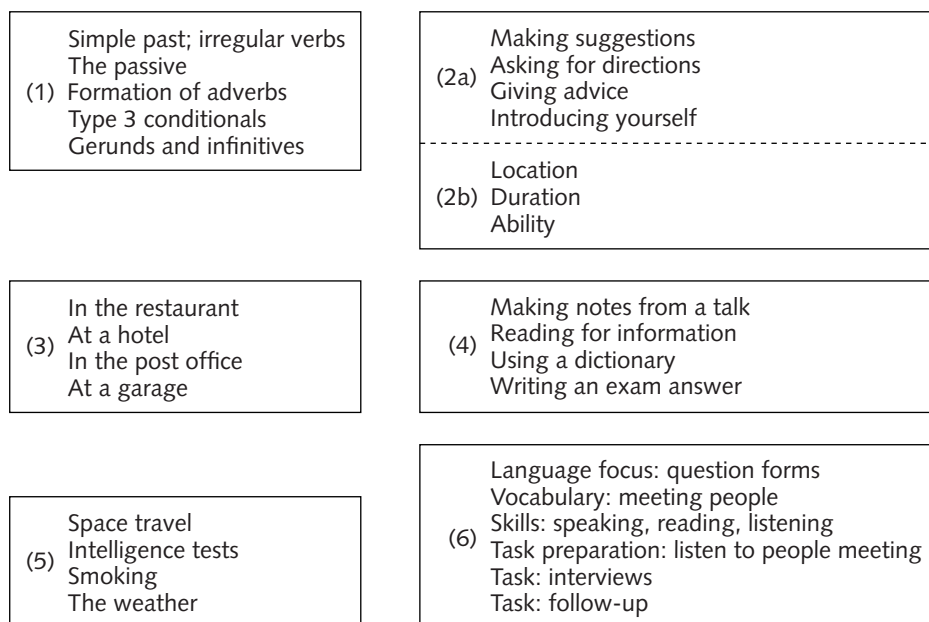
language items to be included in the programme and so on. Finally, ‘procedure’ refers to techniques and the management of the classroom itself.

The English language teaching profession nowadays has available a range of different types of syllabus from which a choice will be made for a specific situation. So however diverse our teaching contexts, our courses will be based on one, or a combination of, these principles of organization. Although syllabuses typically are written and published documents, their circulation is often restricted to the particular situation for which they have been drawn up. Therefore, one of the simplest ways of surveying the types of syllabus available is to examine the contents pages of published English language teaching textbooks, because they reveal the underlying principles and assumptions on which the writers have based their material. At one and the same time, they tell us something both about the approach and the design adopted, thus bringing together principle and practice in a directly observable way.

This is not a book about syllabus design as such, and it will not be necessary or appropriate to analyse each syllabus type in depth here. References to more detailed discussion are given at the end of the chapter, and the next chapters will examine the major areas of current debate. Let us simply try to identify the key principles of syllabus organization by examining the types of contents page most often found in the materials we use, because these distinctions will be the foundation for our discussion of ‘design and procedure’ in the remainder of the book.

Look at the coursebook(s) that you use most frequently. With which of our samples in figure 1.2 does the table of contents in your own material compare most closely?

The first of these obviously is organized according to a list of grammatical structures and is one that will readily be recognized by most English language teachers. The second is based on the communicative and interpersonal uses to which language is put and, in contrast to the formal structural system of the first type, highlights what people do through language. It is normally referred to as a ‘functional’ syllabus. This design principle is often found together with the other list of items in the same box: they are technically called ‘notions’, a term used to describe the rather general and abstract categories a language is able to express, such as concepts of time and place. For convenience – and in line with common practice – they will be placed together here, and the syllabus as a whole designated ‘functional-notional’. The most important distinctions between this on the one hand and the so-called structural syllabus on the other will be taken up in the next chapter.



**Figure 1.2** Principles of syllabus organization. (Adapted from *Cutting Edge* by Cunningham and Moor, 1999.)

The third sample presents a set of everyday situations or ‘settings’. The fourth focuses on language skills, and is concerned with what learners do as speakers, listeners, readers, writers. The fifth uses topics or themes as its starting point. The sixth invokes the concept of task, discussed in Chapter 2.

We can now identify six broad types of syllabus:

- 1 grammatical or structural
- 2 functional-notional
- 3 situational
- 4 skills-based
- 5 topic-based
- 6 task-based

It is, of course, unusual to find just one of these as the only organizing principle, in isolation from others, and before leaving this discussion of syllabus types, two final explanatory points must briefly be made.

First, most syllabuses are based on a combination of two or more of the types we have illustrated. Some, like this one, for example, may have a ‘primary’ and a ‘secondary’ organizing principle:

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At the bank: question forms  
At a garage: imperatives  
At a hotel: present perfect

Indeed, many situational and topic-based syllabuses are part of a broader pattern of this kind, where a grammatical point to be taught is linked to an interesting theme or practised in a ‘real-world’ setting rather than learnt mechanically and outside any context. Other syllabuses are multilayered, using several different principles (ideally) interwoven in a systematic way:

Talking about holidays  
Requesting information  
Question forms  
At the travel agent  
Listening and role play  
Intonation practice

This deliberately is a somewhat extreme example, but it does show how topics, functions, structures, skills, situations (and pronunciation practice) can be brought together.

The second point to bear in mind here is the need to distinguish between the syllabus itself and what we might call a ‘syllabus inventory’. The inventory is simply a list of the contents to be covered in the language programme, whether that is a list of functional or grammatical items, or of skills, or of topics and situations. The ‘syllabus’ is the way in which that content is organized and broken down into a set of teachable and learnable units, and will include consideration of pacing, sequencing and grading of items, methods of presentation and practice, and so on.

Examine the list on the following page, which shows a number of different types of learners and teaching situations. Work with a colleague if possible, and select two or three of them to look at in a little more detail.



Where?	Who?	Why?
China: university of technology	Undergraduates	Reading purposes: English is a library language
Turkey: secondary school	School pupils	Part of general school curriculum
Britain: university	Postgraduates in various subjects	To follow postgraduate studies after one year English
An English town: secondary school withdrawal class	Refugees, newly arrived	Language survival
France: evening class	Mixed group: retired people, housewives	Tourism and general purposes
London: private language school	Young adults from the Middle East (male)	To do engineering in further education
Japan: university	Undergraduates	To be tourist guides for foreign visitors
Malaysia: technical institute	Post-‘O’-level student	To enter higher education in Australia

- 1 Try to decide what you think might be the most important factors to do with the learners and the setting for the situations you have chosen. For example, you may think that learners’ proficiency levels, or attitudes to English, are significant, and that class size and resources are the key elements affecting the teaching situation.
- 2 Consider the kind of syllabus that might be selected as the most appropriate in each case, bearing in mind the stated learning purpose. It does not matter if you are not personally familiar with these kinds of teaching context. They are quite representative, and the task here is to practise applying and integrating some of the principles that we have been discussing in this chapter.

### 1.3 Conclusion

This chapter has discussed the background against which teaching materials and classroom methods evolve. Our professional activities as language teachers are not carried out in a vacuum, and planning a successful language programme involves much more than mere decisions about the content and

presentation of teaching materials. Although we work in specific situations with specific groups of learners, according to a specified set of aims, our work can be described along a number of shared and generalizable dimensions. These dimensions are the characteristics of learners, the range of factors in the teaching situation itself, and the syllabus types available to us as a profession. The differences lie in the relative importance of these factors and the choices that are made.

## 1.4 Further Reading

- 1 Harmer, J. (2007b): Chapter 8 discusses planning and syllabus design.
- 2 Jolly, D. and Bolitho, R. (2011): 'A framework for materials writing' describes real cases of how teachers developed materials and discuss principles and procedures.
- 3 Nation, P. and Macalister, J (2010): *Language Curriculum Design*. This is a recent addition to the literature on the whole process of curriculum development.



## Current approaches to materials and methods

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

1. What are the 6 implications that Communicative Language Teaching (CLT) has had on course design and materials? Please summarize each of these 6 implications

2. Choose one of the National Textbook Chapters in section 4 and analyze the chapter using the charts below:

Lesson	Grammar	Vocabulary	Language Function	Pronunciation

Reading & Listening	Speaking	Writing/Projects/Tasks

3. To what extent has the textbook chapter you've analyzed been influenced by the six implications of CLT? Please give specific examples.



# 2

## Current Approaches to Materials and Methods

### 2.1 Introduction

In the previous chapter we examined in very general terms the most common types of syllabus organization for English language teaching. We also noted that these syllabus types form an essential component of the framework within which objectives are specified according to the learners, teachers and contexts, and within which the details of language teaching programmes are set out. This happens, as we have seen, according to certain principles and with various possibilities for combination. It is the purpose of the present chapter to take a closer look at the methodology and materials design that have influenced changes and innovations in English language teaching in recent years. We will start by discussing the ‘communicative approach’ with its underlying principles as they constitute the foundation for the approaches and materials that have followed.

The present chapter uses a selection of recent courses in order to examine the design perspectives that they demonstrate. We shall take some fairly popular courses available on the general market, partly on the argument that if a course is used frequently, then its users probably find it relevant and appropriate. It is not the intention to carry out an evaluation of their inherent quality, but rather to follow through developments and identify trends, in particular the so-called multi-component syllabus and the various current interests (e.g. English as lingua franca, task-based course design, emphasis on intercultural competencies, use of corpora and technology). Readers will

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again be invited to contextualize the discussion by commenting on materials familiar to them. We shall concentrate particularly on organization and coverage, and on views of learners and learning underpinning current materials, including the growing interest in learner strategies.

Try to characterize the approaches to materials design that the following two tables of contents represent.

Compare them with the textbook(s) you most frequently use: are your materials close to either of these approaches?

Lesson	Grammar	Vocabulary	Functional language	Pronunciation
<b>1A Double lives p6</b>	Stative & dynamic verbs Present simple & present continuous	Verbs with two meanings		
<b>1B Britishness p10</b>	Subject & object questions	Self-image		
<b>1C First impressions p12</b>		Describing people	Describing people	Intonation (lists)
<b>1 Language reference p14</b>				
<b>2A Journeys p16</b>	Present perfect & past simple 1	Phrasal verbs (separable & inseparable)		Word linking
<b>2B Down under p20</b>	Present perfect & past simple 2			
<b>2C Getting around p22</b>		Verb collocations (travel)	Travel	
<b>2 Language reference p24</b>				
<b>3A Dream homes p26</b>	Modals of obligation, permission & prohibition (present time) <i>Make, let &amp; allow</i>	Accommodation		
<b>3B Bedrooms p30</b>	Modals of obligation, permission & prohibition (past time)	Verb collocations (sleep)		
<b>3C Dinner date p32</b>		Conversation fillers	Requests	Intonation (requests)
<b>3 Language reference p34</b>				
<b>4A Luck of the draw p36</b>	Past simple & past continuous	Idioms (taking risks)		<i>Was &amp; were</i>
<b>4B Coincidences p38</b>		<i>Both &amp; neither</i>	Talking about similarities & differences	
<b>4C Twists of fate p40</b>	Past perfect simple	Time linkers Injuries		
<b>4 Language reference p44</b>				
<b>5A Hard sell p46</b>	Comparatives 1 Comparatives 2	Adjectives (advertising) Adjectives (negative prefixes)		<i>/s/, /z/ &amp; /ʃ/</i>
<b>5B The office p50</b>	Comparing nouns	Office activities		
<b>5C Paperwork p52</b>		Office supplies	On the phone	
<b>5 Language reference p54</b>				
<b>6A Summer holiday p56</b>	Future 1 (future plans) Future 2 (predictions)	Holidays 1 Holidays 2		
<b>6B Perfect day p60</b>	Present tenses in future time clauses			
<b>6C Travel plans p62</b>		Collocations with <i>sound</i>	Indirect questions	Word stress
<b>6 Language reference p64</b>				






	Reading & Listening	Speaking	Writing (in the Workbook)
1A	R <i>Liars!</i>	Discussing what people are most likely to lie about	A description of a best friend
	L Radio review of TV programme: <i>How Michael Portillo became a single mum</i>	Talking about yourself <b>Did you know?</b> British political parties	
	R <i>Are you British enough?</i> Devising a quiz about culture in your country	Discussing answers to a British culture quiz	
1C	L Three conversations in an office	Talking about first impressions	
2A	R <i>Lawyer gives up job to cycle around South America</i>	Discussing travelling	A description of a town or city
	L/R Three unusual journeys	Talking about a film or book of a long journey	
	R An excerpt from a web diary about a trip round Australia	Talking about Australia Planning a journey across your country	
2C	L Three conversations about trying to get somewhere	Talking about daily transport <b>Did you know?</b> New York & London taxis	
3A	R <i>Paradise Ridge</i>	Discussing where you live	Advantages and disadvantages
	L Interviews with residents talking about disadvantages of living in Paradise Ridge	Designing a luxury holiday home	
	L Interviews with people who live in unusual homes		
3B	R <i>6 things you probably didn't know about beds and bedrooms</i>	Talking about sleeping & dreaming	
3C	L Three conversations at a dinner party	Describing a recent dinner party <b>Did you know?</b> Food in Britain	
4A	R <i>Lottery winners and losers</i>	Inventing a story about a lottery winner	A narrative: Lottery winner
	L Conversation: discussing things in common	Identifying & discussing coincidences	
	R <i>The world's luckiest man</i>	Inventing a bad luck story	
4C	L Three bad luck stories	<b>Did you know?</b> Superstitions in Britain	
5A	R <i>Catch them young</i>	Planning & presenting an advertisement for a mineral water	An advertisement
	L A phone call: credit card telesales	Carrying out a market research survey	
	R <i>Office stereotypes</i>	Planning an office party	
5C	L Ordering office supplies over the phone	Roleplay: phone conversation ordering office supplies <b>Did you know?</b> London's Mayfair district	
6A	R Questionnaire: <i>What kind of holiday person are you?</i>	Roleplay: making plans with other holiday makers	An extract from a holiday brochure
	L Six short interviews at the airport	Planning a holiday for a family group	
	R <i>Emerald Tours</i>	Discussing the perfect day out <b>Did you know?</b> Cork-European capital of culture	
6C	L Enquiring about flights over the phone	Discussing the different ways men & women think	

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## 20 Design of Materials and Methods

LESSON	GRAMMAR/FUNCTION	VOCABULARY	PRONUNCIATION	READING
<b>UNIT 1 IDENTITY</b> page 7  Video podcast   What does <i>family</i> mean to you?				
1.1 Who do you think you are? page 8	question forms including subject versus object questions and questions with prepositions	family	intonation patterns in question forms	read and understand a text about a BBC programme that reveals family histories
1.2 Men and women page 11	review of verb tenses: present and past simple versus present and past continuous	relationships; collocations with <i>take, get, do, go</i>	stressed syllables	read a BBC blog about the differences between men and women; read and answer a questionnaire about what women really think
1.3 Tell me about yourself page 14	talking about yourself	interview advice; phrases to introduce questions		read tips on successful interviews
1.4 Second Life page 16		things you can do in Second Life; phrases to describe an avatar		
<b>UNIT 2 TALES</b> page 19  Video podcast   When is it OK to tell a lie?				
2.1 Fact or fiction? page 20	present perfect versus past simple	types of story; focus on prepositions (with expressions of time, nouns and fixed expressions)	strong and weak forms of the present perfect	read a text about whether Hollywood films use fact of fiction
2.2 What really happened? page 23	narrative tenses	the news		read an article about conspiracy theories; read short news stories
2.3 I don't believe it! page 26	telling a story	collocations with <i>say</i> and <i>tell</i> ; sequencers	polite intonation	read a text about how to tell if someone is lying
2.4 Hustle page 28		crime collocations; narrative phrases		
<b>UNIT 3 CONTACT</b> page 31  Video podcast   Can new technology help communication?				
3.1 You're going where? page 32	the future (plans): the present continuous, <i>going to, will, might</i>	communication	<i>going to</i> in fast speech	read an article about teenage communication
3.2 Getting connected page 35	the future (predictions): <i>will, might, may, could, going to, likely to</i>	future time markers; idioms		
3.3 In other words ... page 38	dealing with misunderstandings	types of misunderstandings; phrases to clarify/ask someone to reformulate	intonation: dealing with misunderstandings	read a short story about a misunderstanding
3.4 The virtual revolution page 40		internet communication; phrases for discussing preferences		
<b>UNIT 4 JOBS</b> page 41  Video podcast   Is your job a 'dream job'?				
4.1 Millionaires page 44	modals of obligation: <i>must, have to, should</i>	personal qualities; confusing words		read an article about millionaires; read and do a survey about whether you have got what it takes to be a millionaire
4.2 Dream job page 47	<i>used to</i> and <i>would</i>	strong adjectives	stressed syllables	read about childhood dreams; read job advertisements
4.3 That's a good idea page 50	reaching agreement	business collocations; phrases to give opinions, comments on other opinions and suggestions	sentence stress	read about a programme called <i>The Apprentice</i> broadcast on the BBC
4.4 Gavin and Stacey page 52		office conversation; phrases to describe routines		
<b>UNIT 5 SOLUTIONS</b> page 55  Video podcast   Are you good at solving problems?				
5.1 Machines page 56	comparatives and superlatives	technology	main syllable stress in words/phrases	read an article about how technology changed the world; read an essay about the advantages and disadvantages of technology
5.2 Ask the experts page 59	question tags	words related to questions; words building: adjectives	falling/rising intonation in question tags	read a book review
5.3 It's out of order page 62	polite requests	problems and solutions	polite intonation in requests	read a short text about PC anger in the workplace
5.4 Top Gear page 64		presentation phrases to describe a machine		
IRREGULAR VERBS page 127		LANGUAGE BANK page 128		VOCABULARY BANK page 148

LISTENING/DVD	SPEAKING	WRITING
listen to someone describing their family history	talk about family events: talk about people in your life	write an email of introduction; learn to use formal and informal styles
listen to a set of instructions and do a test	discuss the differences between men and women	
listen to a set of interviews; learn to understand and use DVD-word responses	talk about type of interviews and interview experiences; role-play an interview	
 <b>The Money Programme: Second Life:</b> watch and understand a documentary about life online	discuss and create a new identity	write answers to a questionnaire
listen to a radio programme about important roles in films	talk about life experiences; talk about your life story	
listen to news reports	talk about an important news story/event	write a news report; learn to use time linkers: <i>as soon as, while, during, until and by the time</i>
listen to people telling anecdotes; learn to keep a story going	tell a true story or a lie	
 <b>Hustle:</b> watch and listen to a drama about a burglar and a famous painting	discuss fictional crime dramas; tell a narrative	write a short newspaper article
	discuss attitudes now in comparison to ones you had earlier in life	write messages; learn to use note form
listen to predictions about the future of communication	talk about how things will change in the future	
listen to telephone conversations involving misunderstandings	learn to reformulate and retell a story about a misunderstanding; role-play resolving a misunderstanding	
 <b>The Virtual Revolution:</b> watch and understand a documentary about the impact of the internet	talk about communication preferences	write a memo
	discuss the qualities needed for different jobs; complete a survey and discuss the results	
listen to two people describing dream jobs gone wrong	talk about past habits	write a covering letter; learn to organise your ideas
listen to people making decisions in a meeting	learn to manage a discussion; participate in a meeting and create a business plan	
 <b>Gavin and Stacey:</b> watch and understand a comedy programme about a man's first day in a new job	describe a day in your life	write about daily routines
	discuss how technology has changed the world; talk about different types of transport and their uses	write an advantages versus disadvantages essay; learn to use discourse markers
listen to people answering difficult general knowledge questions	do a short general knowledge questionnaire; answer questions on your area of expertise	
listen to conversations about technical problems: learn to respond to requests	role-play asking and responding to requests	
 <b>Top Gear:</b> watch and understand a programme about a race between a car and two people	present and describe a new machine	write an advertisement for a new machine

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## 2.2 Communicative Language Teaching and Its Influences

The communicative approach challenged the prevailing structural view of language and language teaching in the 1960s and innovated many aspects of course design, incorporating insights into language use, language learning and teaching from the 1970s to the early 1980s. Some of the principles of the communicative approach have come to be an explicit or implicit part of English language teaching in the everyday professional lives of teachers in many parts of the world. Communicative design criteria permeate both general coursebooks and materials covering specific language skills as well as the methodology of the classroom. For example, the two tables of contents we have looked at in the previous section include familiar categories of grammar, vocabulary and pronunciation. These categories were the norm in coursebooks in the 1960s, and they are still widely used. Categories such as ‘function/functional language’ and the four skills show the influence of the communicative approach from the 1970s onwards. What we are now seeing is the influence of both the structuralism of the 1960s and the communicative approach of the 1970s and 1980s in the materials of the new millennium, so they continue to influence our classroom teaching today. Richards and Rodgers (2001: 151) state:

Communicative Language Teaching (CLT) marks the beginning of a major paradigm shift within language teaching in the twentieth century, one whose ramifications continue to be felt today. The general principles of Communicative Language Teaching are today widely accepted around the world.

What kinds of paradigm shift took place in the 1970s? What are the general principles of Communicative Language Teaching (CLT)? Before exploring the implications of CLT for materials and methods, it is worth reiterating the point that CLT is an ‘approach’ in the sense that it represents ‘a diverse set of principles that reflect a communicative view of language and language learning and that can be used to support a wide variety of classroom procedures’ (Richards and Rodgers, 2001: 172). This means that how exactly these principles are realized as materials, methods and classroom procedures depends on how the fundamental tenets are interpreted and applied.

We need to be aware that CLT as an approach has evolved over the years. For example, Richards and Rodgers (2001) identify three stages in its development:

Since its inception CLT has passed through a number of different phases as its advocates have sought to apply its principles to different dimensions of the teaching/learning process. In its first phase, a primary concern was the need to develop a syllabus that was compatible with the notion of communicative competence. This led to proposals for the organization of syllabuses in terms of notions and functions rather than grammatical structures (Wilkins, 1976).

In the second phase, CLT focused on procedures for identifying learners' needs and this resulted in proposals to make needs analysis an essential component of communicative methodology (Munby, 1978). In the third phase, CLT focused on the kinds of classroom activities that could be used as the basis of a communicative methodology, such as group work, task-work, and information gap activities. (Prabhu, 1987)

It is neither appropriate nor possible within the scope of this book to set out all the many ramifications of 'the communicative approach': inappropriate, because our main intention is to look at its impact on learning, teaching methodology and materials today rather than at the theory and background in themselves; impossible, because the concept covers a potentially vast area touching on many disciplines (philosophy, linguistics, sociology, psychology and anthropology). There are several readily available works for teachers interested in an overview of the historical accounts and various debates that took place in the 1980s–1990s (e.g. Richards and Rodgers, 2001; McDonough and Shaw, 2003).

It is vital, however, to revisit the fundamental tenets of communicative approaches because they constitute the foundations of post-communicative approaches and materials. We would now like to explore what we think are the most significant factors within the broad concept of the 'communicative approach' as the background to the main discussion of this chapter. As a whole, CLT shifted the goal of language teaching from mastering linguistic properties (e.g. pronunciation, vocabulary, grammar) to that of acquiring communicative competence. There are some variations regarding what exactly constitutes communicative competence depending on views of the nature of the language system and its functions (Hymes, 1972; Halliday, 1975; Wilkins, 1976) and emphasis on different theoretical insights (Canale and Swain, 1980). Larsen-Freeman and Anderson (2011: 115) provide a concise description of communicative competence: 'In short, being able to communicate required more than linguistic competence . . . – knowing when and how to say what to whom. The shift in focus towards the "real-world" use of language required considering the dimensions of context, topic, and roles of the people involved. In methodology and materials such a new paradigm led to revisiting our view of language and how it is used, how a language may be learned and how it can be taught'. We shall restrict ourselves here to trying to show those implications that have most helped to form the kinds of teaching materials we work with and our attitudes to managing our classrooms. As we go through this section, we suggest from time to time some points for you to consider in relation to your own experience, both of language and teaching.

### Implication 1

In its broadest sense, the concept of 'being communicative' has to do with what a language has the potential to mean, as well as with its formal

grammatical properties. The research of the 1970s laid the foundations for this view, which is particularly associated with the work of Wilkins (1976) originally carried out for the Council of Europe. Wilkins proposed two categories of communicative meaning: 'notional' (or 'semantico-grammatical') and 'functional'. The distinction between these two terms is clearly set out by Johnson (1981). 'Notions' are rather abstract concepts – frequency, duration, dimension, location, quantity and so on – which in English are closely related to grammatical categories. So, for instance, expressing 'frequency' involves tense selection and certain adverbial constructions. ('They often used to visit friends'; 'I talk to my students regularly', for example.) 'Functions', on the other hand, refer to the practical uses to which we put language, most usually in interaction with other people. Johnson suggests that, to find out the function of any particular utterance, we can simply ask, 'what was the speaker's intention in saying it?' (Johnson, 1981: 5). For example, a short statement like 'I'll do that!' could be an offer of help, but it could also be a warning, if the speaker believes that the other person is likely to be in danger when trying to carry out some activity; while 'Do you smoke?' could be a straightforward enquiry, perhaps asked during a medical examination, or it could be an indirect request for a cigarette. Other functional categories often found in teaching materials include making requests, greeting, making suggestions, asking for directions, giving advice. Having awareness of communicative functions helps learners to understand the fact that communication could break down if they only focus on linguistic (semantico-grammatical) meaning and ignore the intended use of the utterance (i.e. function) by the speaker. For example, imagine that a person struggling to open a door with a lot of luggage turns around and asks your student, 'Can you open the door?' If your student gives a grammatically correct answer 'Yes, I can' without taking any action it could cause offence as the answer shows lack of understanding of the embedded function of 'making a request'.

Think of some more examples of functions in English and the grammatical structures related to them. You could also think about comparable patterns in your own language.

The semantic criteria outlined here have obvious implications for the design and organization of teaching materials. Let us consider a simple conversational statement like 'Give me your telephone number'. This could, of course, be an order, if spoken by a policeman to a motorist who has committed a traffic offence. However, if said, with suitable intonation, to an acquaintance, it could be a suggestion about a way of getting in touch. Or 'If you don't sit down, there'll be a problem' could be interpreted as either



**Figure 2.1** Form and function.

threatening or helpful. In other words, a grammatical structure can in principle perform a number of different communicative functions – an imperative might, for example, be a command or a suggestion, a conditional might be selected to threaten, to warn or alternatively to give advice.

The converse relationship also holds, where a single function can be expressed in a number of different ways. To make a suggestion, for instance, we can choose to say, ‘You should . . .’, ‘You ought to . . .’, ‘Why don’t you . . .?’, ‘You’d better . . .’, ‘I think you should . . .’, ‘Have you thought of . . .?’, and undoubtedly there are several other possibilities. (In the Council of Europe’s terms (van Ek, 1977), these structural items are referred to as ‘exponents’ of a particular function.) Figure 2.1 summarizes the relationships.

In more traditional teaching materials, this complex form–function relationship tends to be simplified, often implying a one-to-one correspondence, so that ‘interrogatives’ are used for ‘asking questions’, ‘imperatives’ for ‘giving commands’, ‘conditionals’ for ‘making hypothetical statements’ and so on. From a communicative perspective, this relationship is explored more carefully, and as a result our views on the properties of language have been expanded and enriched. However, there are a number of pedagogic problems associated with this approach to materials design, particularly to do with the sequencing of the language to be practised.

How do your teaching materials handle the relationship between grammar and communicative function? Are communicative functions taught at all? If so, is a ‘function’ taught together with several grammatical forms, or just one? Alternatively, is a ‘function’ just used as an example where the main focus is on teaching grammar?

Materials developers in the 1970s and 1980s faced a dilemma. On the one hand, if they followed a traditional grammar syllabus, how should functions be incorporated? The same sentence could have various functions, depending on how it is used. On the other hand, if the main spine of the

syllabus is based on communicative functions, each function would involve different grammatical expressions. The complex relationships between grammar and communicative functions may be too overwhelming for beginners or learners with low proficiency. We will revisit this issue when we look at some current coursebooks. Meanwhile, the contribution of CLT deserves our acknowledgement in setting communication as the goal of language education and in identifying the roles of functions as well as linguistic structures.

## Implication 2

Real-world language in use does not operate in a vacuum, and this is the second implication of the communicative approach. When we give advice, we do so to someone, about something, for a particular reason. If we are invited, it is by someone to do something, or to attend something. So in addition to talking about language function and language form, there are other dimensions of communication to be considered if we are to be offered a more complete picture. These are, at least

- 1 Topics, for example, health, transport, work, leisure activities, politics and so on.
- 2 Context or setting, which may refer to both physical and social settings, and may therefore include personal conversation and business discussion as well as the more traditional 'situations' such as travel or medical or leisure-time settings.
- 3 Roles of people involved: whether, for example, stranger/stranger, friend/friend, employee/boss, colleague/colleague, customer/person supplying a service.

Two short and simple examples will serve to illustrate this:

- a Can I have a kilo of those red apples, and three lemons please?
  - b Anything else?
  - c That's all, thanks.
  - d £1.50 please.
- 
- a This is really good, but a bit expensive.
  - b Manchester restaurants are much cheaper.
  - c Who's paying?

Language function and language form, then, do not operate in isolation but as part of a network of interconnected factors, all of which need to be taken into account in materials that use a communicative concept as their

design principle. Based on a large amount of data from spoken language known as a ‘corpus’, Carter et al. (2011) and O’Keeffe et al. (2007) explain how spoken grammar is distinctly different from written grammar. There are also principles of conversation (McCarten and McCarthy, 2010) in which social interactions play an important role. We will elaborate on this point in Chapter 8, Speaking Skills.

Alongside this there is often a stated requirement for ‘authenticity’ – a term that loosely implies as close an approximation as possible to the world outside the classroom, in the selection both of language material and of the activities and methods used for practice in the classroom. The issue of ‘authenticity’ has been somewhat controversial, and there is no space here to go into the complexities of the argument: for readers who wish to do so, Mishan (2005) offers an extensive discussion on the relationship between teaching materials and the concept of authenticity. After reviewing 30 years of debate on authenticity including the relationship with Internet technology, she lists

... a set of criteria ‘by which the authenticity of texts’ might be assessed in the context of language learning materials design:

- 1 Provenance and authorship of the text
- 2 Original communicative and socio-cultural purpose of the text
- 3 Original context (e.g. its source, socio-cultural context) of the text
- 4 Learners’ perceptions of and attitudes to the text and the activity pertaining to it. (Mishan, 2005: 18)

In relation to the notion of authenticity, CLT has recently provoked a debate in relation to the perceived clash between the source culture and that of the adopters’ cultures (Holliday, 1994; Kramersch and Sullivan, 1996; Holliday, 2005). As Pham (2007:196) puts it, echoing Kramersch and Sullivan (1996), ‘What is authentic in London may not be authentic in Hanoi’. Taking the reality outside into the classroom invites discussion of the intercultural appropriacy of introducing language use in different contexts together with the accompanying methodology. We will discuss this issue in Chapter 11. It was CLT that pioneered attempts to capture the reality of language use and to introduce it into classroom materials.

### Implication 3

Once we move away from the idea that mastery of grammar = mastery of a language, we are obliged at the same time to move away from evaluating our learners’ proficiency on the basis of accuracy alone. It is undoubtedly desirable that their language production should be as ‘correct’ as possible, but we have seen that grammaticality also takes place in a wider social and



communicative context. The implication here is that we should concern ourselves not only with accuracy of form, but also with appropriacy in relation to the context. This derives in part from Hymes's view of language as including 'what a speaker needs to know in order to be communicatively competent in a speech community' (Richards and Rodgers, 2001: 70). The communicative approach has therefore led to a broadening of the criteria by which language proficiency is defined. We now have the concepts of appropriacy as well as accuracy, communicative as well as grammatical competence, use as well as usage (Widdowson, 1978).

For teaching purposes, these considerations clearly lead to a rethinking of attitudes to, and the treatment of, learners' grammatical errors. For example, if a learner tries to buy a train ticket by saying 'Give me a ticket to London (please)', or writes to a college for information with the phrase 'Send me your prospectus', he may show satisfactory mastery of language form, but he is offending certain forms of sociolinguistic behaviour. We may say, 'What?' to a friend we have not understood, but we would be advised to say, 'Pardon?' to the boss; 'Shut the door, will you?' may be appropriate within the family, but 'Excuse me, would you mind closing the door?' for a stranger on the train (example from Littlewood, 1981: 4). We can also look at 'error' from another perspective, and ask whether to prefer \*'Please could you to send me your prospectus?' or \*'Can I have six air letters, please?' to the choice of an imperative form. (\* is a symbol used to denote grammatical inaccuracy.)

We can see from this that the notion of error is no longer restricted only to incorrect grammar or perhaps choice of vocabulary. If 'being communicative' includes also paying attention to context, roles and topics, then it is logically possible to make an error at any of these levels. It is even possible – though this can only be mentioned in passing – to make 'cultural' errors: an English person's way of thanking someone for a present is to say, 'You really shouldn't have done that', readily interpretable as a reprimand by a giver who is not familiar with the normal response. (See also Cook, 1989: 123–5, for other examples and Bartram and Walton, 1991.)

The extent to which error types are significant depends very much on particular teaching situations, and on the objectives of specific programmes. It is certainly not possible to make generalizations, and what may be tolerated in one case may be unacceptable in another. But even a partial acceptance of communicative criteria will allow for a certain amount of creativity and exploration in language learning, and this will inevitably extend the framework in which errors are evaluated. Chapter 9, *Writing Skills*, offers more detailed discussions on what may constitute so-called 'errors' and various ways of providing error feedback. See also Chapter 8, *Speaking*, in which we look at the use of language in oral interactions and the characteristics of English as a lingua franca, or world Englishes in relation to changing notions of 'correctness'.

#### Implication 4

Materials based on an approach to teaching that takes mastery of the formal system of a language as its major objective are likely to use the grammatical concept of the sentence as the basis for exercises. We may find, for example, the instruction 'Put the verb in infinitive form into the present perfect' or 'Join each pair of sentences with a relative pronoun', followed perhaps by 10 numbered sentences. Not much real-life communication proceeds strictly according to such fixed patterning. A letter to a friend, for instance, is unlikely to be only a string of sentences:

I went to the USA.  
I went to New York.  
I saw the Statue of Liberty.  
I flew by Concorde.

Nor does this conversation sound natural, although, like the letter, it practises some useful verb structures, and the questions and answers are at least related:

Where did you go for your holidays? I went to New York.  
What did you do? I saw the Statue of Liberty.  
How did you travel? I flew by Concorde.

A concept of communication does not have to be based on sentence-level criteria, and it can allow language to be described, and language learning to take place, over longer stretches. In principle it can handle whole conversations, or paragraphs, or even longer texts. In recent years, a number of categories for describing language have been developed that are not based on sentence-level criteria, but on the broader notion of 'discourse'. There is a large and growing background literature on 'discourse analysis', and a detailed explanation of these categories is outside the scope and intention of this book. Essentially, the notion gives us the possibility of showing how different parts of a text or a conversation or any stretch of language are inter-linked. This may be, for example, by cross-referencing with pronoun use or definite articles; by semantic links across items of vocabulary; by markers of logical development ('however', 'therefore', 'so', 'because' and the like); by ellipsis in conversation (the 'short answers' of coursebook practice); and by substitution ('this is my book, yours is the other one'). This is usually referred to as the concept of 'cohesion', whereby relationships between different elements in a text (written or spoken) are made explicit. Alternatively, a 'text' in this sense may be described in terms of its intention and its thematic coherence, in simple terms whether it 'makes sense' or not. It is important to note that a stretch of language may be 'coherent' even if it contains no explicit

markers of cohesion; and conversely may be ‘cohesive’ but make no sense. A useful summary is provided in Nunan (1999: ch. 4). Celce-Murcia and Olsh-tain (2000) have devoted a whole book to showing how notions of discourse have practical applications in teaching.

### Implication 5

Particularly in the early phase of the ‘communicative revolution’, it was sometimes assumed – mistakenly – that the approach was only really valid for teaching the spoken language, when learners needed to make conversation in English. The assumption is an understandable one, since face-to-face interaction is the most obvious kind of communication with other people, and learners were and are increasingly felt to need oral skills, given the greater opportunities for travel and for communication with English speakers visiting their countries.

It is important to realize that ‘communicative’ can in fact refer to all four language skills. We can look at this in two different ways. Firstly, we can divide the ‘four skills’ into ‘productive’ (speaking and writing) and ‘receptive’ (listening and reading) and practise them separately. It is possible to do this successfully from a communicative perspective, as we shall see in Part II of this book. However, treating the skills discretely can also lead to a concern for accuracy in production and an emphasis, in comprehension, on the grammatical characteristics of written and spoken material. More usefully, we can group together the oral/aural skills of speaking and listening, and the ‘paper skills’ of reading and writing. In both cases, we have a giver and a receiver of a message, and the ways in which the information in the message is understood by the receiver is an integral part of the communication. This is true whether we think of a brief exchange, a letter, a book, or an extended discussion. Possibilities of this kind for exploring the four skills, and integrating them with each other, will be examined in more detail in Part II.

How do you interpret the idea of ‘communicating in English’ for your own learners? What, in other words, are their particular ‘communicative needs’, and to what extent are each of the ‘four skills’ important?

### Implication 6

Finally, the term ‘communicative’ itself has been used in relation to teaching in two distinct though related ways, and this apparent ambiguity has some-

times been a source of confusion. Firstly, as we have seen from a number of the implications outlined in this section, the concept can refer to a view of the nature of language, leading to the procedures that have been detailed for a 'functional' analysis of language. In other words, language is seen to have inherent communicative as well as grammatical properties.

Secondly, a communicative approach also implies a concern with behaviour, with patterns of interaction as well as linguistic content. Morrow (1981) makes a simple and useful distinction between the 'what' – the contents of a language programme – and the 'how' – the ways in which that content might be learned and taught. This behavioural 'how' would cover the kinds of activities we carry out and the tasks we perform, such as writing a letter, or an essay, or talking to a friend, at a meeting, to a stranger and so on. We shall see in the next two parts of the book how such activities can be implemented in the classroom (1) in terms of the framework of skills and activities that we use for language learning activities, and (2) in the various possibilities available for structuring and managing the classroom itself.

Thompson (1996) looks at some of these implications from a different angle, arguing that considerable confusion still surrounds clear definitions of CLT, leading to four fundamental misconceptions, namely that (1) CLT means not teaching grammar, (2) CLT means teaching only speaking, (3) CLT means pairwork, which means role play, and (4) CLT means expecting too much from the teacher. We will discuss these controversies in more detail in Chapter 11.

More recent materials have reacted in various ways to and against the communicative movement of the 1970s. However, the main principles, with varying degrees of change and modification, have had a lasting impact on materials and methods that should not be underestimated. As Thompson (1996: 14–5) puts it: 'CLT is by no means the final answer. . . . But whatever innovations emerge, they will do so against the background of the changes brought about by CLT. . . . Certain of them are too important to lose: the concern with the world beyond the classroom, the concern with the learner as an individual, the view of language as structured to carry out the functions we want it to perform'.

- 1 Look at the syllabus guidelines for your own situation, if they are available. Are claims made there for ‘communicative’ objectives? Since it is the teacher who has to interpret them, how are the general objectives translated into your everyday classroom reality? (If you are working in a group of teachers from different backgrounds, you might like to compare your observations with those of others.)
- 2 How does your coursebook deal with the following issues?
  - What is the role of grammar in the unit?
  - What language skills are practised?
  - To what extent does the unit deal with (1) communicative functions as properties of language, (2) communicative behaviour and activities?
  - How large are the stretches of language that learners are asked to deal with? How much of the language practice is concerned with the manipulation of sentence structure?
  - Do learners have any freedom to ‘create’ meanings and language for themselves? Can they in any sense ‘be themselves’, and talk about their own interests, wishes, needs?

### 2.3 Some Claims for Current Materials

In the previous section, we have looked at the impact of CLT and its implications for materials and methods. We have also considered some controversies and debates. An obvious question, when discussing developments in materials design after CLT, is whether the influences can be detected in current materials after many debates and the test of time. Nunan (1999: 2) thinks that ‘contemporary practice represents an evolution, and . . . the best practice incorporates the best of “traditional” practice rather than rejecting it’. We need, then, to ask to what extent current materials show evolution while retaining the best legacies. Let us now look at the kinds of claims that are being made, taken from the blurbs of a number of published global coursebooks (italics are ours):

- ‘It enables you to learn English *as it is used in our globalized world*, to *learn through English* using information-rich topics, and to learn about *English as an international language*’.  
‘. . . offers a comprehensive range of *interactive digital components for use in class, out of class and even on the move*. These include *extra listening, video material and online practice*’. (Clandfield and Jeffries, 2010)
- ‘With its *wide range of support materials*, it meets the *diverse needs of learners in a variety of teaching situations* and helps to *bridge the gap between the classroom and the real world*’. (Clare and Wilson, 2011)

- ‘*Natural, real-world grammar and vocabulary* help students to *succeed in social, professional and academic settings*’. (Dellar and Walkley, 2010)
- ‘. . . is an *integrated skills* series which is designed to offer flexibility with *different teaching and learning styles*’.  
     ‘*fully integrated grammar, skills and lexical syllabuses* provide a balanced learning experience’  
     ‘*Contextualised vocabulary* focuses on *authentic real-world language*’  
     ‘*Clearly structured grammar presentations* are reinforced with *extensive practice*’  
     ‘*Free MP3 files* for all activities in the Student’s Book *available online*’. (Harmer, 2012)
- ‘. . . prepares learners to *use English independently for global communication*’.  
     ‘*Real life* every step of the way . . . practical *CEF goals at the core of the course* . . . *achieving purposeful real life objectives* . . . language that’s natural and dependable – *guaranteed by the . . . Corpus* . . . *Authentic audio throughout* builds learners’ ability to *understand the natural English of international speakers*’.  
     ‘Building global relationships . . . develop learners’ *intercultural competence as a “fifth skill”*, leading to a *more sensitive and more effective communication* . . .’. (Rea et al., 2011)

It is not difficult to identify some mainstream communicative themes in this selection – authentic real-world language, diverse needs of learners, integrated skills, effective communication in various settings. At the same time, there clearly are a number of further elements here. We find more explicit statements about English as an international language; reference to the communicative goals of the Common European Framework (see below, Section 2.6; use of corpora; use of technology in providing multimedia components; contextualized vocabulary and grammar; and mention of ‘learning styles’ and strategies in learning as well as learner independence). For convenience, we shall now divide these claims into two broad and related areas: content and learning. Several of them come together in the phrase ‘the multi-component syllabus’, which we shall explore in the first of the next two sections.

## 2.4 Organization and Coverage

### Multi-component syllabus

Teaching materials following a traditional structural approach typically appear as an ordered list of grammatical items – perhaps

- 1 Simple present active
- 2 Present continuous
- 3 Simple past

and so on. There is here a single organizing principle that provides the material to be taught and learned in each unit or section of the course. However, it is likely that learners will not only be expected to formulate rules and manipulate structures in a vacuum; they will probably be given a situation or a topic as a context for practice. In other words, even traditional materials may have a primary organizing principle (structures) and a secondary one (topics or situations) – see the discussion of syllabus in Chapter 1. We might, say, teach the present perfect by asking our students about things they have done or places they have visited; regular activities and habits are often used to teach the simple present. Earlier in this chapter we saw how the development of the communicative approach not only consolidated a two-tier arrangement (functions and structures), but also opened up the possibility of the principled inclusion of other ‘layers’ of organization (functions, structures, roles, skills, topics, situations), although, with some exceptions, this was not fully explored in the materials of the time. It is in the last 20 years or so that the idea of a multilayered syllabus has begun to be more explicitly and systematically addressed.

The Tables of Contents on pp. 35–38 – referred to as a ‘Map’ – are two examples of a multi-component syllabus approach. What do you notice? What kinds of categories of content does each coursebook offer? Note down some of the similarities and differences you find between the two maps.

	Goals	Language	Skills	Explore
<b>1</b> pages 6–13	<p><b>Media around the world</b></p> <ul style="list-style-type: none"> <li>talk about entertainment media</li> <li>talk about habits</li> <li>express preferences</li> <li>talk about information media</li> <li>evaluate ideas</li> <li>make recommendations</li> <li>describe a book or TV show</li> </ul> <p><b>Target activity</b> Describe a book or a TV show</p>	<p><b>Vocabulary</b> Habits and preferences p6 Talking about facts and information p8 Evaluating and recommending p9 Describing books and TV shows p10</p> <p><b>Grammar</b> Talking about the present p7</p> <p><b>Pronunciation</b> Common pairs of words 1 p7</p>	<p><b>Listening</b> TV and radio habits p6 What's on TV? p7 Four people describe books and TV show p10</p> <p><b>Reading</b> Can you believe what you read? p8</p> <p><b>Writing and speaking</b> Media habits p7</p> <p><b>Speaking</b> Is it true? p9 Make recommendations p9</p>	<p><b>Across cultures</b> Intercultural experiences</p> <p><b>EXPLOREWriting</b> write a book review for a website</p> <p><b>Look again</b> Spelling and sounds: /f/</p>
<b>2</b> pages 14–21	<p><b>Good communication</b></p> <ul style="list-style-type: none"> <li>talk about methods of communication</li> <li>express opinions</li> <li>talk about using the Internet</li> <li>speculate about the present and future</li> <li>speculate about consequences</li> </ul> <p><b>Target activity</b> Discuss an issue</p>	<p><b>Vocabulary</b> Expressing opinions p15 It's + adjectives p15 Using the Internet p16 Expressing probability p17 Speculating about consequences p18</p> <p><b>Grammar</b> will, could, may, might p17</p> <p><b>Pronunciation</b> Sentence stress p15</p>	<p><b>Listening</b> Keeping in touch p14 Eric and Graham discuss a management decision p18</p> <p><b>Reading</b> Online friendships p16 Email Survival Guide p18</p> <p><b>Speaking</b> Express opinions p15 Socialising online p17 Is it likely? p17</p>	<p><b>Keywords</b> so, such</p> <p><b>EXPLORESpeaking</b> ask for clarification clarify what you're saying</p> <p><b>Look again</b> Spelling and sounds: /t/</p>
<b>3</b> pages 22–29	<p><b>Success</b></p> <ul style="list-style-type: none"> <li>talk about a business idea</li> <li>talk about hopes, dreams and ambitions</li> <li>talk about abilities</li> <li>talk about achievements</li> <li>take part in an interview</li> </ul> <p><b>Target activity</b> Sell an idea</p>	<p><b>Vocabulary</b> Talking about a business idea p23 Hopes, dreams and ambitions p23 Abilities p24 Facts and feeling p26</p> <p><b>Grammar</b> Present perfect and time expressions p25</p> <p><b>Pronunciation</b> Schwa /ə/ p23</p>	<p><b>Listening</b> I've always wanted to ... p23 I'm most proud of ... p25 Olga's 'easybag' p26</p> <p><b>Reading</b> Inventors: karaoke; the iPod p22 What is intelligence? p24</p> <p><b>Speaking</b> Business ideas p23 Your hopes, dreams and ambitions p23 Your achievements p25</p>	<p><b>Across cultures</b> Attitudes to success</p> <p><b>EXPLOREWriting</b> take notes</p> <p><b>Look again</b> Spelling and sounds: /s/</p>
<b>4</b> pages 30–37	<p><b>What happened?</b></p> <ul style="list-style-type: none"> <li>talk about accidents and injuries</li> <li>explain how something happened</li> <li>talk about natural events</li> <li>describe a dramatic experience</li> <li>say how you feel about an experience</li> </ul> <p><b>Target activity</b> Describe a dramatic experience</p>	<p><b>Vocabulary</b> Accidents and injuries p31 Saying how something happened p31 Natural events p32 Adverbs for telling stories p33 Common verbs in stories p34</p> <p><b>Grammar</b> Narrative verb forms p32</p> <p><b>Pronunciation</b> Groups of words 1 p33</p>	<p><b>Listening</b> Ouch! Five accidents p31 Stories: tsunami; eclipse p32 Megan's accident p34</p> <p><b>Reading</b> Why so clumsy? p30</p> <p><b>Speaking</b> Quiz: Safety first p30 What happened? p31 Retelling a story p33</p>	<p><b>Keywords</b> over</p> <p><b>EXPLORESpeaking</b> Refer to an earlier topic or conversation</p> <p><b>Look again</b> Spelling and sounds: /k/</p>
<b>5</b> pages 38–45	<p><b>A change of plan</b></p> <ul style="list-style-type: none"> <li>discuss plans and arrangements</li> <li>make offers and promises</li> <li>talk about something that went wrong</li> <li>talk about changes of plan</li> <li>catch up with old friends' news</li> </ul> <p><b>Target activity</b> Attend a reunion</p>	<p><b>Vocabulary</b> be supposed to, be meant to p38 no chance, no way p41 Catching up p42</p> <p><b>Grammar</b> Future forms p38 Future in the past p41</p> <p><b>Pronunciation</b> Common pairs of words 2 p39</p>	<p><b>Listening</b> Locked out p38 Pierre and Munizha talk about fate p40 Maggie's story p41 Carolina and Iqbal catch up p42</p> <p><b>Reading</b> True Story competition p40</p> <p><b>Speaking</b> Ask a friend for help p39 Changes of plan p41</p>	<p><b>Across cultures</b> Saying no</p> <p><b>EXPLOREWriting</b> make offers and promises in emails or letters refer back in emails or letters</p> <p><b>Look again</b> Spelling and sounds: /r/</p>



	Goals	Language	Skills	Explore
<b>6</b> pages 46–53	<b>Let me explain</b> <ul style="list-style-type: none"> <li>give advice</li> <li>talk about how you manage money</li> <li>give detailed instructions</li> <li>give reasons for advice</li> </ul> <b>Target activity</b> Give expert advice	<b>Vocabulary</b> Linking expressions p46 Multi-word verbs: managing money p47 Using equipment p48 Giving reasons p50 <b>Grammar</b> Verb + <i>-ing</i> p49 <b>Pronunciation</b> Linking consonants and vowels p49	<b>Listening</b> Vishal phones a computer helpline p48 Managing money p50 <b>Reading</b> How I lived on £1 a day pp46–7 Misunderstandings p48 <b>Speaking</b> Are you good with money? P47 Give instructions p49 Give advice p49	<b>Keyword</b> <i>mean</i> <b>EXPLORE</b> <b>Speaking</b> <ul style="list-style-type: none"> <li>say you don't understand</li> <li>ask for help</li> <li>explain something</li> </ul> <b>Look again</b> ↻ Spelling and sounds /ɔ:/
<b>7</b> pages 54–61	<b>Personal qualities</b> <ul style="list-style-type: none"> <li>describe qualities you need for different activities</li> <li>describe personality</li> <li>make comparisons</li> <li>say how a person has influenced you</li> </ul> <b>Target activity</b> Talk about people who have influenced you	<b>Vocabulary</b> Personal qualities p55 Matching people to jobs and activities p55 Personality p57 Describing someone's influence p58 <b>Grammar</b> Comparing p49 <b>Pronunciation</b> Contrastive stress p49	<b>Listening</b> Interview with a dancer p55 Five different pets p56 Tara talks about her role models p58 <b>Reading</b> Interview: Carlos Acosta p54 Pets and their owners p56 <b>Writing and speaking</b> 5-minute interviews p54 <b>Speaking</b> Match people to jobs P55 Compare people you know p57	<b>Across cultures</b> Roles in life <b>EXPLORE</b> <b>Writing</b> <ul style="list-style-type: none"> <li>compare and contrast two alternatives</li> <li>organise ideas 1</li> </ul> <b>Look again</b> ↻ Spelling and sounds /i:/
<b>8</b> pages 62–69	<b>Lost and found</b> <ul style="list-style-type: none"> <li>talk about attitudes to possessions</li> <li>describe objects</li> <li>talk about unexpected travel situations</li> <li>discuss options and decide what to do</li> <li>make deductions</li> </ul> <b>Target activity</b> Find something at lost property	<b>Vocabulary</b> Multi-word verbs: tidying and cleaning p63 Discussing products p63 Travel situations p64 Describing objects p66 <b>Grammar</b> Modals of deduction and speculation p65 <b>Pronunciation</b> Emphatic stress p65	<b>Listening</b> Alice and Javier's nightmare journey p64 Lost property p58 <b>Reading</b> Declutter your life! p62 <b>Writing and speaking</b> Freecycle P63 <b>Speaking</b> Travel problems P64 Find your way home p65	<b>Keyword</b> <i>have</i> <b>EXPLORE</b> <b>Speaking</b> <ul style="list-style-type: none"> <li>describe objects you don't know the name of</li> <li>use vague language to describe things</li> </ul> <b>Look again</b> ↻ Spelling and sounds /ɑ:/
<b>9</b> pages 70–77	<b>Make up your mind</b> <ul style="list-style-type: none"> <li>describe problems in the home</li> <li>discuss solutions</li> <li>talk about decision-making</li> <li>discuss the consequences of decisions</li> <li>negotiate</li> </ul> <b>Target activity</b> Reach a compromise	<b>Vocabulary</b> Problems in the home p70 Discussing problems and solutions p71 Decision-making p72 Negotiating p74 <b>Grammar</b> Real and unreal conditionals p73 <b>Pronunciation</b> Groups of words 2 p73	<b>Listening</b> What shall we do? p71 A new business p73 Flatmates p74 <b>Reading</b> Blogs: domestic disasters p70 Six Thinking Hats p72 <b>Speaking</b> Solve domestic problems P71 Discuss decisions p72 Consequences p73	<b>Across cultures</b> Dealing with conflict <b>EXPLORE</b> <b>Writing</b> <ul style="list-style-type: none"> <li>write a web posting explaining an argument</li> <li>organise ideas 2</li> </ul> <b>Look again</b> ↻ Spelling and sounds /ɜ:/
<b>10</b> pages 78–85	<b>Impressions</b> <ul style="list-style-type: none"> <li>talk about memory</li> <li>talk about what you remember</li> <li>talk about complaining</li> <li>complain about goods or services</li> <li>ask for a refund or replacement and explain why</li> <li>make a complaint politely</li> </ul> <b>Target activity</b> Resolve a dispute	<b>Vocabulary</b> Remembering an event p78 Problems with things you've bought p80 Softeners p82 <b>Grammar</b> Verb patterns p79 Present perfect simple and progressive p81 <b>Pronunciation</b> Intonation in questions p81	<b>Listening</b> Hiromi witnesses a crime p78 Complaining in different countries p80 Mariah makes a complaint p80 Good neighbours? p82 <b>Reading</b> The problem with witnesses p79 <b>Speaking</b> Can you remember ... ? p79 Complain about something you've bought p81	<b>Keyword</b> <i>of</i> <b>EXPLORE</b> <b>Speaking</b> <ul style="list-style-type: none"> <li>add comments to say how you feel</li> </ul> <b>Look again</b> ↻ Spelling and sounds /u:/

Source: A. Tilbury, T. Clementson, L. A. Hendra, D. Rea and A. Doff, From *English Unlimited Elementary Coursebook* with e-Portfolio, pp. 2–3. Cambridge University Press, 2010. Reprinted with permission of Cambridge University Press.

	In this unit you learn how to
<b>01 MY FIRST CLASS</b> p.8	<ul style="list-style-type: none"> <li>• ask and answer common questions</li> <li>• maintain a conversation</li> <li>• talk about language learning experiences</li> <li>• tell stories</li> </ul>
<b>02 FEELINGS</b> p.14	<ul style="list-style-type: none"> <li>• talk about how you feel – and why</li> <li>• give responses to news</li> <li>• use stress and intonation more effectively</li> <li>• ask double questions</li> </ul>
<b>03 TIME OFF</b> p.20	<ul style="list-style-type: none"> <li>• describe interesting places</li> <li>• ask for and make recommendations</li> <li>• talk about problems</li> <li>• talk about the weather</li> </ul>
<b>04 INTERESTS</b> p.26	<ul style="list-style-type: none"> <li>• talk about free-time activities</li> <li>• talk about sports</li> <li>• talk about music</li> <li>• pronounce, and understand, groups of words</li> </ul>
Review 01 p.32 Writing 01 p.120 Writing 02 p.122	This Review unit revises units 1–4 Introducing yourself Short emails
<b>05 WORKING LIFE</b> p.36	<ul style="list-style-type: none"> <li>• talk about jobs</li> <li>• talk about what jobs involve</li> <li>• add comments using <i>That must be</i></li> </ul>
<b>06 GOING SHOPPING</b> p.42	<ul style="list-style-type: none"> <li>• describe things you buy</li> <li>• describe clothes</li> <li>• compare products</li> <li>• make, and respond to, recommendations</li> </ul>
<b>07 SCHOOL AND STUDYING</b> p.48	<ul style="list-style-type: none"> <li>• describe courses, schools, teachers and students</li> <li>• use different forms of a word</li> <li>• talk about different education systems</li> <li>• talk about possible future plans</li> </ul>
<b>08 EATING</b> p.54	<ul style="list-style-type: none"> <li>• describe different dishes and ways of cooking food</li> <li>• explain what is on a menu – and order</li> <li>• describe restaurants</li> </ul>
Review 02 p.60 Writing 03 p.124 Writing 04 p.126	This Review unit revises units 5–8 Stories Making requests

Grammar	Vocabulary	Reading	Listening	Developing conversations
<ul style="list-style-type: none"> <li>• Question formation</li> <li>• Narrative tenses</li> <li>• Other uses of the past continuous</li> </ul>	<ul style="list-style-type: none"> <li>• Learning languages</li> <li>• Language words</li> </ul>	<ul style="list-style-type: none"> <li>• 'Language policy a disaster' says head teacher</li> </ul>	<ul style="list-style-type: none"> <li>• Getting to know people</li> <li>• Explaining why you were late</li> </ul>	<ul style="list-style-type: none"> <li>• Asking follow-up questions</li> <li>• <i>John was telling me ...</i></li> </ul>
<ul style="list-style-type: none"> <li>• <i>be, look, seem</i> etc</li> <li>• <i>-ing / -ed</i> adjectives</li> <li>• The present continuous</li> <li>• Present continuous / simple questions</li> </ul>	<ul style="list-style-type: none"> <li>• Feelings</li> <li>• Adjective collocations</li> </ul>	<ul style="list-style-type: none"> <li>• It only takes Juan Mann to save the world!</li> </ul>	<ul style="list-style-type: none"> <li>• How's it going?</li> <li>• How's it going at work?</li> </ul>	<ul style="list-style-type: none"> <li>• Response expressions</li> <li>• Making excuses</li> </ul>
<ul style="list-style-type: none"> <li>• Present perfect questions</li> <li>• The future</li> </ul>	<ul style="list-style-type: none"> <li>• Places of interest</li> <li>• Holiday problems</li> <li>• Weather</li> </ul>	<ul style="list-style-type: none"> <li>• Workers can't bank on holidays</li> </ul>	<ul style="list-style-type: none"> <li>• Deciding where to go sightseeing</li> <li>• Talking about your holiday plans</li> </ul>	<ul style="list-style-type: none"> <li>• Recommendations</li> </ul>
<ul style="list-style-type: none"> <li>• Frequency (present and past)</li> <li>• Duration (past simple and present perfect continuous)</li> </ul>	<ul style="list-style-type: none"> <li>• Evening and weekend activities</li> <li>• Problems and sports</li> <li>• Music</li> </ul>	<ul style="list-style-type: none"> <li>• The playlist of your life</li> </ul>	<ul style="list-style-type: none"> <li>• Did you have a good weekend?</li> <li>• A martial art</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Are you any good?</i></li> <li>• Music, films and books</li> </ul>
<ul style="list-style-type: none"> <li>• Rules: <i>have to, don't have to, can</i></li> <li>• Rules: <i>allowed to, supposed to, should</i></li> </ul>	<ul style="list-style-type: none"> <li>• Jobs</li> <li>• Workplaces and activities</li> <li>• <i>be used to, get used to</i></li> </ul>	<ul style="list-style-type: none"> <li>• Terrible jobs not a thing of the past</li> </ul>	<ul style="list-style-type: none"> <li>• What does your job involve?</li> <li>• Rules at work</li> </ul>	<ul style="list-style-type: none"> <li>• <i>That must be ...</i></li> </ul>
<ul style="list-style-type: none"> <li>• <i>must</i></li> </ul>	<ul style="list-style-type: none"> <li>• Describing souvenirs and presents</li> <li>• Clothes and accessories</li> </ul>	<ul style="list-style-type: none"> <li>• Shop till you drop!</li> </ul>	<ul style="list-style-type: none"> <li>• Negotiating prices</li> <li>• Comparing mobile phones</li> <li>• The best way to buy tickets for a gig</li> </ul>	<ul style="list-style-type: none"> <li>• Avoiding repetition</li> <li>• Responding to recommendations</li> </ul>
<ul style="list-style-type: none"> <li>• <i>after, once and when</i></li> <li>• Zero and first conditionals</li> </ul>	<ul style="list-style-type: none"> <li>• Describing courses</li> <li>• Forming words</li> <li>• Schools, teachers and students</li> </ul>	<ul style="list-style-type: none"> <li>• Learning to be happy</li> </ul>	<ul style="list-style-type: none"> <li>• Describing how a course is going</li> <li>• Different aspects of education</li> </ul>	<ul style="list-style-type: none"> <li>• <i>How's the course going?</i></li> </ul>
<ul style="list-style-type: none"> <li>• <i>tend to</i></li> <li>• Second conditionals</li> </ul>	<ul style="list-style-type: none"> <li>• Describing food</li> <li>• Restaurants</li> <li>• <i>Over-</i></li> </ul>	<ul style="list-style-type: none"> <li>• Food for thought</li> </ul>	<ul style="list-style-type: none"> <li>• Ordering dinner in a peruvian restaurant</li> <li>• Conversations about restaurants and food</li> </ul>	<ul style="list-style-type: none"> <li>• Describing dishes</li> </ul>

Source: H. Dellar and A. Walkley, Coursebook map from *Outcomes Intermediate 1E*. Heinle/ELT, 2011. Copyright © 2011 Heinle/ELT, a part of Cengage Learning, Inc. Reprinted with permission. <http://www.cengage.com/permissions>

At first sight both maps seem complex, if rich, views of materials design, because several (in this case, eight) syllabus possibilities are in play. Not only do the details have to be specified for each individual organizing principle, but the principles themselves then have to be linked in a systematic way that does not leave the learner faced with a number of separate lists of items. A more straightforward way of looking at this kind of multi-component syllabus is to see it in terms of a merging of two broad approaches. One of these is concerned with a view of language in use, and includes categories of function, context and language skill. The other is a version of a more formal linguistic syllabus, which comprises elements of grammar, pronunciation and vocabulary. Obviously these two approaches are not mutually exclusive: pronunciation and vocabulary, for instance, can both be practised in a context of use, or alternatively can be rehearsed in isolation. What a multi-component syllabus does is to build on a range of communicative criteria at the same time as acknowledging the need to provide systematic coverage of the formal properties of language. Bailey and Masuhara (2012) report a successful case in a global coursebook of combining the two strands in a coherent way. Earlier in Implication 1 in Section 2.2, we pointed out that CLT materials in the 1970s and 1980s had problems with the complex relationship between structural (semantico-grammatical) syllabuses and communicative function syllabuses. A similar conflict between the two strands was noted in Bailey and Masuhara (2012) in three out of four global coursebooks published between 2011 and 2012.

Take a close look at the two maps in pp. 35–38 again.

Take one specific unit from each of the two maps. Consider the following points:

- 1 Is there a particular communicative target with a real-life outcome?  
Or are the targets contextualized exercises of structures or lexical chunks?
- 2 Do different components cohere in terms of objective of the unit?

### The emphasis on lexis

One of the areas that has recently received considerable attention in approaches to materials design is that of vocabulary or lexis. The teaching of vocabulary is a very large topic, and we shall restrict ourselves here to commenting briefly on its role in some current coursebooks. (For more discussion, see Chapter 6 for more details; see also Chapter 12 of Richards and Rodgers, 2001 and McCarten and McCarthy, 2010). Most of us – whether as learners or teachers – have experience of classrooms where practising

vocabulary means learning lists of words, not always in relation to a real-world context and sometimes in the form of two columns, with a mother tongue equivalent for the foreign language word. We have probably noticed that vocabulary approached in this way is not always efficiently remembered and reused. It is typical of many current coursebooks that they are concerned (1) to rationalize vocabulary as content, in other words, to establish a principled framework and a set of contexts within which vocabulary development can take place, and (2) to base teaching on an understanding of the psychological mechanisms whereby people learn and remember lexical items. We shall comment on the background to the second of these in the next section. As far as the first point is concerned, we can note that it is unusual to find merely a list of words to be learned by rote: the multi-syllabus concept means that vocabulary is selected according to the other dimensions on which the materials are built. For example, *English Unlimited* (Rea et al., 2011) sets a target activity in each unit, based on one of the communication goals of the Common European Framework of Reference. Take as an example Unit 7 in which the target activity is to ‘Talk about people who have influenced you’. The vocabulary sections appear as supporting parts in the sequence of integrated skills activities. The activities are meaning-focused and personalized. There is a lot of meaningful and varied exposure to lexical chunks in relation to personal qualities in roles in work or in life, which gradually prepare learners to achieve the target activity of the unit.

For most of us ‘vocabulary’ also means using a dictionary. A new dictionary for learners of English was published in 1987. The dictionary is called COBUILD, which stands, rather technically, for the ‘Collins [Publisher] – Birmingham University International Language Database’. It is based on an extremely large corpus of language of billions of words, stored on a computer database. Sources of data are both the spoken and written language, and include magazines, books, broadcasts, conversations and many more. The philosophy of the dictionary is to provide ‘above all a guide to ordinary everyday English’, and frequency of occurrence is a key criterion for inclusion. It focuses particularly on the most common 2000–3000 words, the ‘powerhouse of the language’, and the examples given in the dictionary entries are taken from the source material. McCarten and McCarthy (2010), after giving an overview of corpus-based coursebooks, discuss how corpora can be used for building a syllabus of lexical chunks as well as single words to help the learners learn the language for communication. They also consider limitations and offer some guidelines in developing corpus-based materials.

### The task-based approach

Approaches to task-based learning (TBL) can be seen as a significant further evolution of CLT, both in terms of views of language in use and the development of classroom methodology. Although teachers have been operat-

ing with the notion for some time, it is only in recent years that frameworks have become more explicit and formalized. J. Willis (1996: 23) offers a simple definition: ‘tasks are always activities where the target language is used by the learner for a communicative purpose . . . *in order to achieve an outcome*’ (italics added). In other words, TBL is goal-oriented, leading to a ‘solution’ or a ‘product’. Nunan (1989, cited in Nunan, 1999: 25) makes a further distinction between ‘real-world’ and ‘pedagogical’ tasks, the latter defined as ‘a piece of classroom work that involves learners in comprehending, manipulating, producing, or interacting in the target language while their attention is focused on mobilizing their grammatical knowledge in order to express meaning, and in which the intention is to convey meaning rather than manipulate form’.

Despite this emphasis on communication and interaction, it is important to note that the TBL approach is concerned with accuracy as well as fluency. It achieves this most obviously through the TBL framework, which has three key phases:

- 1 the pre-task phase, which includes work on introducing the topic, finding relevant language and so on
- 2 the task cycle itself
- 3 language focus.

As Willis (1996: 55) notes, ‘to avoid the risk of learners achieving fluency at the expense of accuracy and to spur on language development, another stage is needed after the task itself’. TBL, then, takes a holistic view of language in use. Willis also offers an extensive set of suggestions for task possibilities, from simple to complex, and also shows how mainstream textbooks can be adapted to introduce tasks. A simple task may require learners just to make lists (e.g. ‘the features of a famous place’); more complex tasks may incorporate simulation and problem-solving, such as how to plan a dinner menu on a limited budget (Willis’s examples) (see also Willis and Willis, 2007 for updates or more examples of tasks). Nunan (2004) and Ellis (2010) also argue that Second Language Acquisition studies support the validity of TBL.

In this section we have discussed the principle of the multi-syllabus, have shown how some coursebooks have highlighted lexical chunks as one particular area of design, and have commented on the task-based approach as an important area of development. In the next section we shall turn our attention to ways in which current approaches view the learners themselves.

## 2.5 Learners and Learning

There are a number of ways in which current coursebook design is concerned in general terms with a perspective on ‘the learner’, as well as with the language material itself. These ways can be grouped as follows:

## 42 *Design of Materials and Methods*

- 1 Although the majority of learners study in the environment of a whole class, and often in a large one, an analysis of the characteristics of learners as individuals can offer a helpful view on the construction of materials and methods.
- 2 Learners will naturally need to engage in the process of both comprehending and producing language. In doing this they use a range of strategies, some of which are probably shared by all language users, whether learning a foreign language or using their mother tongue.

The first of these perspectives is normally characterized by the concept of ‘individual differences’; the second is studied under the headings of both language acquisition and learning strategies. Both perspectives have come into some prominence as factors affecting materials design, and we shall briefly survey each of them in turn.

### Learners

In the previous section on the organization and content of current materials, we did not discuss in any detail the selection of topics for language learning, whether for discussion, or comprehension or writing. We have chosen to start this section with them because they are the most obvious way in which learners’ needs and interests can be taken into account. Here is a small selection of themes taken from some of the coursebooks used as examples in the preceding section. You might like to consider whether such topics would be relevant for your own learners, and whether learning context determines topic choice. For instance, materials appropriate for students in an English-speaking environment – social situations, travelling, everyday ‘survival’ – may not be applicable in other educational settings, and vice versa:

Travelling	Shopping	Success and failure
School and studying	Music and singing	Driving
Food and drink	Health and illness	The environment
Dreams and fears	Television	Technology
Money	Racism	Leisure time
Relationships	Education	Getting old

Topics in this form are listed as content, as material to be covered. Masuhara et al. (2008), in their review of eight global coursebooks, welcome the efforts made towards valuing learner engagement in the selection and treatment of topics.

- 1 Do you think the topics listed on page 42 would be appropriate or engaging for your students?
- 2 Look at the materials you use in your classes. Do you think the topics are engaging for your students?

Topics, of course, are by no means the only way in which attention can be paid to the learners themselves. Although for most teachers, especially those faced with big classes, the goal of large-scale individualization of instruction may not be a very realistic one, some differences between learners can be taken into account in a limited way. Chapter 12 of this book will explore the possibilities in more detail. Here we shall simply highlight the ‘individual differences’ that appear to be significant in current materials.

Researchers in the psychology of second language learning have investigated a number of learner characteristics that have implications for the language classroom. An understanding of such characteristics, or ‘variables’, can make it possible for teachers and materials designers to adjust and vary certain aspects of the classroom to allow for the different individuals in it. Dörnyei (2005) provides an extensive review of studies on individual differences and considers key learner variables including:

- Personality: learners may be quiet, or extrovert, for instance
- Motivation: learners may have chosen to learn; they may be obliged to take a course or an examination; they may or may not perceive the relevance of material
- Attitude: learners have attitudes to learning, to the target language and to classrooms
- Aptitude: some people seem more readily able than others to learn another language
- Preferred learning styles: some learners are more comfortable in a spoken language situation, others prefer written material
- Intelligence.

We are not concerned here with the relationships between these factors. This is an interesting and complex issue and we will discuss it at some length in Chapter 11 of this book.

Some of the dimensions along which individuals vary, IQ measures for example, do not have an obvious effect on language learning potential. Others are difficult to measure, and certainly to change: it is not normally considered part of a teacher’s role to try to adjust students’ personalities. Yet others, such as motivation, can more obviously be affected by the learning environment. What we should note, in other words, is that some individual



differences can have an influence on language instruction, and others can be influenced by it. A distinction also needs to be made between the possible effects of the coursebook and those of the structure and management of the classroom itself.

Several of the English language teaching materials now available attempt to incorporate some consideration of learner characteristics into their methodology. As far as variables differentiating between learners are concerned, mention is made most frequently of differences in learning styles. The pedagogic response to this is to allow in a principled way for variety, especially in content and in language skills, and to build in suggestions for variability in pacing – the speed at which learners are able to work through the material. Pacing, in turn, implies a concern for aptitude, a factor that interests all teachers even if no formal measurement of aptitude is available. We also find reference to the importance of understanding learners' attitudes. Students may have expectations, perhaps about the role of correction, or about pronunciation, and ignoring them will certainly have an adverse effect on motivation.

As mentioned earlier, most of the teaching we do is to learners in a class with others, so all materials necessarily have to be a compromise, as do teachers' interpretations of materials. With the development of technology, learning modes are changing: self-access centres, learning through the Internet or making use of mobile technology. We will discuss different ways of encouraging learning in Chapter 5 in relation to the use of technology in learning and in Chapter 12 in relation to individualization, learner autonomy, self-access learning and learner training.

Taking the individual differences discussed in this section, to what extent do you think they influence your own teaching, and how far can you, as a teacher, influence them? Compare your observations if possible with someone who works in a different educational environment.

### Learning processes and strategies

Some readers will be familiar with the terms 'learning' and 'acquisition'. The purpose of this subsection is simply to introduce what have arguably been the most significant approaches to materials design and classroom practice in recent years. Details of learning skills and processes in particular are the subject of much of Part II of this book; and the strategies work is taken up again in Part III, in the discussion of learner autonomy and learner training.

This can be considered as typical of an earlier approach to reading comprehension where the text might, for example, be about the life of a famous person, and the questions are there to find out whether the text has been understood. ('Mr X was born in Edinburgh in 1835'. Question: 'When was Mr X born?') Such a format is more like a test of comprehension, and does not itself teach the learners any strategies for understanding the passage. Alternatively, learners were often required to translate the English text into their mother tongue. Despite new ways of analysing and describing language material, it took some time for our profession to turn its attention to the psychology of learning, particularly in relation to the comprehension skills of reading and, subsequently, listening. A 'test' or 'translation' method clearly tries to check that learners have understood a particular piece of language, but does little to develop techniques that can be transferred to other texts. Currently, then, there is a growing concern to ensure that practice is given in activating these generalizable skills that are believed to represent underlying (even universal) processes for all language users. Thus the reading skill, for instance, as we shall see in Chapter 6, is seen in terms of a number of different 'subskills', such as reading for general information, scanning, skimming and so on. These subskills or strategies can then be used as the basis for specific tasks and exercises in a lesson. It is important to note that 'comprehension' is therefore no longer just a way of doing more grammar practice using a text, but opens up a perspective on psychological text-processing mechanisms.

Let us look at how some current materials make use of this perspective. The subskills of comprehension most frequently found are

- 1 Reading/listening for the general idea, or 'gist'. In relation to reading, this is sometimes referred to as 'skimming'.
- 2 Looking for specific items of information (or 'scanning' for details).
- 3 Predicting or anticipating what is coming next.
- 4 Making inferences or deductions when a 'fact' cannot simply be identified.

These skills are practised through a number of exercises and techniques. For example, we find various activities to be carried out before reading; activities that require different groups in the class to share different information; questions in the middle of a text to help with anticipation; and true-false questions that require learners to combine two or more parts of a text before they can answer. Overall we can observe that different kinds of texts and different reasons for reading or listening can be allowed for in the methodology used. The aim is not primarily to ensure that every word and every grammatical structure are understood – there are more efficient ways of doing this – but to equip learners with useful and transferable skills.

Finally, we should comment on a further dimension of the concept of a 'skill'. The kinds of strategies discussed above have developed from general work in the psychology of language processing which need not necessarily be applied to questions of language learning. Most teachers are also concerned with the conscious skills their students need in order to learn as efficiently as possible. With this in mind, we find that increasing attention is being paid to two related areas. The first of these is usually referred to under the heading of 'study skills', the second of 'learning strategies'.

Study skills can be thought of as a range of learnable and practical techniques that help students to adopt more effective methods of study. In the area of English language teaching known as English for Academic Purposes (EAP), the concept is very well developed, particularly for students studying their own specialism through the medium of English where a mastery of a large number of academic-related skills is very important. In terms of general English coursebooks, study skills have a more restricted scope. Take the skill of using a monolingual dictionary. Learners are taught, for example, to understand the different parts of a dictionary entry, to select relevant information from a longer entry, and to recognize the significance of word parts, especially prefixes. Other skills include keeping a vocabulary book containing definitions and examples in English as well as (or instead of) the mother tongue equivalent, and sometimes the wider reference skills involved in using the different sections – contents page, index and so on – of a textbook.

The second area – learning strategies – owes much to research that analyses the components of successful language learning and offers definitions of a 'good language learner'. 'Success' is thought to be based on such factors as checking one's performance in a language, being willing to guess and to 'take risks' with both comprehension and production, seeking out opportunities to use strategies, developing efficient memorizing strategies, and many others. Many current materials draw on this research, and incorporate practice in 'good learner' strategies across all language skills, often asking learners to be explicit about their own approach to learning so as to be able to evaluate its efficiency for them.

The available literature on learning strategies has grown enormously in recent years, covering strategies and skills, methods for researching strategy use, universality and individuality, strategy 'teachability' and so on. Clear discussion of various aspects of strategy research of particular interest to the language teacher can be found in Oxford and Lee (2008). Griffiths (2008b) provides an extensive historical overview of attempts to classify and define strategies and investigates their commonality.

There has only been space here to look briefly at approaches to materials design drawn from various aspects of the literature on the psychology of language learning. We conclude the chapter by commenting on a rather different focus altogether.

## 2.6 Related Developments

When we reviewed the claims of current global coursebooks in Section 2.3 above, we noted the influence of changes that have been taking place around English Language Teaching.

Firstly, we are seeing a dramatic spread of English as a lingua franca or world Englishes (Graddol, 2006, 2010; Kirkpatrick, 2010; Jenkins et al., 2011). English as a lingua franca is currently seen as a common currency, as it were, to enable communication at global level, be it face to face or through digital means. As Graddol (2006, 2010) predicts, the perception of the significance of English as a lingua franca may be different in years to come, indeed various world Englishes or different languages may claim dominant status. At the moment, however, English seems to be viewed as one of the necessary skills that can lead to social, academic and economic success. Many countries seem to have adopted or be interested in adopting Content and Language Integrated Learning (CLIL) (i.e. a cross-curricular approach for learning content through a target language) and/or Teaching English to Young or Very Young Learners to enhance English language education. This situation challenges the foundations of traditional views of ‘what constitutes good English’. As Jenkins et al. (2011: 284) put it:

From an ELF perspective, then, once NNSEs are no longer learners of English, they are not the ‘failed native speakers’ of EFL, but – more often – highly skilled communicators who make use of their multilingual resources in ways not available to monolingual NSEs, and who are found to prioritize successful communication over narrow notions of ‘correctness’ in ways that NSEs, with their stronger attachment to their native English, may find more challenging.

NNSEs may, for example, code-switch in order to promote solidarity and/or project their own cultural identity; or they may accommodate to their interlocutors from a wide range of first language backgrounds in ways that result in an ‘error’ in native English (Jenkins et al., 2011: 284).

*NB*

*ELF: English as lingua franca*

*NSE: Native Speaker of English*

*NNSE: Non-Native Speakers of English*

This new perspective of English as Lingua Franca affects potentially all sorts of aspects of English Language Teaching including assessment. We explore this issue in more detail in Chapter 8 in relation to speaking skills.

Secondly, related to English as Lingua Franca (Jenkins et al., 2011) or World Englishes (Kirkpatrick, 2010), is the issue of intercultural sensitivity. Earlier in this chapter we have discussed how CLT, which originated in Western Europe under the initiative of the Council of Europe, received criticism as the cause of intercultural conflict during the implementation of its

materials and methodology in many parts of the world (see Chapter 11 on this issue; see also Holliday, 1994, 2005). The problem may have more to do with the way CLT was implemented rather than inherent defects of the approach. The importance of intercultural sensitivity and accommodation is becoming important in this globalized world.

Lastly, the global development of World Englishes and the demands for English as a Lingua Franca sits alongside the diversification of learners and learning contexts. We see at least two interesting issues emerging. One is concerted efforts to establish a system, as in the case of the Council of Europe's Common European Framework. The other is the necessity for teachers including those in training to be able to evaluate, adapt and develop their own approaches in the form of principled materials based on their own judgement and experience.

All the global coursebooks we sampled in Section 2.3 in this chapter use the levels specified by the Common European Framework of Reference (CEFR). This framework was the product of collaboration to ensure the mobility of people and ideas within the member countries of the Council of Europe. The mission of the Language Policy Division of the Council of Europe is to improve the provision of language education and to promote linguistic and cultural diversity and plurilingualism. CEFR is a tool for the planning and assessment of language learning so that qualifications can be mutually recognized and policies can be coordinated. It has become widely accepted as the standard for grading an individual's language proficiency across European languages (Council of Europe, 2001: 24; updates on their website at [http://www.coe.int/t/dg4/linguistic/Cadre1\\_en.asp](http://www.coe.int/t/dg4/linguistic/Cadre1_en.asp)). A comparison with various other examination levels can be obtained from [http://en.wikipedia.org/wiki/Common\\_European\\_Framework\\_of\\_Reference\\_for\\_Languages](http://en.wikipedia.org/wiki/Common_European_Framework_of_Reference_for_Languages). What is remarkable about CEFR is that the syllabus, methods and assessment are designed to cohere with each other. Methods and assessment specifications in CEFR are written as general suggestions and recommendations. The specification allows methodologists and examination developers to seek ways for the optimal realization of ideals. It would be interesting to see if the common yardstick expressed in terms of skill capabilities can usefully be applied to teachers and learners in different contexts.

The case of CEFR may seem like a distant dream to teachers working on their own in resource-poor conditions. With diversified teaching contexts and learners with different variables, teachers are more likely to face a situation where there are no ready-made materials. Chapter 14 discusses various approaches to teachers' own professional development. Tomlinson (2003a) provides useful chapters for those teachers who are interested in finding out the principles and procedures of materials evaluation, adaptation and development. The section named 'Beyond Approaches and Methods' in Chapter 19 of Richards and Rodgers (2001) gives useful advice in developing teacher autonomy.

## 2.7 Conclusion

This chapter firstly considered the contributions of Communicative Approaches to English Language Teaching. It then discussed a number of important growth areas in materials since the ‘communicative revolution’ of the 1970s. We looked first at the concept of a multi-component syllabus, where a number of components are interwoven, touched on the lexical syllabus and examined the current focus on TBL. We then commented on the increasing interest in various areas of the psychology of language learning and language use, both in the characteristics of individuals and in underlying processes and strategies. Clearly not all coursebooks incorporate all the elements that have been covered here, and it would probably not be appropriate for them to do so. They are design principles, and cannot have equal and universal applicability: as we have seen, different teaching situations have different requirements and expectations. The next two chapters in this part of the book will discuss procedures for evaluating and adapting general design criteria for specific contexts. The final chapter in Part I will look at how teachers can take advantage of various technologies in their classrooms.

If you were to design the syllabus, materials and methods for a specific course, what would your syllabus look like? What kinds of methods or approaches are you going to use? Can you design a unit based on your syllabus?

## 2.8 Further Reading

- 1 Griffiths, C. (ed) (2008a): *Lessons from Good Language Learners*. This provides an overview of strategy research and its applicability to teaching.
- 2 Lightbown, P. and N. Spada (2006): *How Languages Are Learned*, 3rd edition. A good introductory book for prospective teachers to understand the field of second language learning.
- 3 Ortega, L. (2009): *Understanding Second Language Acquisition*. A readable book on the field of second language acquisition.
- 4 Tomlinson, B. (ed) (2003): *Developing Materials for Language Teaching*. Provides a useful collection of chapters that will guide teachers in evaluating, adapting and developing materials.
- 5 Willis, D. and J. Willis (2007): *Doing Task-based Teaching*. Contains definitions, discussion of principles and procedures, and many practical examples.

## **Humanizing the Coursebook**

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

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

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

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

## CHAPTER

# 9

# Humanizing the Coursebook

*Brian Tomlinson*

## **Introduction**

My first and most dramatic attempt to humanize a coursebook took place one wintry night in Liverpool 35 years ago. As a very young teacher of a night school class of underprivileged underachievers I could take the tedium no more. I ordered the class to line up along the window with their middle-class, middle-of-the-road coursebooks in their right hands. We opened the windows and, on the command 'throw', they threw their coursebooks away. Now we had no irrelevant materials for the English class and, in fact, now we had no materials at all. So, instead the students brought their own. Soon we had a lot of comics and magazines and even one or two books as well. Then we had a lot of fun devising activities together that involved the students in doing things that connected to themselves.

In my 35 years of teaching English since that dramatic act of defiance in Liverpool I've suffered countless other coursebooks (including some I've written myself) which have needed humanizing because they didn't engage the learners I was using them with and because they didn't manage to connect with the learners' lives. Sometimes it wasn't the coursebook's fault; the books were potentially humanistic (including, I hope, those written by myself) but they didn't match the psychological and sociological realities of my particular groups of learners. Often, though, it was the fault of the coursebooks because they didn't sufficiently take into account the resources of the learner as a human being. Many of these coursebooks concentrated on the linguistic and analytical aspects of language learning and failed to tap the human being's potential for multidimensional processing. That is, they made insufficient use of the learners' ability to learn through doing things physically, to learn through feeling emotion, to learn through experiencing things in the mind. They didn't acknowledge that, for human beings, the most important factor in learning is affect (Arnold, 1999; Schumann, 1999). In order to achieve effective and durable learning, language learners need to relax, feel at ease, develop self-confidence and self-esteem, develop positive attitudes towards the learning experience and be involved intellectually, aesthetically and emotionally (Tomlinson, 1998c). They also need to make use of their experience of life, their interests and enthusiasms, their views, attitudes and feelings and, above all, their capacity to make meaningful connections in their minds. Not many coursebooks encourage them to do this.



Instead, many of them use an interrogative approach which continually underestimates and questions the ability of the learners, and which often results in diminishment and loss of self-esteem for the learner and a minimalizing of opportunities for effective learning.

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

### **Humanizing without the Coursebook**

One way of humanizing a coursebook is for the teacher to replace sections of it with more humanistic materials which involve the learners in gaining and reflecting on experience. Or, as with my Liverpool example, for the teacher to take the drastic step of replacing the coursebook altogether. This was a step which I also took with a class of domestic science and handicraft teachers at a primary teacher-training college in Vanuatu. They were a class of women with at least ten years' experience of apparently failing to learn English formally and with no confidence at all in their ability to use English for communication. No coursebook ever written could have helped them (unless it had been written for that class alone) and I soon decided to replace the book we'd been allocated. Instead I told them that they were each going to write a novel. They were asked to think of an environment they knew well and to develop a story situated in it. When they'd recovered from their shock, they set about the task and then spent every English lesson for the term writing their novels, while I made myself available as an informant and supporter. In true Melanesian style, they read each other's work in progress and made helpful suggestions. They quickly gained confidence and self-esteem and soon they were illustrating their books with the beautiful drawings which they all seemed capable of and 'publishing' them in elaborate and attractive ways. I'm not claiming that by the end of term their English had miraculously improved, but they'd all written, revised and 'published' books which were at least 60 pages long. Even if they hadn't acquired much English (though I'm sure they did), they'd done something in English which they were proud of and they'd gained far more confidence and self-esteem than all their coursebooks put together had ever given them.

Perhaps the best example of partial replacement I've experienced was a teacher in a high school in Jakarta who asked her class if they liked their coursebook. Of course, in typical Indonesian fashion, they told her what they thought she wanted to hear and were unanimous in their praise of the book. However, she persisted and eventually persuaded them to tell her what they really thought of the book. It seems that they found it very boring and, in particular, disliked the dull reading texts which seemed to have no connection with their lives. The teacher's response

was to divide the class into twelve groups (the same number as weeks in the semester) and to give Group 1 responsibility for finding something interesting for the class to read in English. Group 1 spent the week searching Jakarta for a text which could engage their peers and on the Friday they delivered it to the teacher. On the Monday she used the text for the reading class and then challenged Group 2 to find an equally interesting text for the following week. This procedure continued for the whole of the semester with the students finding the texts and the teacher supplying a variety of potentially engaging activities. The next semester the teacher asked the class if they wanted to continue to find their own texts and was rewarded with a resounding, 'Yes!' This time, however, she told Group 1 that, not only were they responsible for finding an interesting text but that they were also responsible for developing the activities and for 'teaching' the reading lesson on the Monday. On the Friday, Group 1 showed their text and activities to the teacher and she gave them some advice for their lesson on the Monday. This procedure continued for the whole semester, with the teacher sitting in the back of the students' class while they gained confidence and enjoyment connected to their lives (an experience similar to that of Jensen and Hermer (1998: 191) who found that 'the pupils are the best collaborators in a performance-based learning environment. They even find and devise exercises and games themselves, research situations and texts').

Other examples of partial replacement from my experience include:

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

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

### **Humanizing with the Coursebook**

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

Here's an example of such an approach:

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

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

- Getting students individually and then in groups to draw a version of a reading or listening text before doing the coursebook comprehension activities (e.g., how they think the boy sees the school in Roger McGough's poem 'First Day at School' (1979); how they think the young whale sees the people on the beach in 'The Great Whale's Mistake' (Bell and Gower, 1991: 141)).
- Getting students in groups to work out what happens in my mime of a text prior to reading the text in the coursebook.
- Getting students to dramatize texts they are going to read in the coursebook from my spoken narrative of the text.
- Getting one group of students to mime their version of a text from the coursebook which another group are going to read and then inviting that group to tell the story of the text before they read it.
- Giving the students part of a coursebook text and then asking them to complete it themselves before reading the text in the coursebook and doing the associated activities.

- Getting the whole class to write a local version of a coursebook text by inviting them to shout out sentences and later to revise and connect them into a coherent story.
- Giving the students the comprehension questions from the coursebook and getting them to write the text they are based on.
- Getting students to bring photographs to class to represent their local application of a coursebook text or task they've used in a previous lesson.
- Getting students to act out coursebook dialogues in voices appropriate to a given context (e.g., the shop assistant is the customer's ex-boyfriend).
- Getting students to suggest different contexts for a coursebook dialogue which would change its meaning.
- Getting students in pairs to continue and develop a coursebook dialogue into a dramatic event with each student playing one of the characters.
- Getting students to write the inner speech monologues of characters in a coursebook dialogue (e.g., the outwardly polite shopkeeper who is getting inwardly incensed by the customer who can't make his mind up).

### **Developing Humanistic Coursebooks**

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

There are a number of ways of developing coursebooks which are more humanistic.

#### *Writing in Large and Varied Teams*

Writing a coursebook (and especially a series of coursebooks) can be a long and laborious process. Often the writer(s) start out energized with enthusiasm and ideas but, after making the almost inevitable compromises with the understandably conservative editor, and after churning out innumerable units with the same format, they start to lose their creative energy. Long before the end of the book/series, the writers have changed their main objective to completing the book so that it can start to repay them for the tedious time they've devoted to it and so it can give them back their life. One way of stimulating and maintaining creative energy is to write coursebooks quickly in large and varied teams. The team might consist of new and experienced teachers, new and experienced materials writers, a poet, an artist, an applied linguist, a musician, a Chief Examiner and a cartoonist, all pooling their resources and stimulating each other. That's how we wrote a secondary school English coursebook for Namibia (Tomlinson, 1995) and how we're writing a series of coursebooks at Bilkent

University in Ankara. We wrote the Namibian coursebook with a team of 30 writers in six days. On the first day, I demonstrated novel humanistic approaches and activities to stimulate thought and ideas. On the second day, we worked out a flexible unit framework and divided into ten writing teams of three. Each team wrote a Unit 1 designed to engage the learners and interest them in the book. The units were displayed on the wall and voted for by everybody in a competition to decide on the unit most likely to appeal to the learners. The winners revised their unit and developed another one while all the other teams wrote a new unit each. Throughout each working day representatives were present from the Ministry of Education and from the publisher (Gamsberg Macmillan) and they were kept busy giving permission and advice. Also, specialist members of teams (e.g., the artist, the poet, the Chief Examiner) were visited for feedback and suggestions. The units were displayed, monitored and revised, and a small team of advisors checked the units against the syllabus and against lists of student and teacher needs. They also sequenced and connected the units and were eventually responsible for a final editing and revision of the book. The result was the most imaginative and humanistic coursebook I've ever been involved in, mainly because the short intensive writing period helped generate and maintain energy and the varied interaction with other human beings helped put the focus on the people involved in the learning process rather than on the language being learned.

### *Using a Text-driven Approach*

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

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

*Using a Multidimensional Approach*

A multi-dimensional approach aims to help learners to develop the ability to produce and process an L2 by using their mental resources in ways similar to those they use when communicating in their L1. Doing so not only helps learners to maximise their brain's potential for communicating in an L2 but it also maximises their brain's potential for learning. (Tomlinson, 2000a)

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

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

*Using Literature*

In my experience, one of the best ways to achieve the objectives mentioned so far in this chapter is to use literature as a means of stimulating multidimensional mental activity during language learning (Tomlinson, 2001). This only works if the learners are helped and encouraged to experience the literature rather than study it, if the texts are accessible without glossaries and introductions and if the literature relates to the learners' lives (Tomlinson, 1998b). I've found that the

best way to do this is to build up a library of texts which are linguistically simple but cognitively and emotionally complex, and then to use them as the basis of humanistic activities which encourage personal engagement and response (Tomlinson, 1994a). Unfortunately most coursebooks rarely use literature (Tomlinson *et al.*, 2001) and when they do, they usually ask learners to read the text carefully and then answer comprehension questions on it. They thus ensure that the learners study the text. The text remains a text and the learners fail to create literature from it. As a result, the text has little impact on their minds, their lives or their language acquisition.

### *Varying the Unit Focus*

One of the reasons why many coursebooks are considered to be superficial and dull is that most of them try in each unit to cover the four skills, plus grammar, vocabulary and pronunciation points. This inevitably leads to a bits-and-pieces approach which often provides only very brief, trivial and disconnected encounters with the language being learned. If most of the units had only one main focus there would be a better chance of providing more sustained and meaningful encounters with the language in use and, therefore, of developing a more humanistic coursebook. For example, Unit 1 could focus on a reading project (involving a number of texts), Unit 2 could focus on an extensive listening task, Unit 3 could focus on an extensive writing task, which includes reading, listening and speaking in preparation and follow-up activities, and Unit 4 could provide grammar, vocabulary and pronunciation activities focusing on salient features in Units 1 to 3. That way the emphasis is more likely to be put on communication between people and less on unconnected bits of language. And the language work will be related to what the learners have already experienced.

### *Talking to the Learners*

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

What I'd 'like to see materials writers do is to chat to the learners casually in the same way that good teachers do' (in all cultures) 'and to try to achieve personal contact with them by revealing their own preferences, interests and opinions' (Tomlinson, 1998c: 8-9). There is research evidence that using a personal voice in a textbook can foster deeper and more durable learning (Beck *et al.*, 1995) and

that the best way to achieve this is to include features of orality. The features I would recommend to the coursebook writer are:

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

### *Connecting to the Learners' Views and Opinions*

The easiest way to make a coursebook humanistic is to ensure that in most activities the learners are asked about their own views, attitudes, feelings and opinions, that they are helped to think of their own examples and connections and that they are made to feel as though they are equal interactants with the coursebook writers and with the authors of texts which the coursebook includes. Not many coursebooks achieve this, but in the survey of courses mentioned above it was considered that *Language in Use* (Doff and Jones, 1991) and *Landmark* (Haines and Stewart, 2000) 'respect the learners as individuals, and seek to engage them personally in many of their activities' (Tomlinson *et al.*, 2001: 87).

### *Providing Text-free Generalizable Activities*

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

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

### *Including Awareness Activities*

Once learners have engaged with a text, achieved a multidimensional representation of it and developed and articulated their personal responses to it, I've found it can be very useful to help them to make discoveries for themselves from a more intensive reading of the text. Language awareness activities (Bolitho



and Tomlinson, 1995), pragmatic awareness activities (Tomlinson, 1994b) and cultural awareness activities (Tomlinson, 2001), in which learners eventually work things out for themselves, can not only facilitate language acquisition and mental development, but they can also considerably increase self-esteem and independence.

### *Providing Alternatives*

Providing a choice of route (e.g., analytical v. experiential), of texts (e.g., on different topics or at different levels) and of tasks (e.g., in relation to different learning styles) is a fairly easy way to personalize coursebooks and, therefore, to make them more humanistic.

### *Localizing Coursebooks*

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

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

- provide a bank of texts, tasks and illustrations for the teacher to select from in order to replace or supplement sections of a global coursebook not relevant to their learners;
- produce global coursebooks with generalizable activities which are supplemented by local photocopiable packs of texts and illustrations;
- include in the teacher's book suggestions for localizing the texts and activities in a global coursebook;

- include activities in a global coursebook in which the learners localize some of the texts and the tasks by modifying them in relation to the world they know.

### Conclusion

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

### Note

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## Three Frameworks for Lesson Planning

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

1. What are the three frameworks for lesson planning? How are they similar? How are they different?
2. Please summarize what happens in each stage of the receptive skill framework.
3. Please summarize what happens in each stage of the productive skill framework.
4. Please summarize what happens in each stage of the task-based learning framework.



## What is PDP?

**PDP** is a framework that can be used to teach the receptive skills – listening and reading. In regards to reading, it helps in building learners’ reading skills as well as their reading comprehension.

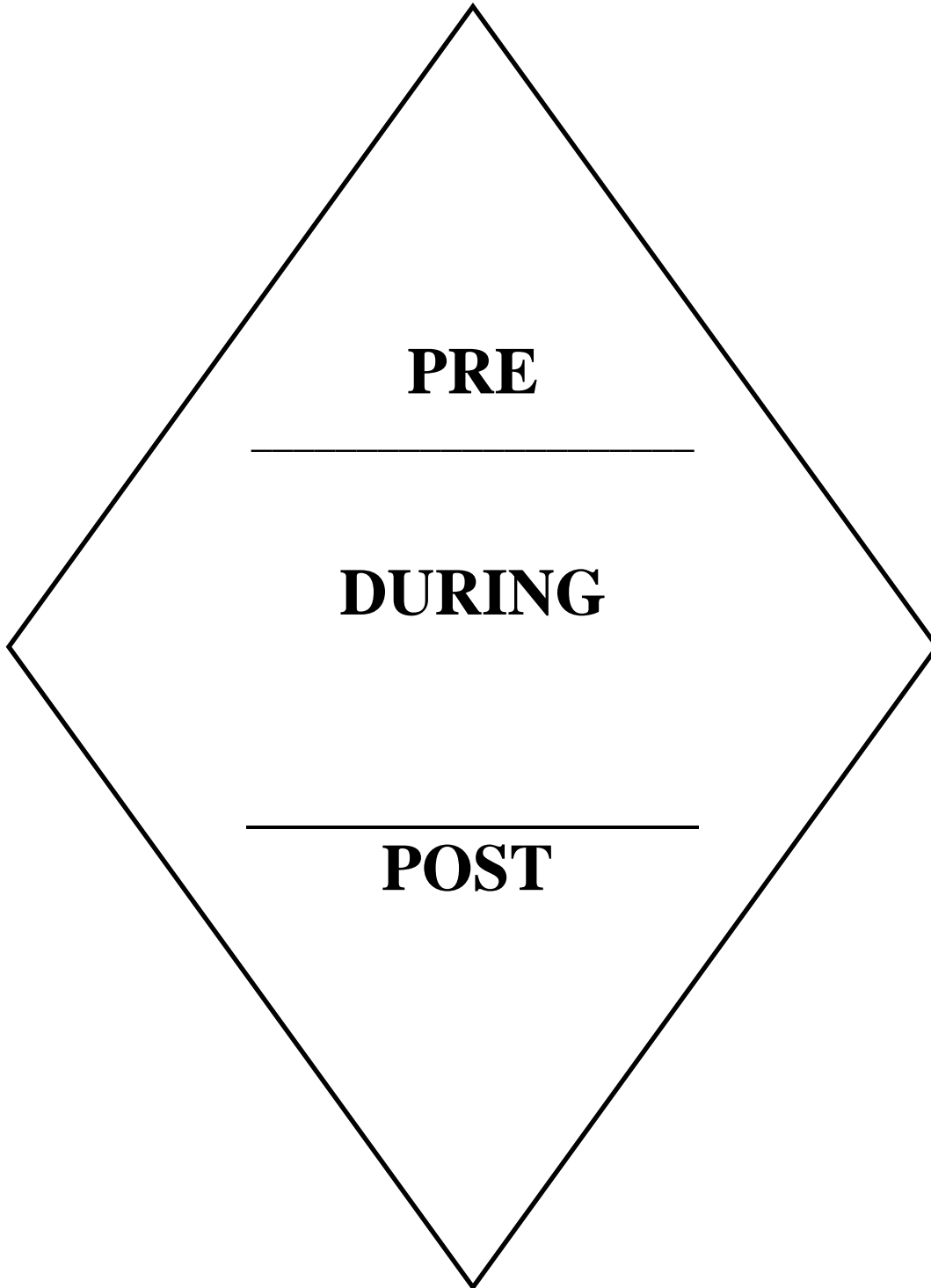
The first “**P**” in **PDP** refers to the “**PRE**” reading/listening stage in a lesson. This is the stage of the lesson *before* (i.e.: “PRE”) the learners read or listen to the text. Activities in this stage include such things as: activating schema, assessing students’ background knowledge, pre-learning the new and necessary vocabulary to understand the text, and generating students’ interest in the topic. The purpose of doing these kinds of pre-reading/listening activities is to help set the learners up for a successful reading/listening.

The “**D**” in **PDP** stands for the “**DURING**” reading/listening stage in a lesson. This is the stage of the lesson that happens *while* (i.e.: “DURING”) the learners actually interact with (read/listen) the text. In this stage, learners are provided with several activities that allow them to have multiple exposures to the text. The activities are given to the learners before they read/listen. These activities should incorporate different reading/listening techniques. The purpose of providing learners with many chances to read/listen to the text with a variety of different activities is to improve their reading/listening skills and help them to comprehend the text (as this is the main purpose/objective of reading/listening). Activities in this stage are sequenced and scaffolded in such a manner that learners are provided with the support they need to fully understand a given text. Activities and tasks should be staged in a step-by-step manner from **general to specific, easy to difficult, and concrete to abstract**. By the end of this stage, students should be able to fully comprehend the text. Therefore, the last activity of this stage should be one in which students show a **comprehensive** understanding of the text.

The second “**P**” in **PDP** relates to the “**POST**” reading/listening stage in a lesson. This stage happens *after* (i.e.: “POST”) the learners have read/listened to the text and have shown comprehension of it. The POST stage is not a necessary stage in a receptive skill lesson, i.e., the student learning objective is achieved at the end of the **DURING**. Thus, it is an extra stage – the “icing on the cake” so to speak. Activities in this stage focus on building/integrating other skills by using and expanding on the content/theme/topic of the text. POST stage activities also help the learners make sense of what they have learned. POST activities usually encourage learners to connect/apply the content/theme/topic to their lives and to personalize the content/theme/topic by allowing the learners to creatively use what they know and/or have learned.

The illustration on the following page depicts the PDP framework in the shape of a diamond. This shape represents the amount of time that should be used for each stage. The PRE and POST stages are the shortest and the DURING stage is the longest. This means that the DURING stage is the most important because it is the stage in which learners use the skill (i.e., reading/listening) which is the focus of the lesson. .

# PDP Framework

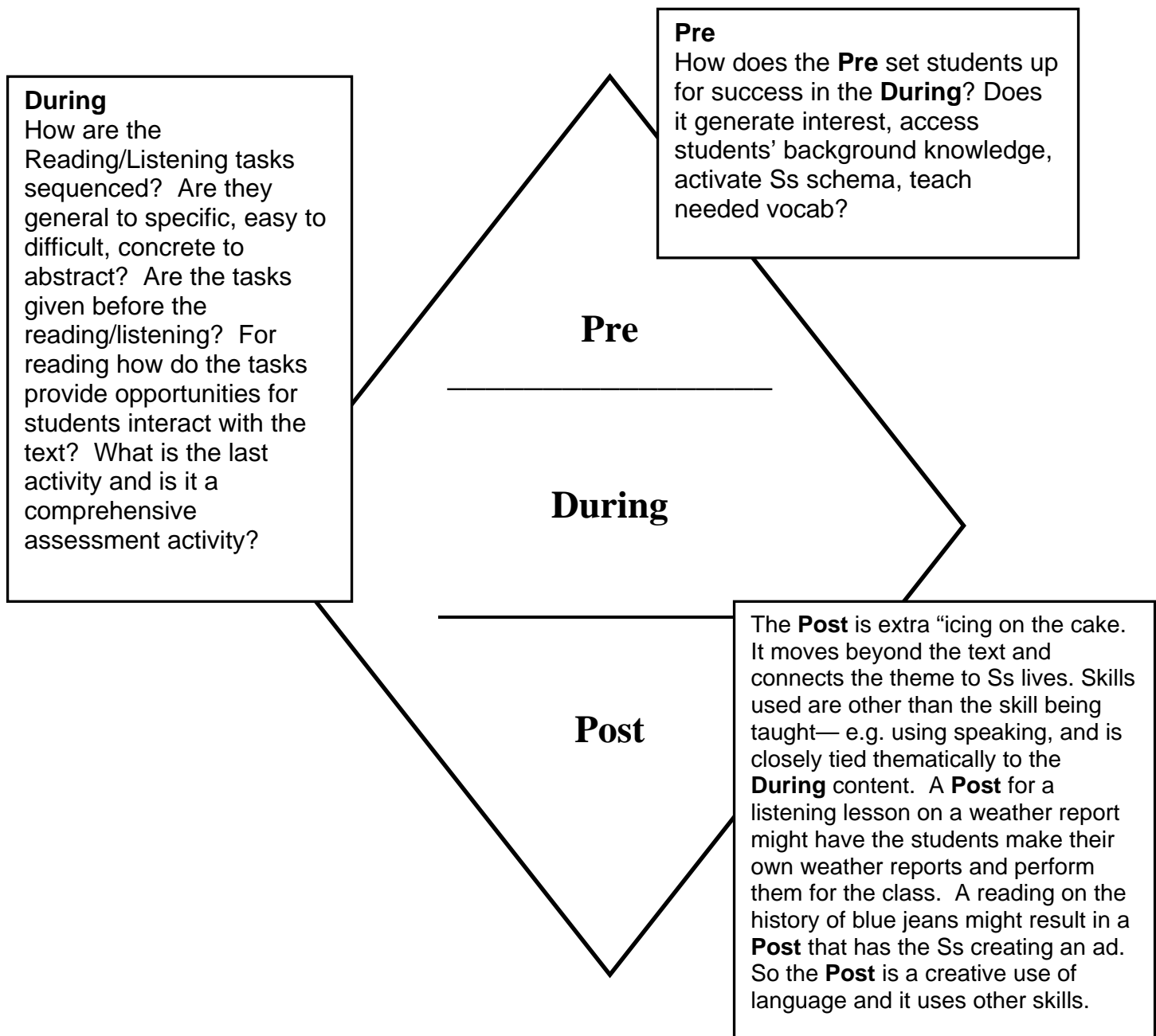


## PDP Analysis

### Questions to think about after teaching a listening/reading lesson:

What in the lesson contributed to the success/failure of the achievement of the student learning objective (SLO)?

State if the SLO was met or not and why you think so—what evidence do you have? Then state what in each of the lesson parts—Pre and During stages in a PDP--led to the SLO being met or not met in the last task in the During.





# TEACHING LISTENING

## **WHY LISTEN?**

- to engage in social rituals
- to exchange information
- to exert control
- to share feelings
- to enjoy yourself

## **WHAT ARE SOME OF THE MOST COMMON LISTENING SITUATIONS?**

- listening to live conversations
- listening to announcements (at airports, railway stations, bus stations, etc)
- listening to/watching the news, the weather forecast on the radio/TV
- listening to the radio/watching TV for entertainment watching a play/movie
- listening to records (songs, etc)
- following a lesson (at school)
- attending a lecture
- listening on the telephone
- following instructions
- listening to someone giving a speech/a public address

## **WHAT SHOULD TEACHER'S OBJECTIVES INCLUDE?**

- exposing students to a range of listening experiences
- making listening **purposeful** for the students
- helping students understand what listening entails and how they might approach it
- building up students' confidence in their own listening ability

## **HOW DOES ONE SUCCEED WITH LISTENING WORK?**

- 1) Make sure instructions are clear; students have to understand very clearly what they are expected to do.
- 2) Make sure that each time a listening text is heard, even for the second or third time, the students have a specific **purpose** for listening; give them a task.
- 3) Do plenty of pre-listening work.
- 4) Encourage students not to worry if they don't understand every word;; a task can be completed even when they miss some of the words.
- 5) Never use a recorded listening text without having listened to it yourself.
- 6) Test equipment beforehand.

# Listening Guidelines

**Skill:** LISTENING

**Definition:** Listening is actively making meaning from verbal input.

## What listening involves:

- getting clues from the environment: facial expressions, gestures, background noise, the setting, the people
- using one's background knowledge about the setting, topic and language (pronunciation and grammar) to make inferences and predictions
- distinguishing which words and groups of words are important and carry the meaning
- understanding and interpreting the meaning of those words and groups of words (which includes pronunciation, colloquial vocabulary, ungrammatical utterances, redundancy)
- usually, some kind of response

## A good listening lesson:

1) Has pre-listening activities.

These should help students use their background knowledge about the setting, topic and language associated with them so that they can anticipate and predict what they will hear.

2) Allows students to know the kind of text and purpose for listening in advance.

3) Gives students a purpose for listening, which can include one or more of the following:

- to get *general* information (e.g. how many movies are playing)
- to get *specific* information (e.g. what time the movies are playing)
- to accomplish a task (e.g. to decide which movie to go to)

4) Requires some kind of response from the listener such as taking notes, answering questions, making a group decision.

5) Uses appropriate material:

- the topic is of interest or value to the students
- it is at the right level
- it offers environmental clues, when possible
- the is visible, when possible
- it is authentic, when possible

6) Gives students more than one chance to listen, each time with a different purpose.

7) Has follow up activities which include the other skills.

## Typical materials:

*Authentic:* radio broadcasts, recordings (e.g. of movie times, airport announcements), videos of TV shows or movies, lectures, phone conversations

*Semi-authentic:* unrehearsed tapes; role plays with native speakers who speak at normal speed

*Prepared:* commercially prepared tapes and videos

**Typical Pre activities:**

pictures to activate background knowledge; TPR (Total Physical Response); brainstorming what students know about the topic with a word map; showing realia related to the topic such as a menu or a movie schedule

**Typical listening tasks/During activities:**

identify specific words; figure out relationship by listening to tone of voice; listen for specific intonation (statement question); raise hand when hearing certain words; listen to background noise to establish setting and topic; doing a task such as filling out a form, following a map or taking an order; making a decision based on the information; cloze passages; detecting mistakes; guessing; note-taking from a lecture

**Typical Post activities:**

Interviewing native speakers; calling for information (e.g. travel agency, movie theatre, car rental agency, restaurant); reading and/or writing about the topic; discussing the topic; listening to another example

**Recommended resources:**

Ur, Penny (1984). *Teaching Listening Comprehension*. Cambridge: Cambridge University Press.

Dunkel, P (1982/1985). *Advanced and Intermediate Listening Comprehension*. (2 books) Newbury House.

# Reading Guidelines

## Skill: READING

**Definition:** Reading is actively making meaning from written input.

What reading involves:

- basic literacy; that is, decoding letters to understand words.
- getting clues from text: layout, headings, illustrations.
- using ones' background knowledge about the topic, type of written material (e.g. letter, want ad, poem) and language (vocabulary and grammar) in order to make inferences and predictions.
- using appropriate strategies depending on the type of material and one's purpose in reading it (e.g. scanning the phone book for a number, reading the recipe in detail, skimming a newspaper article).

A good reading lesson:

1. has pre-reading activities to prepare and motivate students to
  - use their background knowledge.
  - anticipate what they will read so they will be successful
  - decide on a reading strategy
2. helps students practice reading skills.
3. helps them learn new vocabulary and information in the L2.
4. uses appropriate material:
  - the topic is of interest or value to the students,
  - it is at the right level, and
  - it is authentic, when possible
5. gives students reading tasks, which can include one or more of the following:
  - to get general information (e.g. how many movies are playing).
  - to get specific information (e.g. what time the movies are playing).
  - to accomplish a task (e.g. to decide which movie to go to).
6. requires some kind of response from the reader such as taking notes, answering questions, and/or making a group decision
7. gives students an opportunity and reason to read the text more than once.
8. there are follow up activities which include the other skills.

### **Typical *pre-reading* activities:**

At the level of basic literacy: matching capital letters with lower case letters, or first letter with a picture; picking out words in the same category (e.g. food); sight words; phonics; connecting spoken language that students know with the corresponding written form; ordering pictures for left-right orientation of English script.

Beginners: teacher elicits what students know about the topic; students brainstorm word maps around the topic; students use a dictionary to look up the meaning of key vocabulary from the text and then put them into categories; students look at and discuss pictures related to the text; students look at headings, layout, and pictures and make predictions about the text.

Intermediate/advanced: above activities; students generate questions they hope the text will answer; students write about what they know about the topic; students answer questions about the text.

**Typical *during* activities (reading tasks):**

Students read for specific information; read and retell to a partner (variation: use rods to retell); read text in jigsaw groups and then discuss; match text to pictures; accomplish a task based on the reading (e.g. filling out a form, deciding what to order); play concentration games with new vocabulary; complete sentences from the text; reorder scrambled sentences into paragraphs and then check against original text; make up their own comprehension questions and quiz classmates; make an outline of what they read; show through pictures, graphs, or lists what was in the text.

**Typical *post* activities:**

Are activities that ask the students to move beyond the text they read by writing a response to the text; discussing the text; listening to something related to the text; making up new endings; telling what happened before the text started.

**Recommended Resources:**

Grellet, Françoise (1981). *Developing Reading Skills*. Cambridge University Press.

Day, R. (1993). *New Ways in Teaching Reading (TESOL)*

Silberstein, Sandra (1994). *Techniques in Teaching Reading*. Oxford University Press.

# Pre-During-Post Framework For Receptive Skills Lessons

## **PRE**

### *Goals*

- prepare student for listening/reading by contextualizing and/or personalizing to both make it more accessible and more realistic as it is less common to find oneself listening/reading to something totally out of context
- involve students in specific topic
- activate prior knowledge
- provide purpose for listening

### **Activity Types**

- discussion of what they see in the visual or the task
- prediction questions to discuss what they can expect to hear
- questions to activate prior/background/own knowledge of topic
- introduce or elicit general topic through key vocabulary introduction/activation
- matching
- categorizing
- rating
- listing
- adding own known related vocabulary
- discussing own relationship with vocabulary items
- finding items in a visual or graphic organizer (for example the K & W sections of a K/W/L Chart)
- fill-in-the-blanks with vocabulary words
- answering questions using vocabulary
- matching questions and responses (e.g. formulaic language, such as greetings, telephone language, talking about opinions, etc.)
- ordering, ranking or sequencing
- write sentences about visual or own information or using given vocabulary words
- finding or producing antonyms/synonyms
- making inferences/deductions from picture to use vocabulary
- interact personally with the new/activated vocabulary
- completing a chart or table
- "Talk About Yourself" using given phrases and/or vocabulary at a lower level
- rating something
- choosing what applies to you from a list and then discussing it
- listing/brainstorming words that apply to given categories
- discussion questions
- create a picture dictionary
- vocabulary games like charades, taboo, picture dictionary

## DURING

### Goals

To comprehend the text through multiple exposures; from general to specific information, easy to difficult tasks and concrete to abstract concepts in order to:

- complete a task
- get new information
- learn something about themselves
- further develop language skills (especially lexis, but also pronunciation and grammar awareness)
- develop strategies for listening/reading more effectively

### Examples of tasks for multiple listening and reading

#### First Listening/Reading (Usually in terms of main ideas, theme and/or topic)

<b><i>Listening/Reading for:</i></b>	<b><i>Example activities:</i></b>
<ul style="list-style-type: none"><li>- gist</li><li>- purpose: to persuade, to apologize to invite, ask permission</li><li>- main idea</li><li>- attitudes/emotions: positive, negative, warm, angry</li><li>- key words</li><li>- acceptance or refusal of an idea or invitation</li><li>- permission granted or refused</li><li>opinions: good/bad, useful/worthless, lovely/dirty, convenient</li><li>- time references: past, present, future, completed, incomplete,</li><li>- preferences</li><li>- agreement and disagreement with own previously stated ideas</li><li>- agreement and disagreement between speakers</li><li>- general time: season, period of the day (evening or morning)</li><li>- context or setting (outside, movie theater, restaurant, home, office, school)</li><li>- likes and dislikes</li><li>- identify speech act: greeting, toast, introduction</li><li>- interest level of speaker/listener for topic</li></ul> listening for tense/aspect/time	<ul style="list-style-type: none"><li>- ordering/numbering items of main ideas</li><li>- making a list of main or significant events</li><li>- reading or listening for the mood, feeling or tone of the text or passage</li><li>- fill in the blanks for main ideas such as in an outline where the details are provided but not the main ideas</li><li>- ranking the importance of the main ideas or significant events</li><li>- select the correct response such as what's the best title for this passage</li><li>- multiple choice</li><li>- label pictures, graph, or graphic organizer</li><li>- matching picture with description</li><li>- matching two general pieces of information</li><li>- checking off relevant information from a text or picture</li><li>- writing summary statements</li><li>- (possible but rare) true/false of significant plot events or main ideas</li></ul>





## Listening/Reading for Specific Information

<p>Listening/Reading for more</p> <ul style="list-style-type: none"> <li>- detail</li> <li>- reasons</li> <li>- affect</li> <li>- tone</li> <li>- implications</li> <li>- inference</li> <li>- examples</li> <li>- determine meaning of vocabulary, phrases from context</li> <li>- identify intonation or stress</li> <li>- determine meaning from intonation or stress</li> </ul> <p>distinguish between yes/no and information questions</p> <ul style="list-style-type: none"> <li>- identify specific parts of speech: prepositions, verb tense, adjective forms, negative prefixes, tag questions</li> <li>- determine meaning of specific parts of speech</li> <li>- recognize spelling or numbers</li> <li>- identify specifics: names, body parts, cities, foods, colors, clothing items, times, jobs, etc.</li> </ul> <p>order events</p> <ul style="list-style-type: none"> <li>- decipher rapid or reduced speech</li> </ul>	<p>Example activities:</p> <ul style="list-style-type: none"> <li>- filling in cloze</li> <li>- ordering/numbering items</li> <li>- fill in the blanks</li> <li>- ranking</li> <li>- true/false</li> <li>- select the correct response</li> <li>- multiple choice</li> <li>- fill in graph, or graphic organizer</li> <li>- label pictures or parts of pictures</li> <li>- matching two pieces of information</li> <li>- checking off relevant information from a text or picture</li> <li>- listening for specific words</li> <li>- writing short answers</li> <li>- using context to define new words</li> <li>- short answer</li> <li>- matching</li> <li>- acting out what is happening in the text</li> <li>- labeling</li> <li>- write out (words, numbers, phrases)</li> <li>- check off what you hear or read</li> <li>- list</li> <li>- mark stress or intonation</li> <li>- apply punctuation to tape script</li> <li>- correct errors</li> <li>- changing easy vocabulary words to more difficult vocabulary words that mean the same thing</li> </ul>
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A list of Comprehensive Assessment Activities: Appropriate for achievement of SLO

- Summary and/or Retelling
- Sequencing sentences to complete a summary
- Sequencing pictures
- Using pictures to retell the text
- Synthesis such as making inferences, drawing conclusion or reading/listening between the lines
- Application of new knowledge; e.g. using what they have learned to identify the technique being used
- Detailed Questions → Detailed questions cover the “who,” “what,” “where,” “when,” “why” and “how” of the story or text.
- Discussion and/or Debate

## **POST Listening/Reading**

### **Goals**

- to personalize the TL/Topic/Theme; to expand on the content of the listening or reading text through practical use
- to develop language by integrating listening/reading with other skills

### **Activity Types**

- discussion or writing on the topic or the ideas (e.g. agreeing or disagreeing, comparing, reacting)
- perform a role-play (e.g. the author of the text and talk show host, a character or person in the text and student in the class, made up characters related to the topic but not found in the text)
- writing with attention to form and function (e.g. copy the genre of the reading using another topic, revise the text with a different point-of-view, create a different ending or write an expansion of the text, write a letter related to the text, create a movie/book or product related to the text.
- listening to a song or watching a video clip that relate to the text and making comparisons in speaking or writing.
- making a poster
- doing any of the above with attention on the lexis and grammar introduced in the text, and with attention to pronunciation if speaking.

# Pre-During-Post Checklist

*Use this form to check your lesson plans*

## **Clear Learning objectives**

Definition: Receptive lessons are ones in which the main learning objective involves the students demonstrating that they have understood a text which would normally be challenging for them because of its language, style, or organization.

- uses observable verbs describing student behavior
- uses the following pattern in writing the SWBAT:  
by the end of the lesson, student will be able to (SWBAT) ... (complete receptive task X) while working with text Y (using ...) so that they can then do post text activity Z (speaking or writing).

**PRE stage** – Students become familiar with the topic, the language and essential vocabulary they will use during the lesson.

- Activates schema through use of visuals, topic-related discussion, prediction **in a learner-centered way.**
- Provides background and situation related to the text in an interactive and **in a learner-centered way.**
- Pre-teaches or introduces key vocabulary and language structures related to the text **in a learner-centered way.**

**DURING stage** – Students interact directly with the text a number of times, each time with a specific purpose that leads the students to gradually gain a more detailed understanding of the text.

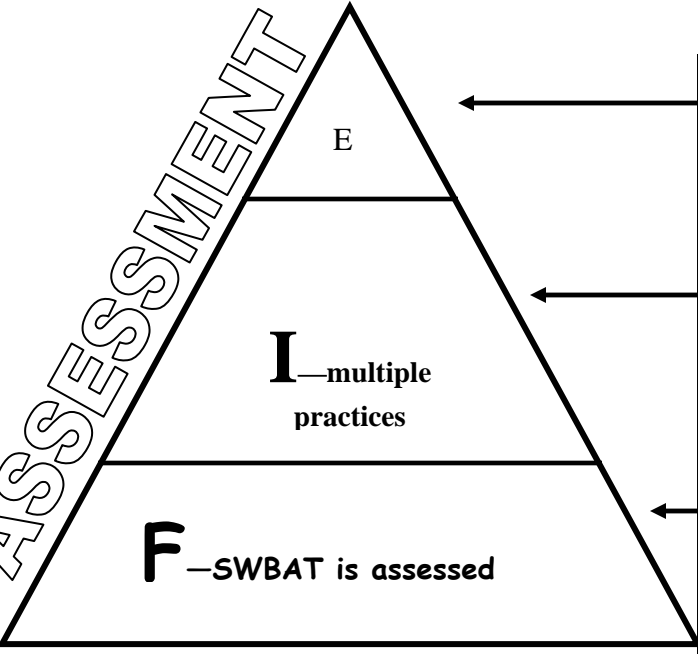
- Provides multiple opportunities for student to hear/read the text.
- Each listening/reading has an interactive task requiring some kind of response from the students **and students check with peers before responding to the teacher.**
- Tasks move from general to specific understanding. From getting the gist/main idea to looking for specific, discrete pieces of information/individual words.
- Allows time for students to check comprehension, as questions, clarify vocabulary and move toward deeper understanding of the text.

**POST Stage** – Students' understanding of the text is reinforced through expanding on the text or personalizing the topic using other language skill areas (speaking or writing).

- Requires students to be creative and to expand on the text or personalize the topic using other skills **in a learner-centered way.**
- Allows students to reinforce the new vocabulary words/language structures using other skills **in a learner-centered way.**

**EIF SPEAKING LESSON FRAMEWORK**  
**Encounter, Internalize, Fluency**

**ASSESSMENT**



**Inductive Encounter—student involvement**

**I—multiple practices**

**F—SWBAT is assessed**

**Maximize opportunities for Ss contact with the language**

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

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

**INTERNALIZE** → **FLUENCY**

**ACCURACY**      **CONTROLLED**      **HANDS ON**

Recognition of vocab. Structure intro.

Production practice activities with great attention to error correction (overt).

Production by repetition.

Activities move from limited to multiple choices—1-4.

T-Ss to S-S

T- guided and directed using deductive or inductive approach



**1**



**2**



**3**



**4**

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

**FLUENCY**

**FLUENCY**

Some mastery of vocab and structures. Error correction is delayed and indirect.

Speaking 7 - 1

**FREE**

Interactive, open-ended communication. Personalized, creative use of language.

**HANDS OFF**

Little to no control or error correction. Teacher observes and assesses SWBAT

# EIF INTERNALIZE (PRACTICE) Continued



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- Recognition drills: E-stage transitions to I-stage (meaning before form/listening before speaking)  
*ALM Drills such as*
- Structure Repetition drills (repeat after teacher)
- Simple substitution drills (mechanical) (T supplies vocab and Ss plug into structure)
- Dialogue—repetition
- Matching structures, vocabulary

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

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

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

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

# THE EIF PICTURE

## Encounter

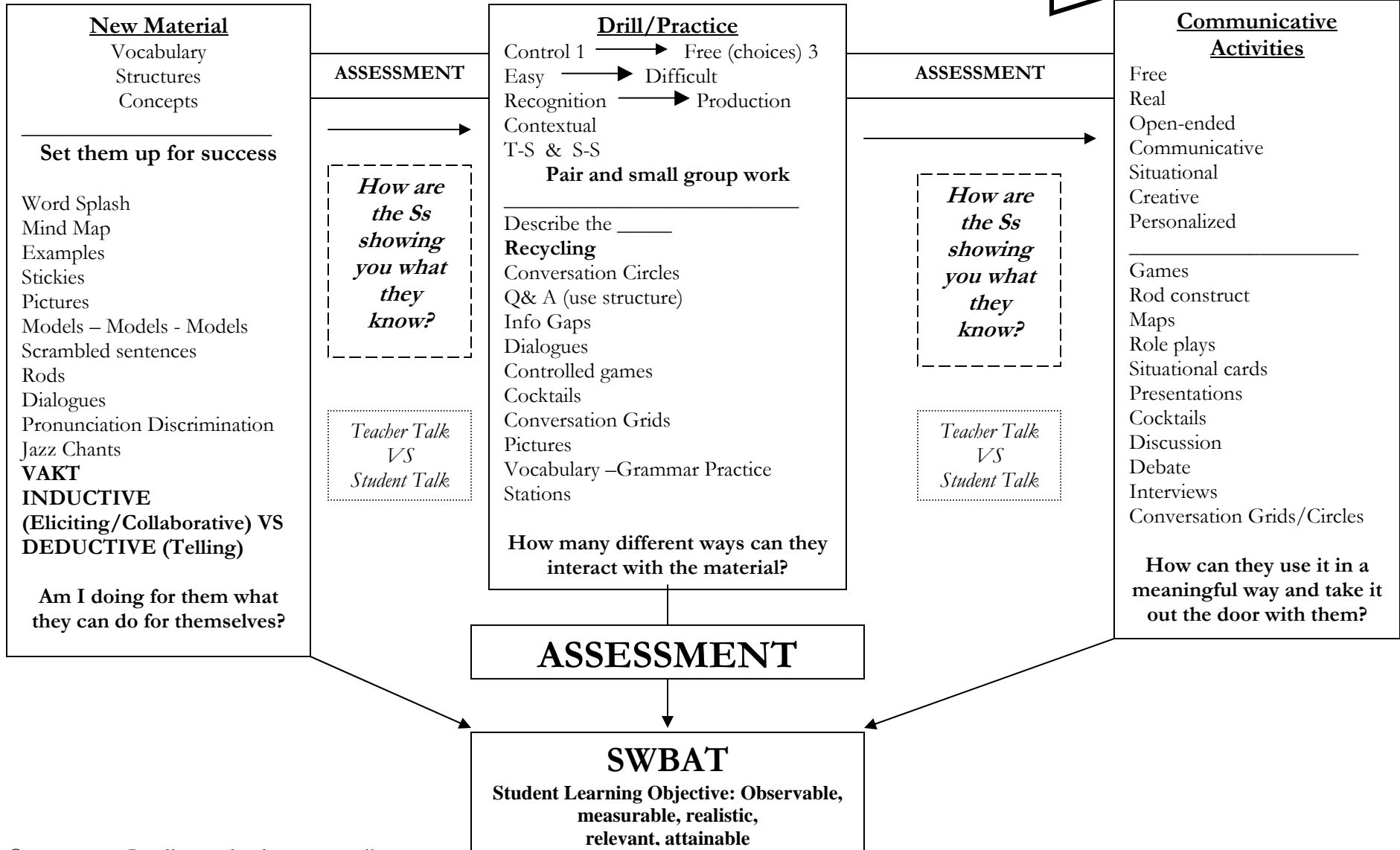
## Internalize/Practice

## Fluency

ACCURACY

1 Controlled 2 → 3 → 4 Free

FLUENCY



## Kinds of Activities

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

## Recognition Drills

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

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

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

## ALM Drills

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

## Plug-in Dialog

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

A: Where are you going?

B: I’m going to ....(place)...

A: What are you going to do there?

B: I’m going to ....(action)....

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

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

## Controlled Games

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

## Lesson Controlled Games &

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

## Open-ended Games

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

## Cocktails or Mingle Activities

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

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

## Conversation Grid Example

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

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



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

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

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

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

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

### Grammar Focus

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

If ads are paper-based, then use: **from** an ad **in** a newspaper, magazine, or flier.

If ads are electronic, then use: **from** an ad **on** the radio, TV, or internet

### Fluency Stage Conversation Grid

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

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

### Find Someone Who

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

## Situation Cards

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

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

### Example #1.

I lost my wallet.

### Example # 2

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

## Dialog & Role Plays

---

**Hi, James.**

Hi, Reader.

**How's it going today?**

Not bad, how about you?

**Fine. Listen.**

Yes?

**I was wondering if you could talk a little bit about dialogues and role plays.**

Sure...

---

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

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

## Dialogs

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

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

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

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

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

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

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

### Low Level Learners:

Set Scene  
Focus on meaning (vocab, etc)  
T reads whole dialog  
T elicits understanding & helps  
T reads line by line and Ss repeat  
T reads Person A; Ss Person B  
  
T reads Person B; Ss Person A  
½ Ss Person A; ½ Ss Person B  
Pair Practice  
  
Practice in front of class

### Higher Level Learners:

Set Scene  
Focus on meaning (vocab, etc)  
Ss read whole dialog  
T elicits understanding & helps  
Ss read line by line; T assess  
If necessary, whole class reads through  
Pair practice  
Practice in front of group  
Focus on how to  
change/alter/modify

### **Some variations to try:**

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

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

## **Role Plays**

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

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

**Assess:** How do we assess how well they did? Are we assessing the fluidity? Fluency? Accuracy?

**Create Opportunities:** How many times are we going to have them role play? Do they “practice” in small groups before doing it *solo*?

**Teach:** What language or help do we need to provide them with in order for them to be successful?

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

High phrases, Support	↑   ↓	Lower Level	→	Partial Dialogue, substitute key vocabulary, grammar
		Intermediate Level	→	Key vocabulary, grammar, idioms
Low Support		Higher Level	→	Situation, key vocabulary, idioms

### ***Some variations to try:***

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

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

---

***Wow, it looks like these two techniques can be really useful.***

*They sure are!*

***But I also get the feeling that there's a lot to consider when deciding what to do.***

*There is, but it becomes easier with practice.*

***Well, thanks for the tips.***

*No problem.*

***See you in class?***

*I'll be there!*

---

## **Task Completions**

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

## **Discussions & Debates**

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

***“OK, today we have been learning about rules. Now, discuss.”***

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

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

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

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

## Speaking Guidelines

**Definition:** Speaking is communicating information through the spoken word.

### What speaking involves:

\*knowing and using the following in order to convey intended meaning:

- appropriate vocabulary and expressions
- correct pronunciation
- correct word order
- body language, tone, and facial expressions
- appropriate register (degree of politeness)

\*the ability to check understanding and use repair strategies when necessary

\*an awareness of who the “listener” is

### A good speaking lesson:

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

### Typical *encounter* activities:

Beginners: describing a picture or pictures; using the people and things in the classroom; learning a dialogue; watch and follow a model; elicitation from students of vocabulary they already know; Jazz chants

Intermediate/advanced: adapted versions of activities for beginners; a word map

### Typical *internalize/fluency* activities:

All levels: pair conversations; games; information gaps; opinion gaps (values clarification activities); logic gaps; mixers (“cocktail party”); role plays; discussions

### Recommended resources:

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

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

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

# Techniques for Speaking Lessons

## Conveying information/language to learners:

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

## Providing opportunities for learners to practice and internalize language:

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

## Creating real use opportunities for learners:

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

## Ways to group learners

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

## Working with Content

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

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

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

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

## Allowing Students to Encounter and Clarify Content

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

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

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

## Allowing Students to Work on Accuracy

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



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

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

## **Helping Students with Effectiveness and Ease (Fluency)**

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

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

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

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

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

## Language Learning

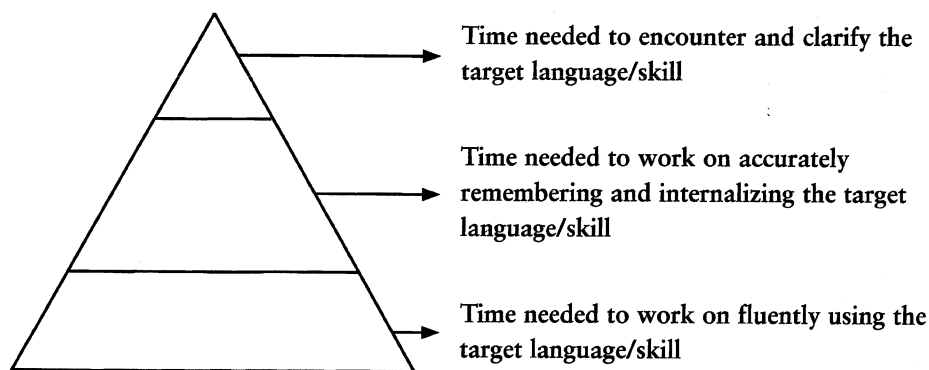
The principles used in the juggling lesson can be applied to language learning as well. Teachers can **assess** student learning only when they see students use their knowledge to accomplish communicative tasks. Just as the ability to describe juggling does not mean one can juggle, a student that can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

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

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

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

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



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

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

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

## Thoughts to Consider

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

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

– Lev Vygotsky

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

– Plutarch

*"Complexity creates confusion, simplicity focus."*

– Edward de Bono

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

– Winston Churchill

## Lesson Developer Check-list

*Please complete the questions on the back as well.*

Lesson Title: \_\_\_\_\_ Date: \_\_\_\_\_  
Lesson Developer: \_\_\_\_\_ Assessing Peer: \_\_\_\_\_

### **Section 1: SLO:**

- Is the TL age/level appropriate and relevant to the Ss?
- SLO includes the language component and a measurable activity to assess Ss' success.

### **Section 2: Beginning (Encounter: first 10-20 min.)**

- Begins with a warm-up and/or initial assessment activity.
- Rapport is established, motivation and interest is engaged
- Activates Ss schema and/or elicits prior knowledge.
- Target language (TL) is introduced early in the lesson.
- Checks student understanding of TL through pictures, questions and other strategies.

### **Section 3: Practice Time (Internalize)**

- Includes several interesting and varied chances to practice the TL.
- Includes some T-Ss interaction and some S-S interaction.
- Students are supported in their practice (i.e. scaffolding, support language, chunking, and/or error-correction feedback is provided for all activities.)
- Materials engage Ss and help in Ss internalization
- Includes assessment of students' learning of the TL often during the lesson.
- Students' opinions are elicited

### **Section 4: Final Activity (Fluency)**

- Students are given a chance to prove their mastery of the TL.
- Activity is meaningful and authentic.
- Activity has students interacting with each other.

### **Section 5: Learning Styles**

- Lesson appeals to kinesthetic learners.
- Lesson appeals to auditory learners.
- Lesson appeals to tactile learners.
- Lesson appeals to visual learners.
- Lesson mixes some of the four skills: reading, writing, speaking, listening (circle which are used.)

**Section 6: General**

- Lesson accommodates a variety of strategies (rephrasing, body language, opportunities for peers learning, etc...)
- Recommended classroom-talk is level-appropriate.
- Instructions are easy to follow (should be short and accurate.)

**Section 7: Tomlinson’s Features of Good Materials**

To what extent do the materials in this lesson provide for and/or take into consideration the following aspects (check all that apply):

- 1.  Materials should achieve impact
- 2.  Materials should help learners to feel at ease
- 3.  Materials should help learners develop confidence
- 4.  What is being taught should be perceived as relevant and useful
- 5.  Materials should facilitate learner self-investment and discovery
- 6.  Learners must be ready to acquire the points being taught
- 7.  Materials should expose the learners to language in authentic use
- 8.  Learner’s attention should be drawn to the linguistic features of the input
- 9.  Materials should provided opportunities to use the TL for communicative purposes
- 10.  Materials should take into account that the positive effects of instruction are usually delayed
- 11.  Materials should take into account that learners have different learning styles
- 12.  Materials should take into account that learners differ in affective attitude
- 13.  Materials should permit a silent period at the beginning of instruction
- 14.  Materials should maximize learning potential
- 15.  Materials should not rely too much on controlled practice
- 16.  Materials should provide opportunities for outcome feedback

1. Do you think the Ss will achieve the SLO? Why or why not?

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2. What questions/concerns do you still have about the lesson and how it will be taught?  
Be specific.

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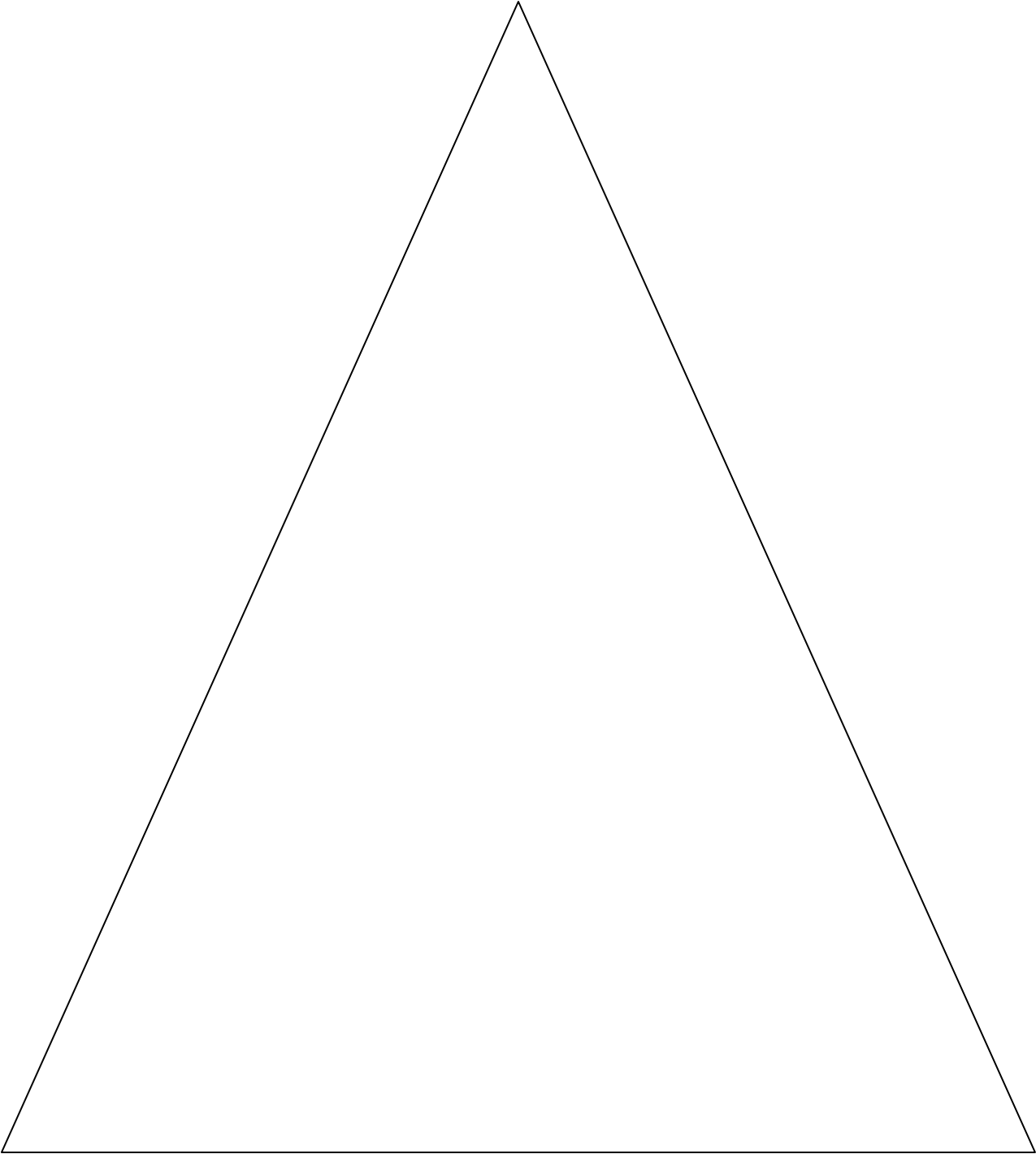
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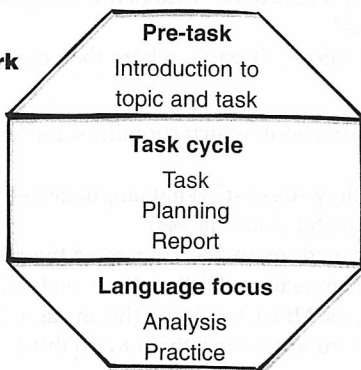
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**Use this for notes:**



# Components of the Task Cycle

**The TBL framework**



Look at the three components of the task cycle. During which component(s)

- will students be communicating in a private setting/a more public setting? How might this affect the kind of language they use?
- might students find a dictionary most useful?
- will you, the teacher, be most active?
- is teacher correction most likely to be effective/least likely to be effective?

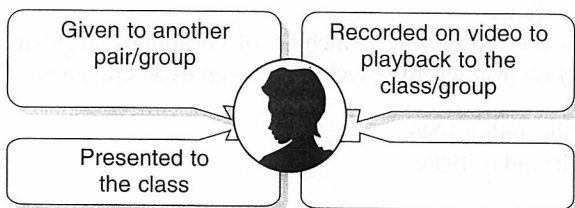
## Task cycle

Task	Planning	Report
<p>Students do the task, in pairs or small groups.</p> <p>Teacher monitors and encourages; stops the task when most pairs have finished; comments briefly on content.</p>	<p>Students prepare to report to the whole class (orally or in writing) how they did the task, what they decided or discovered.</p> <p>Teacher acts as linguistic adviser, giving feedback; helping students to correct, rephrase, rehearse and/or draft a written report.</p>	<p>Teacher selects some groups to present their reports of the task to the class, orally or in writing.</p> <p>Teacher acts as chairperson, linking the contributions, summing up.</p> <p>Teacher gives feedback on content and form, if wished.</p>

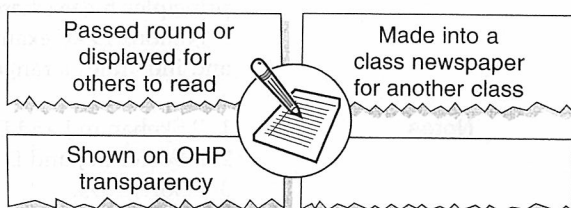
The task cycle may be based on a reading text or listening text. It may be followed by students hearing a recording of others doing the same task. These both give additional and related exposure.

### Audiences for reports (Add your ideas for others.)

Oral presentations may be:



Written presentations may be:



### Tasks with written outcomes

- In Focus 2, two tasks have written outcomes – 6 and 9. Choose one, and discuss briefly how you might use the TBL framework (pre-task and task cycle) to plan your lesson.  
Which component in the task cycle might need to be longer, or be divided into two stages?
- Look for tasks in Appendix A that would naturally lead into written presentations. Select three and discuss who the audience(s) could possibly be.

# 4

## The TBL framework: the task cycle

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### 4.1 The task stage

4.1.1 The teacher as monitor

### 4.2 After the task

4.2.1 Why tasks are not enough

4.2.2 Creating a need for accuracy

### 4.3 The planning stage

4.3.1 Setting up the planning stage

4.3.2 The teacher as language adviser

### 4.4 The report stage

4.4.1 The teacher as chairperson

### 4.5 Writing in the task cycle

4.5.1 Meeting learners' needs

4.5.2 Planning what to write

4.5.3 Doing a written task

4.5.4 Writing for a wider audience

### 4.6 ESL and one-to-one: task cycle adaptations

### 4.7 Summary

#### Reflection/Further reading/Notes

This chapter covers the second phase in the task-based learning framework – the task cycle. It describes in detail the three components of the task cycle, task, planning and report, and examines the role of the teacher in each. It emphasises the importance of writing in the learning process and shows how the stages of the task cycle can be adapted to different teaching situations.

### 4.1 The task stage

In Chapter 1, we considered various reasons why many learners left school or college without learning how to communicate in the target language. We emphasised that both exposure to and use of the target language are vital to its acquisition. We saw that output, i.e. use of language, is likely to help stimulate intake, i.e. acquisition of new forms. We saw in 1.3.3, that learners' confidence grows when they realise they can do something without the teacher's direct support. The task stage is therefore a vital opportunity for all learners to use whatever language they can muster, working simultaneously, in pairs or small groups, to achieve the goals of the task (see 2.1.2).

#### 4.1.1 The teacher as monitor

If you are not used to TBL, the hardest thing to do at first is to stop teaching during the task stage and just monitor. You need to have the self-control and



courage to stand back and let the learners get on with the task on their own. Resist the temptation to go round and help (or should we say interfere?), for example, by correcting pronunciation or suggesting better ways of doing the task. Observe and encourage from a slight distance. If the mother tongue crops up in one group too often, quietly go over and suggest an English rendering. If one pair is hopelessly stuck, help them out, but then withdraw again.

Try not to stand too close to groups. If you do, they will tend to ask you for words they don't know, rather than trying to think of another way of expressing their meaning themselves. We must ask ourselves if providing information now helps them learn to communicate on their own. There are other times later in the task cycle when correction and language support are more valuable, and more likely to be remembered.

After working hard to set the scene in the introduction phase, the teacher's monitoring role during the task stage is less active, and should now be:

- to make sure that all pairs or groups are doing the right task and are clear about the objectives;
- to encourage all students to take part, no matter how weak their language is;
- to be forgiving about errors of form (remember how positively parents react to their young children's attempts to use new words and phrases);
- to interrupt and help out only if there is a major communication breakdown;
- to notice which students seem to do more talking and controlling, and if anyone seems to be left out (next time you might change these groupings, or give specific roles within groups to even out the interaction);
- to notice if and when any pairs or groups switch to mother tongue, and, later perhaps, to find out why;
- to act as time keeper.

Timing is important. Tasks can take from one minute to ten or more, depending on the type of task and its complexity. Set a time limit that is too short rather than too long – it is easier to extend it than to stop students before the limit is up. It is better to stop before anyone gets bored, even if some pairs have not finished. Give a one-minute warning before the end of the task.

Immediately after the task, it is a good idea to take up briefly one or two points of interest you heard while monitoring, and to comment positively on the way students have done the task. It is vital not to comment in detail or to summarise their outcomes or findings, because those will constitute the content and aim of the next two components, planning and report, which learners will also do for themselves.

## **4.2 After the task**

After your brief comments on how the task went, the lesson will probably proceed smoothly into the planning and report stages, where students prepare to tell the class about their findings. These components are the focus of 4.3 and 4.4 below. But first, we should consider why there is a need for the task to be followed up in this way.

### **4.2.1 Why tasks are not enough**

The task component, as we have seen, helps students to develop fluency in the target language and strategies for communication. To achieve the goals of the task, their main focus is on getting their meaning across, rather than on the form

of the language itself. So there could be problems such as those listed below, if tasks are the sole means of language development.

- Some learners revert to mother tongue when things get difficult or if the group feels impatient.
- Some individuals develop excellent communication strategies, e.g. miming and using gestures, but get by using just odd words and phrases and let others supply the more challenging language they need.
- Some learners tend to get caught up in trying to find the right word, and don't worry over much about how it fits into the discourse.
- There is naturally more concern for use of lexis and lexical chunks than for grammar and grammatical accuracy.

Through tasks, students may well become better communicators and learn new words and phrases from each other, but how far does the task situation stretch their language development and help with internalisation of grammar? In psycholinguistic terms, how far does this type of 'output' help 'intake'? To avoid the risk of learners achieving fluency at the expense of accuracy and to spur on language development, another stage is needed after the task itself. This is supplied by the report stage, where learners naturally strive for accuracy and fluency together and weaker students can get additional support.

#### 4.2.2 Creating a need for accuracy

After completing the task in small groups, there is usually a natural curiosity among students to discover how others achieved the same objectives. The report stage is when groups report briefly in spoken or written form to the whole class on some aspect of their task, such as who won the game, how their group solved the problem, or two or three things they found out from each other. In doing this, students find themselves in a situation where they will be talking or writing for a more public audience.

In Chapter 2, we considered the differences between spontaneous and planned language, and saw that the language used in public is normally planned, final and permanent. For this public stage, students will naturally want to use their best language and avoid making mistakes that others might notice. They will feel the need to organise clearly what they want to say, use appropriate language and check that it is correct. They may try to find new wordings to express their meaning more exactly. They will be working towards a polished final draft which will normally be:

- presented orally, while the class takes notes of relevant points; or
- written down and displayed or circulated for others to read;

or, on occasions, it may be:

- recorded on audio cassette to be played back later; or
- recorded on video to be shown later.

The more public and permanent the presentation, the longer students will want for the planning stage. It is already quite daunting to stand up and speak in front of the class, but students preparing to be recorded will want far longer to perfect their work than groups who are not. If they are writing a letter for an outside audience, say for publication in a newspaper, they will happily do several drafts to make it good enough.

The report stage, then, gives students a natural stimulus to upgrade and improve their language. It presents a very real linguistic challenge – to communicate clearly and in accurate language appropriate to the circumstances.

Students cannot get by just tacking words and phrases together in an improvised fashion, as they could when they were speaking in real time. In planning their report, they have time to create anew, experiment with language and compose with the support of their group, teacher, dictionaries and grammar books. And it is this process that is likely to drive their language development forward and give them new insights into language use.

If students know at the beginning of the task cycle that they will be called upon to present their findings at the report stage, they are also more likely to think harder about their use of language during the task. They may also attempt to use more complex language, and try to be more accurate.<sup>1</sup>

### 4.3 The planning stage

This section deals with the planning stage, which comes after the task and before the report, forming the central part of the task cycle.

It describes how to help learners plan their reports effectively and maximise their learning opportunities. It takes us back to the classroom situation we reached in 4.1.1 where most students have just completed the task, and you have commented on one or two interesting things you heard while walking round, observing from a distance.

#### 4.3.1 Setting up the planning stage

After you have stopped the task, what you need to do is:

- 1 Explain, if you haven't already, that you will want someone from each pair or group to report their findings to the class. If you tell students this before they start the task, it may motivate them to take it more seriously.
- 2 Be very clear about the purpose of the report (see table opposite), i.e. what kind of information students are going to look or listen for in each other's reports and what they will then do with the information.
- 3 If the report is for an outside audience, explain who it's for and what students can hope to achieve through their writing.
- 4 Be clear about what form the report will take. Explain what facilities students can use (e.g. oral presentation with/without OHP, with written notes or a full script, or in written form for display).
- 5 Make sure students know what resources they have at their disposal – dictionaries, grammar books, other resource books. And, of course, you will be on hand to help, too. With types of task that lead into writing, you could assemble a wall display of previous students' work – sample written reports on similar topics – to give your students a clear idea of what they are aiming at.
- 6 Tell students how long their presentation should be. If it is an oral one, set a short time limit (a fairly fluent learner can say or read a hundred words in half a minute). With a written report, suggest the number of words, lines or paragraphs. Be very specific about what they should include.
- 7 Set them a time limit. Tell them you'll come round to help.
- 8 If you have observed that it is the same students who tend to do all the work, give specific roles to students within the pairs or groups. For example, ask the habitual non-participator to be the writer and the active student to be the 'dictionary person' (see also 3.3.1).

## Purposes for reports

These often depend on the type of task (see Appendix A).

Here are some examples.

<p style="text-align: center;"><b>Listing</b></p> <p>Students can:</p> <ul style="list-style-type: none"> <li>• hear/read other pairs' lists and consolidate their own to see how many items they get altogether;</li> <li>• vote on the most comprehensive list.</li> </ul>	<p style="text-align: center;"><b>Comparing</b></p> <p>Students can:</p> <ul style="list-style-type: none"> <li>• see how many have done the task the same way, or have things in common with the presenter;</li> <li>• find out how many agree/disagree with the content of the report and why.</li> </ul>	<p style="text-align: center;"><b>Experience sharing</b></p> <p>Students can:</p> <ul style="list-style-type: none"> <li>• note points of interest and compare them later;</li> <li>• write questions to ask speakers;</li> <li>• set quiz questions as a memory challenge;</li> <li>• keep a record of main points or themes mentioned for a review or classification later;</li> <li>• select one experience to summarise or react to in writing.</li> </ul>	<p style="text-align: center;"><b>Creative</b></p> <p>Students can:</p> <ul style="list-style-type: none"> <li>• say what they most enjoyed in the other groups' work;</li> <li>• write a review of another group's product for them to read.</li> </ul>
<p style="text-align: center;"><b>Ordering, sorting</b></p> <p>Students can:</p> <ul style="list-style-type: none"> <li>• publicly justify their priorities to persuade each other.</li> </ul>	<p style="text-align: center;"><b>Problem solving</b></p> <p>Students can:</p> <ul style="list-style-type: none"> <li>• compare (and list) strategies for solving the problem;</li> <li>• justify/evaluate solutions;</li> <li>• vote on the best/cheapest solution;</li> <li>• recommend one solution.</li> </ul>		

#### 4.3.2 The teacher as language adviser

During the planning stage, the teacher's main role is that of language adviser, helping students shape their meanings and express more exactly what they want to say. Here are some guidelines which apply to the planning of both oral and written presentations.

- Go round quickly at the beginning to check all students know what they are supposed to be doing, and why. If you have a large class and cannot help all groups in one planning session, decide which ones you will concentrate on, and make a mental note to help others next time.
- Unless one group is doing nothing, it is a good general rule to wait until you are asked before you offer help. Then you know you are responding to the learners' needs rather than your own interpretation of them. It is always worth bearing in mind that learners will learn best if they work

things out for themselves, rather than simply being told. The planning stage is a good opportunity to encourage learner independence.

- Comment on good points and creative use of language.
- If you are asked for advice, suggest positive ways learners could improve their work at a general level, e.g. *That's good. You might like to add a sentence signalling what you are going to talk/write about in this section – it may help the listener/reader to follow your ideas better.*
- If learners ask to be corrected, point out errors selectively – most important are those which obscure the meaning. Ask them to explain what they mean, and explore various options together; then finally suggest alternative wordings. Other errors you may want to point out are obvious ones that you feel other students may notice (and possibly comment on, though this is very rare) at the report stage.
- For other errors of form, try to get learners to correct themselves (you could just put a dot under a wrong preposition or verb ending). Don't be too pedantic and jump on strange wordings. It's more important to encourage experimentation than to penalise it.
- Make sure learners know how to use dictionaries for encoding, i.e. not just to check spellings and find words and meanings, but to look closely at the examples of how to use the new word, notice the verbs or nouns it collocates with and the grammar it goes with. This will help them write better themselves. Monolingual dictionaries may help most here. The Longman Activator and the Collins Cobuild dictionaries, for example, have been especially designed to help students use new words. You may need to devote some lessons to dictionary training.
- Encourage students to help each other, and to 'edit' drafts of each other's work, or to listen to each other rehearsing.
- Make sure they know who is to be the spokesperson or final-draft writer for the group well before the end of planning time.
- Remind them occasionally how much time they have left. If, at your original time limit, most students are still working well and fruitfully, you could consider postponing the report stage until the beginning of the next lesson. The advantage of this is that they may continue thinking about it and rehearsing it mentally until then. Such mental practice is, in fact, one of the strategies that successful learners use.

Stop the planning stage once most pairs or groups have more or less finished, then get students ready to make their presentations. This is the report stage.

#### **4.4 The report stage**

This section deals with the report stage– the natural conclusion of the task cycle. In itself it probably presents slightly less of a learning opportunity than the planning stage. But without the incentive of the report, the learning process of planning, drafting and rehearsing would not happen.

Depending on the level of the class and type of task, a report might last as little as 20–30 seconds or up to two minutes. So if you have twenty students in your class, producing one report per pair, you can calculate the time you will need. It will probably not be feasible or advisable to let every pair report in full.

Their reports will not resemble native-speaker language; there are bound to be strange wordings and grammatical errors. What is of vital importance is to

acknowledge that students are offering them as the best they can achieve at that moment, given the linguistic resources and time available.

Always be encouraging. It is extremely important not to devalue their achievements, for example by commenting or even thinking negatively (this may well show on your face and in your body language). Instead, focus on all the things they are getting right! Notice and comment on the areas in which they are showing improvement. Above all, take what they say and write seriously; respond and react to it. Positive reactions will increase their motivation, their self-esteem, and spur them on to greater efforts next time.

#### 4.4.1 The teacher as chairperson

During the report stage, the main role of the teacher is that of chairperson, to introduce the presentations, to set a purpose for listening, to nominate who speaks next and to sum up at the end. Some guidelines follow, the basic principles of which apply to handling all types of presentations.

##### *Oral presentations*

- Make sure there is a clear purpose for listening (see page 57) and that everyone knows what it is and what they will do with the information after the report. Some specific examples follow.

*Example 1: You've all found out how many girls/women and boys/men your partner's family has. You are now going to tell the class. Everyone should listen to each report and write down the numbers for each family. We can then add up the totals to do a class survey.*

*Example 2: You are now going to tell the class the story you've planned. Everyone should listen and at the end of each story I'll give you a minute to write the thing about it you remember best.*

- Make a mental note of points that will be useful for your summing up while listening to the presentations. If you are expected to give language feedback, note down good expressions as well as phrases or patterns that need clarifying or correction. Do not interrupt or correct during the presentations; this could be discouraging.
- Keep an eye on the time. If you have a large class you could ask some groups to report this time, and others after the next task (without, of course, telling them at the planning stage which groups you will be selecting).
- Stop the report stage early if it becomes repetitive. But first ask the pairs who have not reported if they have anything different or special to add.
- Allow time for a summing up at the end.

##### *Written presentations*

Handling these differs only in the initial organisation. You will need to make decisions on the following before starting the report stage:

- Will you want students to remain seated while they read each other's work? If so, you will need to work out an efficient way of passing their writing round the class.
- Can students get up and display their writing on the wall, then walk round and read each other's?

- Do you want to keep the writing anonymous for any reason? If so, ensure each group/pair adds a number or letter code to their work. The readers can note these down for the pieces they have read and you can refer to specific pieces by their code.
- Even if the writing has been done for an audience outside the class, e.g. for another class (see 4.5.4 below), students should still have a chance to read what others have written. It is useful exposure and they could learn a lot.
- Purposes should initially focus on content, but could well have a linguistic focus too. Specific examples of purposes for reading written presentations follow.

Example 3: *Read at least ten of the descriptions of teachers. Take down the numbers/names of the ones you read. For each, note whether the description gives a positive or a negative image of that person.*

Example 4: *Make a list of the similarities you find while reading about other people's experiences of school. Write down the name/number of the piece that you think is most memorable, and be ready to say why.*

As your students read, you could join in with them, and make notes to use in your summing up.

#### *Audio and video presentations*

Here you will also have organisational decisions to take on the following:

- Will you record all the reports, or just a few each time? And will the recording be during the oral presentation, or will students record it in their groups to play back to the class?
- Could you get students to make the recording in their own time and bring it to class?
- Do you want to play back every recording, or just some?
- Will the whole class hear/watch or just the people who recorded? (Some people are very self-conscious about being watched on video.)
- What purpose will you set for listening/viewing? Students often pick on errors rather than good points during these presentations. Giving guidelines for their feedback, e.g. *Write down two or three good points/useful phrases you hear. Suggest one way to improve it*, will help to ensure they have other, positive, reasons for viewing and listening.<sup>2</sup>

#### *Summing up and giving feedback*

When summing up after all types of presentations, it is important (and natural) to react first to the content of the reports.

Example 1: *OK, so let's see. Are there more men than women in all our families put together? How close are the numbers – nearly equal? Who was the person with eight sisters and no brothers? Who had the most men/women in their family?*

Example 2: *What interesting stories! Some were quite strange, especially yours, (Pedro)! Which story did you like best? Let's see which things some of you remembered about that one.*

The question of language feedback in the report stage is controversial. In some classes, students will expect feedback on the quality of the language they have

used, even though you will have commented on it at the planning stage. Even if you believe that students actually learn very little from this, to frustrate this expectation may lead to a feeling of demotivation. Some people argue that while correction is unlikely to produce short-term benefits, it may well have a beneficial destabilising effect on a learner's fossilised system, and help keep other learners' minds open to alternative ways of expressing themselves.<sup>3</sup> But public correction needs to be handled very carefully because it could also seriously undermine learners' confidence.

Make sure you give feedback tactfully and positively. Give examples of good expressions you have heard, or ones students have used for the first time, and mention other good points. When correcting (anonymously if possible) you may like to say or write the phrase but leave a gap where the mistake occurred. Ask students to suggest suitable ways of completing the phrase.

With written reports, you may want to postpone detailed language feedback until after you have had a closer look at students' work. When you do this, make sure you also tick some good bits, as well as advising on weak areas.

With audio and video presentations, it is important to find out what students think they have learnt and how they think they have benefited (or otherwise) from being recorded. Occasionally, with some classes, you could ask them to react privately by writing a note to you as an informal evaluation.

End the report phase on a positive note. It is important to acknowledge the effort students put into the presentations, as well as showing a keen interest in what they have said or written.

## 4.5 Writing in the task cycle

This section examines how writing helps learners, and begins by looking in greater depth at the processes involved in planning or drafting a piece of writing.

### 4.5.1 Meeting learners' needs

In real life, only a small proportion of the population do anything more than write personal letters and fill out forms, even in their first language. Most students need to write a foreign language only for examination purposes producing, for instance, essays, letters and summaries. A few need to write as part of their jobs, and those going on to further education in the target language will obviously need practice in academic writing. It's worth finding out what your students need or want to be able to write, then you can tailor some of their tasks and subsequent writing to suit their needs.

Some learners, especially those not taking written examinations, may benefit more from additional exposure and language-focused tasks. Remember that many people learn a language well without ever having written anything.

However, language students need to write for other reasons. It is well known that writing is in itself a learning process. It often helps people to clarify ideas and to create new ones. (I've learnt a lot through writing this book.) For learners this process challenges their current language system. Composing in the target language often demands a 'restructuring' of language form; it forces learners to examine aspects of their current grammatical knowledge and adapt and exploit it so that it will carry the meanings they wish to express.

In a task-based approach, writing constitutes a natural part of the cycle. Several kinds of writing are involved. Sometimes it is used for private notes, to help students remember what was said or read; sometimes for drafting and creating often in collaboration with others; sometimes for public consumption at a report stage.



## A FRAMEWORK FOR TASK-BASED LEARNING

### 4.5.2 Planning what to write

Below are a number of stages most people go through when writing something important or difficult. They may not occur exactly in this order:

- think what to say / what not to say;
- discuss with someone how to approach the task;
- jot down some notes and ideas;
- write it out roughly to get more ideas;
- explain to someone what you've got to write;
- read the original item / reflect on the circumstances that led you to write;
- show someone your near-final draft and ask for comments;
- prune it back and tidy it up;
- think about layout and format – typed or word processed?;
- evaluate the feedback you've had and decide what to change;
- write a final draft;
- read it though to check for omissions and spellings.

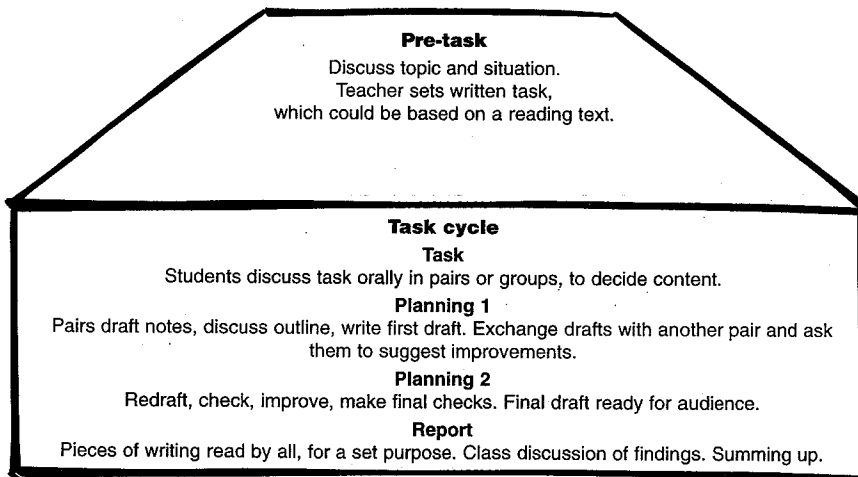
Even if you only go through half of these steps, it is still clear that writing is a lengthy process. It is not always easy to express in writing what we mean. But as we have seen, the process can promote learning and thus it is worth learners spending time on it. One interesting consideration is that only four of the stages above actually involve writing (as opposed to thinking, talking, etc. about it).

These stages (once ordered for teaching purposes) can also help with drafting a piece of writing in the classroom. Many of them are likely to happen naturally in the task-based cycle if the purpose of the writing and the audience are made clear.

### 4.5.3 Doing a written task

In some cases the end product of the task cycle must be a polished written document. It could take the form of a letter, a story ending or a list of recommendations, depending on the agreed outcome of the task. This end product will first be introduced orally or through reading in the pre-task phase, then discussed as an integral part of the task stage, drafted collaboratively at the planning stage and finalised for the report stage.

If the writing is to be read by most of the class at the report stage, it counts as a public document and must therefore be well written. The planning stage for a written report may well be longer than that needed for an oral presentation, and the pre-task phase and task cycle may look like this:



A similar amount of preparation, plus some rehearsal time, will be required if students are making a video recording.

#### 4.5.4 Writing for a wider audience

In real life, we only write in order to communicate something to someone. Foreign language writing is often done for display, so that it can be graded rather than for any real communicative purpose. In the task above, the audience was the rest of the class.

To make a change, to give students a real sense of purpose and to raise motivation, it is sometimes possible to think of other audiences that might benefit by reading something your students have written. Could your class actually 'publish' something for other classes to read or listen to, or even for wider distribution outside school, possibly by email?

With computers and word-processing packages available in many schools and colleges, it is now easy to produce very professional-looking work.

Here are some projects that have been carried out successfully by teachers I know in different countries. Obviously not all would be suitable for your own teaching environment. In some cases parents took a great pride in these 'publications' even though they did not understand the target language.

There are some more ideas in Appendix A (see Type 6: Creative tasks).

#### What students wrote:

- a guide book to the village/town;
- brochures about local activities/amenities/sports/walks, etc.;
- a brief history of the school/village (from interviews with older residents);
- a class/school/college newspaper/magazine;
- letters and recordings;
- surveys on school/local attitudes;
- a diary of a holiday course.

#### Who for:

- } tourists, visitors
- } visitors, parents
- } other classes or students in another school, sometimes overseas
- } parents, friends at home

#### 4.6 ESL and one-to-one: task cycle adaptations

We have already seen how the type of task can influence the nature of the cycle. Writing tasks and reports being recorded need longer planning stages, for example. The task cycle will also vary depending on the teaching situation where it is used. In 3.1.3 we saw how the reporting stage could be omitted at first with beginners. This section gives other examples of such adaptations.

If you are teaching English in Britain, Australia, the USA or any second language situation – your learners will probably have many opportunities for informal, private talk outside lessons, which is similar to doing tasks in them. They may already be quite confident speaking English in small group settings. What they will need is more emphasis and time on the planning and reporting stages, to help them see where and how their English can be improved. If they are really quite confident, set higher standards. Get them to take turns to record their reports to play back to the class – anything that will raise the linguistic challenge.

In one-to-one lessons, there is no class to act as audience for a 'public' report. So how can you stimulate a natural need for accuracy?

One way is to ask students to prepare their report which they then record on audio cassette for homework. They bring it to the next session, and play it to you. Listen right through the first time, and give a positive overall appraisal, then play

it through again, to give detailed feedback. Comment on the good bits, and select one or two areas for improvement each time. After this, they can erase and re-record it in their own time if they wish.

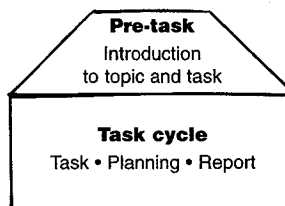
Students then keep the cassette with all their reports on. At the end of term, they can select the two or three best ones for you to listen to again.

Another way is to have one session a week where all one-to-one students meet and report to each other about something they've discussed in their lessons. Or they could play each other the recordings they have made.

Occasionally you could ask students to record themselves giving mini-presentations on video, with an audience in mind. This makes them work really hard and become aware of language areas they need to improve.

#### 4.7 Summary

In this chapter, we have described the complete second phase of the task-based framework. So altogether we have covered:



In moving from one component to the next, we are placing different linguistic demands on students, but they are demands which reflect natural language use.

In the task stage students gain fluency and confidence in themselves as communicators. But because it is a 'private' situation, where meaning is paramount, and communication is real-time, there is often little concern for grammatical accuracy.

The planning stage gives learners the time and support they need to prepare for the linguistic challenge of going public. Composing with the support of their group and the teacher, they have time to experiment with language and check on grammar. This is the process that drives their language development forward.

The report stage gives students a natural stimulus to upgrade and improve their language. It encourages them to think about form as well as meaning; accuracy as well as fluency and to use their prestige version of the target language. It allows other students to hear or read what they have done, which provides useful exposure.

We saw how the teacher's role changes with each stage of the cycle. By monitoring the task, teachers encourage learners to work independently to achieve the set goals. By giving language support at the planning stage, teachers help learners organise their conclusions into a form suitable for presentation in public. And by chairing the reports, teachers facilitate public use of language.

We then examined the importance of writing in language learning and showed how different kinds are practised naturally at different stages of the task cycle. We suggested that written tasks needed a longer planning stage and put forward a strategy for encouraging learners to write for a wider audience.

Finally, we looked at ways of adapting the task cycle to different teaching situations.

However, the task framework is not yet complete. In order to fulfil all the optimum conditions for learning, the element of language-focused instruction is still

lacking and we will deal with this in Chapter 7. In the next two chapters, however, we will analyse tasks and the materials they can be based on in more detail.

### Reflection

- 1 How far, and in what ways, do the pre-task phase and task cycle now fulfil the four optimum conditions for language learning as outlined in Chapter 1? You might like to complete this table, marking each on a scale from 1 to 5:

		Exposure	Use	Motivation	Instruction
<b>Pre-task</b>	Task				
	Planning				
<b>Task cycle</b>	Report				

- 2 If you put a language practice stage before the task stage, what effect might this have on the way students perceive and carry out the task?
- 3 Think of a class you have observed or taught recently.
  - a) Appraise the balance between opportunities for private, small-group talk and more public, sustained talk.
  - b) What opportunities were students given to use a prestige version of the target language? Were they given sufficient planning time? At what stages?
- 4 Look at the 'Purposes for Reports' table on page 57. Think of tasks you are familiar with (or go through the tasks in Appendix A) and see if you can add some more purposes to the table.
- 5 Think of two ways you might encourage students to write quickly, spontaneously and without worrying about form, in order to increase their confidence and facility in writing.
- 6 Look at the tasks in Appendix A or find some in a resource book, and select two or three that you could adapt as suitable writing tasks for students you know. What pre-task activities might you do?
- 7 Find some suggestions for writing activities in a textbook you know. Evaluate them by deciding which of the optimum conditions for learning they fulfil. How would you adapt them to fit a task-based cycle as described here (see also 9.4.2)?

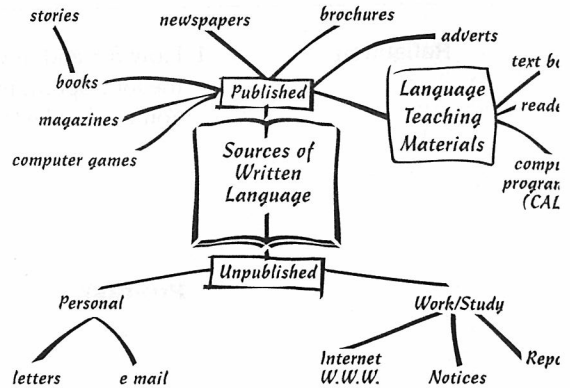
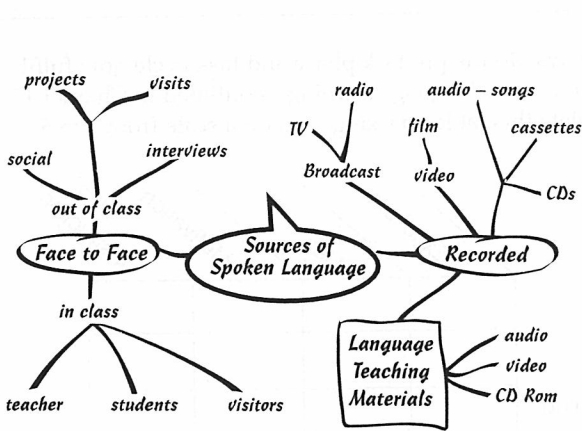
### Further reading

For more ideas for writing tasks and games, see C and J Hadfield, 1992. For detailed guidance on handling the process of writing, try R White and V Arndt, 1994/5.

### Notes

- 1 P Skehan and P Foster (in preparation).
- 2 For more on this see R Cooper, 1993.
- 3 P Skehan, 1994.

# Exposure to language



**Text A**

Below are the headline and opening lines of a newspaper story.

What questions come to mind when you have read this opening? Write down seven.

How many do you think will be answered in the full story?

## The boy who came out from the cold

A schoolboy who spent the night trapped in a butcher's cold store after being locked in accidentally ...

The Guardian

Finally, read the whole text on page 106.

How many of your questions were answered?

**Discussion Points**

- (a) After looking at the mind-maps at the top of this page, draw your own mind-map of sources of written or spoken texts that you could tap.
- (b) First, do the tasks based on texts A and B. Think of two Pre-task activities for texts A and B above.
- (c) Can you suggest a second task for text A or B that would encourage the class to read the complete text for a second or third time?



**Text B**

One sentence has been missed out of the Spiders story below and written underneath. Can you find where it fits best?

Phobias make life a misery for thousands. A new organisation called 'Triumph Over Phobia' (TOP) has been formed by a pioneering group of volunteer to help people cure their phobias. Here is one succes story.

## Spiders

One woman was so afraid of spiders she could not be left in a house alone. If she saw one she would climb on the table and not be able to get down until somebody came into the room and removed it.

During her first TOP meeting, she noticed doodles on a page which resembled spiders and she suddenly recoiled in horror.

She was eventually persuaded to look at photo-graphs of spiders in books, then leave the pages open in a room so she saw them each time she walked in. Her husband began to move the position of the book and change the page so she saw a different one each time.

After three weeks she was given a plastic spider at a TOP meeting and took it home. She later agreed to take the real spider home and gave it the name Bernard.

Two and a half months after first going to the group her phobia had gone.

*Lost sentence:*

"One of the group took a real spider in a jar to the next meeting, where it was gradually moved nearer to the sufferer."

The Daily Telegraph

## **Text-based Tasks**

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

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

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

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

# 5

## Text-based tasks

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- 5.1 Defining text-based tasks**
- 5.2 Selecting and balancing exposure**
  - 5.2.1 Coursebooks and students' needs
  - 5.2.2 Sources of useful material
  - 5.2.3 Selection criteria for material
  - 5.2.4 Grading the text or the task?
- 5.3 Reading and listening strategies**
  - 5.3.1 Reading
  - 5.3.2 Listening
  - 5.3.3 Awareness of patterns in text
- 5.4 Designing text-based tasks**
  - 5.4.1 Prediction tasks
  - 5.4.2 Jumbles
  - 5.4.3 Restoration tasks
  - 5.4.4 Jigsaw tasks
  - 5.4.5 Comparison tasks
  - 5.4.6 Memory challenge tasks
- 5.5 Planning a text-based task lesson**
- 5.6 Summary**

### Material appraisal/Further reading/Notes

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

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

### 5.1 Defining text-based tasks

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

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

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

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

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

## 5.2 Selecting and balancing exposure

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

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

### 5.2.1 Coursebooks and students' needs

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

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

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

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

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

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



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

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

### 5.2.2 Sources of useful material

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

#### *Spoken language*

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

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

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

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

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

#### *Written language*

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

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

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

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

### 5.2.3 Selection criteria for material

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

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

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

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

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

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

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

#### 5.2.4 Grading the text or the task?

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

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

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

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

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

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

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

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

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

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

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

### **5.3 Reading and listening strategies**

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

#### **5.3.1 Reading**

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

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

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

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

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

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

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

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

### 5.3.2 Listening

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

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

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

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

### 5.3.3 Awareness of patterns in text

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

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

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

#### *Situation – problem – solution – evaluation*

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

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

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

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

### *Sequential*

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

### *General – specific*

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

### *Topic – elaboration*

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

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

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

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

### *Main facts – supporting details*

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

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

*Hypothesis – evidence – conclusion*

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

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

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

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

## 5.4 Designing text-based tasks

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

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

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

### Designs for text-based tasks

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

- angle of a theme. These are then combined to form a whole.
- two accounts of the same incident/event
  - a diagram/picture to compare with a written account/description
- Comparison tasks
- After a single brief exposure to the text, students list/describe/write quiz questions about what they can remember to show other pairs.
- Memory challenge tasks

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

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

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

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

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

#### 5.4.1 Prediction tasks

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

##### a *Predicting news stories*

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

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



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

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

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

### **b Predicting problem solutions, story endings, poem themes**

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

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

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

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

Using a poem, you could:

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

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

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

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

#### 5.4.2 Jumbles

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

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

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

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

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

Using a poem, you could:

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

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

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

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

#### 5.4.3 Restoration tasks

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

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

**a Omissions**

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

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

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

Omitting a single sentence, you could:

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

**b Additions**

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

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

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

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

**c Tabularised information**

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

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

**5.4.4 Jigsaw tasks**

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

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

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

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

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

Using a recording you could:

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

Using a video, you could:

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

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

#### 5.4.5 Comparison tasks

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

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

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

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

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

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

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

#### 5.4.6 Memory challenge tasks

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

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

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

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

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

### 5.5 Planning a text-based task lesson

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

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

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

#### Sample lesson outline for text-based tasks

Pre-task	<p>Teacher introduces topic, source of text, its original purpose, characters, and other relevant information to set scene and activate learners' prior knowledge, using background material if suitable.</p> <p>Tell class about the coldest day you remember.</p> <p>Ask: <i>What's the coldest you have ever been? Where? Why?</i></p> <p>Brainstorm on words/phrases expressing cold, including <i>cold store/freezer</i>.</p> <p>Brainstorm on ways to keep warm.</p>
Task cycle	<p><i>Task 1</i></p> <p>Teacher sets up initial task for students to do in pairs, e.g. prediction task based on extract from text/video programme.</p> <p>Teacher helps with meanings of key words and phrases if asked.</p> <p>Pairs discuss predictions.</p> <p>Write headline and first lines (up to <i>accidentally</i>) on board.</p> <p>Ask pairs to write down five questions they'd like answers to.</p>

## A FRAMEWORK FOR TASK-BASED LEARNING

### *Planning and report 1*

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

Teacher encourages but does not reveal whose predictions are closest.

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

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

### **First full exposure**

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

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

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

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

### *Task 2*

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

Either

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

Or

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

### *Planning and report 2*

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

Teacher encourages but does not reveal solutions.

Either

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

Or

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

### **Second full exposure**

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

Either

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

Or

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

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

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

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

up or evaluation session, before focusing on language.

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

## 5.6 Summary

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

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

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

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### Material appraisal

#### 1 Appraising language exposure – see 5.2.1

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

#### 2 Appraising external sources of exposure – see 5.2.2

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

#### 3 Grading tasks – see 5.2.3, 5.2.4

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

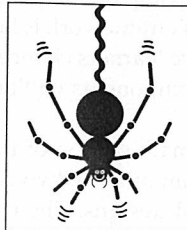
Read the Introduction about the TOP group and the first paragraph only of the text. Then either:

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

## A FRAMEWORK FOR TASK-BASED LEARNING



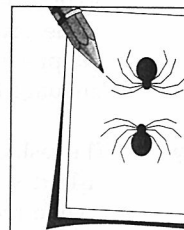
*a living spider in  
a jar*



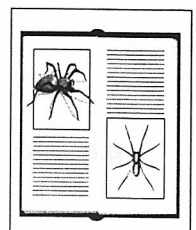
*a toy spider*



*afraid of spiders*



*drawings of spiders  
on a note-pad*



*pictures of spiders  
in a book*

or

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

or

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

or

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

### 4 Reading strategies – see 5.3.1

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

5 a) Try to observe people reading, in and out of class. Do they read in a linear fashion?

b) Interview some good language learners in a class you know. Ask them to think about how they read and to tell you in a later session. What advice would they give to other learners who want to improve their reading?

### 6 Listening strategies – see 5.3.2

a) Examine the listening materials used in conjunction with a course you know. How would the balance suit students you know?

b) Find an extract of spontaneous speech with a transcript, and devise two tasks you could use to encourage students to listen with involvement. Try them out in class, and get learners' feedback.

### 7 Task design – see 5.4

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

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

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

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



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

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

### Further reading

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

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

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

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

### Notes

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

# Section 3

<b>Name</b> _____	<b>Title or explanation</b> Comparative Adjectives with “Yes/No” Questions	<b>Time</b> 45 minutes
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<b>Level/Age</b> Low Intermediate/Upper elementary through high school
---

<p><b>Language focus</b></p> <p><u>Target language</u>: Comparative statements and questions (“X is ____er than Y” / “Is X ____er than Y?”)</p> <p><u>Specific language skill focus</u>: speaking &amp; grammar (some reading)</p> <p><u>Culture</u>: N/A (unless words like fat and ugly comes up, then T may want to discuss the appropriateness of those terms)</p>
--

<p><b>Student learning objective and assessment activity</b></p> <p>By the end of the lesson, SWBAT make statements about and ask basic questions using comparatives (i.e. “x is taller than y” and “is x taller than y?”) by conducting a class survey about famous people.</p>
--

<p><b>Ongoing assessment</b></p> <p>Ss understanding of meaning will be assessed through the puzzle activity, form will be introduced as a pattern that Ss will first manipulate in a controlled manner, as Ss gain confidence more authentic tasks such as personalized substitution drill will allow Ss to internalize and use the TL.</p>
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<p><b>Students’ background knowledge and abilities in relation to the topic of the lesson</b></p> <p>Most students will be familiar with adjectives used to describe people, such as big, small, tall short, etc...</p>
---

<p><b>Challenges and solutions</b></p> <p><u>Challenges</u>: Using adjectives to compare two things may be completely new language for some Ss.</p> <p><u>Solutions</u>: I will provide lower level Ss with opportunities for peer learning; for example new learners will have a chance to model their language use after the more experienced students.</p>
---

### Glossary for Common Abbreviations Used in the Lesson Plans

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


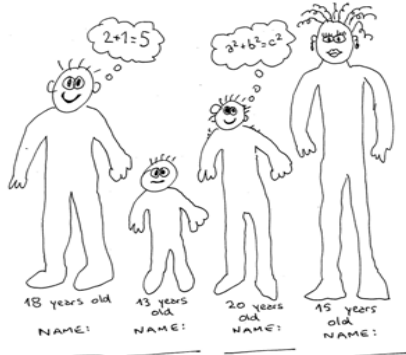
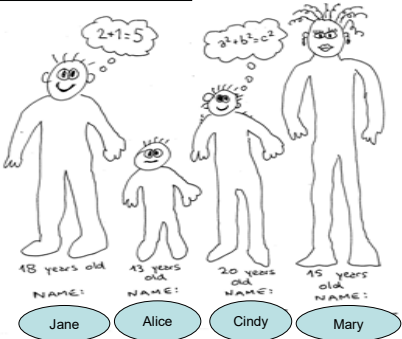
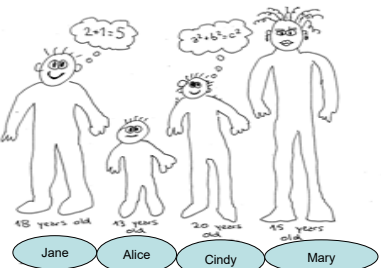
Q&A = question and answer  
PPT = PowerPoint  
WB = white board  
SL = sample lesson  
NB = take special note of  
e/o = each other  
b/c = because

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

Steps	Stages	Time	Procedure	Interaction	Activity purpose
1		1	<ol style="list-style-type: none"> <li>Hang pictures of famous Korean music, film, TV and sports stars on walls around classroom</li> <li>Greet Ss, introduce my name, smile, make eye contact, ask a few questions: Who is that? Do you like him/her? What is she/he famous for? Who's your favorite singer?</li> <li>Introduce topic: Today we are going to talk about people? Do you like to talk about people? Do like? Do you like Ivy?</li> </ol>	T-Ss	(1) Activate schema (2) Establish rapport, friendly atmosphere (3) Get Ss used to English and my voice / pronunciation (4) Intro of topic
2		6	<p style="text-align: center;">REVIEW / BRAINSTORM</p> <ol style="list-style-type: none"> <li>pics of tall, old pretty – elicit vocab from Ss, write list on whiteboard (If Ss give non-adj. write on WB in different column);</li> <li>Ss in pairs create longer list</li> <li>if not on their list, add good, beautiful, intelligent, bad...</li> </ol>	T-Ss S-S (T-Ss)	(1) Model task (2) Check Ss background knowledge, find out what Ss know, get an idea of Ss level (3) Validate Ss participation and build confidence in the topic
3		10	<p style="text-align: center;">PUZZLE GAME</p> <ol style="list-style-type: none"> <li>Logic puzzle on PPT and handouts. Small groups / pairs to discover names of the people in the picture based on clues: <ol style="list-style-type: none"> <li>Cindy is taller than Alice.</li> <li>Jane is taller than Cindy.</li> <li>Mary is older than Alice.</li> <li>Jane is happier than Alice.</li> <li>Cindy is more intelligent than Jane.</li> <li>Mary is prettier than Cindy.</li> <li>Cindy is older than Jane.;</li> </ol> </li> <li>feedback: elicit names (include a kinesthetic component such as placing names on WB)</li> <li>elicit/give Ss structure: A is ____ than B</li> <li>model use of the support language</li> <li>erase / take away clues – drill: Ss make 3 sentences</li> <li>Ss pass monkey and share their sentences</li> </ol>	T-S S-S T-Ss	(1) Ss first exposure to target language (2) Discovery method – Ss see the meaning of target language in a context, work out the rules from the examples (3) Student motivation / interest – Ss are initially focused on a meaningful task, NOT the language (4) VAKT is used to help Ss with various learning modalities (5) Silent period provided to give Ss time to get comfortable with new form
4		6	<p style="text-align: center;">Next Chunk – Q Form</p> <ol style="list-style-type: none"> <li>Introduce/Elicit the questions form (assuming that some Ss are already familiar with this form): Is A ____ than B?</li> <li>Use picture to drill: Have Ss make three Qs and ask them to each other – Ss then ask Qs to T</li> <li>Picture as prompt and WB as support when pairs practice Q and A</li> </ol>	T-Ss S-S S-T	(1) Listening before speaking (2) T values Ss as experts (3) Encourage Ss to participate in meaning making by providing learn-centered task (4) Provides another chance to practice TL (5) Silent period provided to give Ss time to get comfortable with new form
5		5	<p style="text-align: center;">CHECKING FORM</p> <ol style="list-style-type: none"> <li>T models chart on WB...check rules by asking Ss CCQs</li> <li>Ss complete chart on handout</li> <li>T monitors, checks answers</li> </ol> <p style="text-align: center;">Optional:</p> <ol style="list-style-type: none"> <li>Have Ss write answers on WB</li> </ol>	Ss T-Ss	(1) Ss are given a chance to clarify the written form (2) VTK - that is - Visual/Tactile/Kinesthetic learners accommodated.
6		7	<p style="text-align: center;">LESS CONTROLLED PRACTICE</p> <ol style="list-style-type: none"> <li>Show pictures/ elicit names of famous Korean pop singers/movie/sports stars and write on WB</li> </ol>	T-Ss, S-S	(1) Ss are given a chance to practice in a less controlled exercise (2) Increase Ss interest by using relevant material.

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

### PPT and Materials

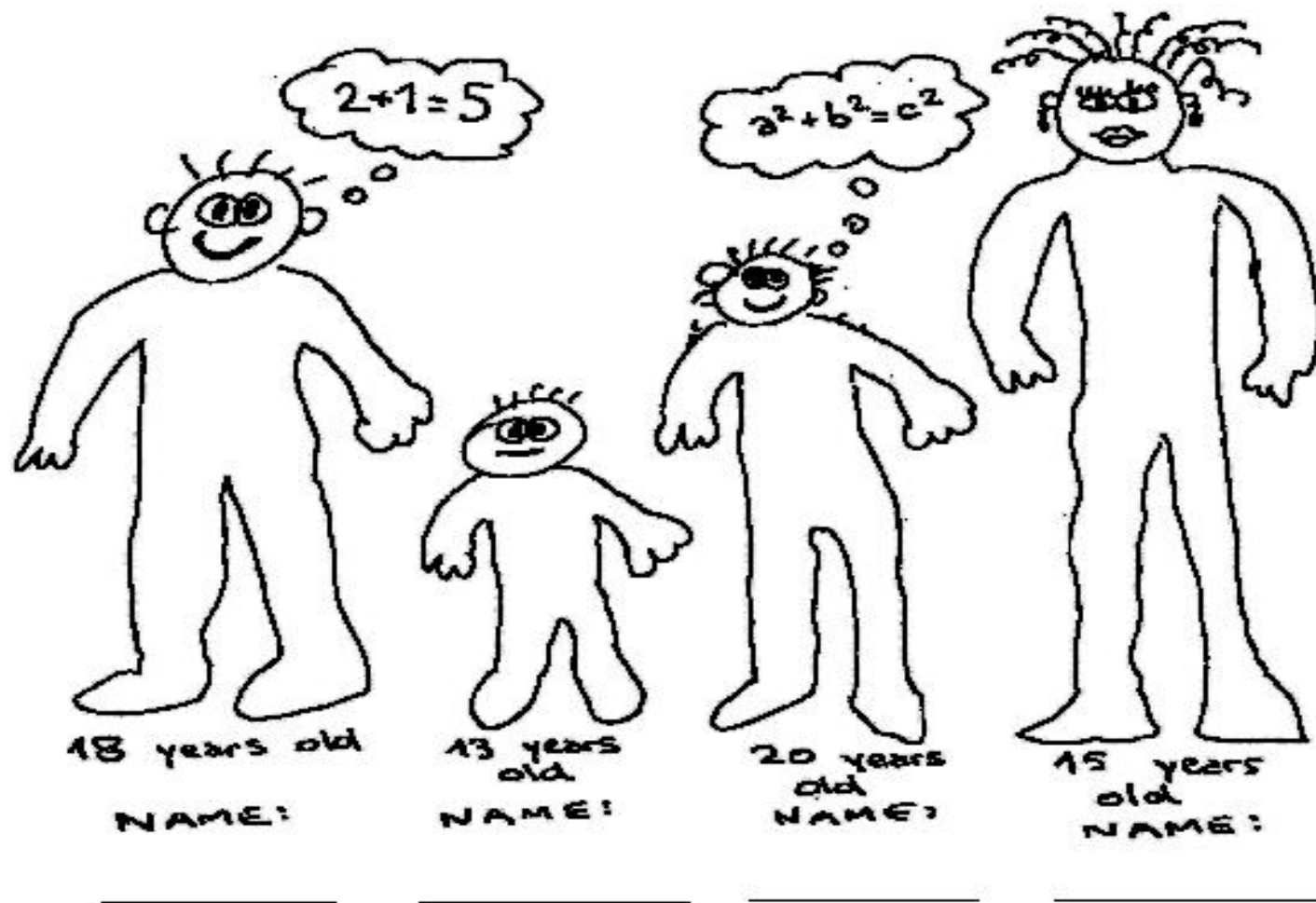
<p style="text-align: center;"><b>Sample Lesson 1</b></p> <p style="text-align: center;"><b>Let's Talk about People</b></p> 		<p style="text-align: center;"><b>A is ____ than B.</b></p> 
<p>A: Is <u>A</u> ____ than <u>B</u> ?</p> <p>B: Yes, <u>A</u> is ____ than <u>B</u>.  No, <u>B</u> is ____ than 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

Mary

Jane

Cindy

Alice



# Who is who?

Cindy is taller than Alice.

Jane is taller than Cindy.

Mary is older than Alice.

Jane is happier than Alice.

Cindy is more intelligent than Jane.

Mary is prettier than Cindy.

Cindy is older than Jane.



## Where do these go?

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

<b>+er</b>	<b>- y + ier</b>	<b>more</b>

**Special: Good – better; bad – worse.**

# Survey

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

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

## Sample Lesson: Strictest Parents

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Teaching time: 50-60 min

**Age & Level of students:** middle school students intermediate

### 1. *What are you teaching?*

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

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

### **By the end of the lesson, SWBAT:**

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

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

### **Preliminary considerations:**

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

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

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

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

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

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

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

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

Cloze Test 1

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

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

## Questionnaire

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

***When you were a child:***

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

**Language Focus: Option 1 Grammar (Building Fluency)**

Clarification of past and present verb forms. Ss do matching game with flashcards

GO	WENT	COME	CAME	HAVE	HAD
DO	DID	IS	WAS	AM	WAS
ARE	WERE	LOOK AFTER	LOOKED AFTER	PUNISH	PUNISHED
ALLOW	ALLOWED	MAKE	MADE	TELL	TOLD
EAT	ATE	ASK	ASKED		

Go over the four kinds of Qs that you want your Ss to be able to ask and when they would ask them:

- Are you doing your homework? Is she doing her homework?
- Do you do your homework every day? Do you usually do your homework before or after dinner? Does he usually do his homework?
- Did you do your homework?
- Will you do your homework?

These Q forms could be practices in

- game board
- using time cards (Now, Daily, Past, Future)
- Poker Game with these Qs assign one time to each suit.



**Language Focus - Option 2**

<p>Show this slide:</p> <p style="text-align: center; font-size: 1.2em; font-weight: bold;">Helpful Expressions</p> <ul style="list-style-type: none"> <li>• When I was a child, I was made to take out the garbage.</li> <li>• I was forced to look after my brothers and sisters.</li> <li>• I was allowed to spend the night at my friend's house.</li> </ul> <ul style="list-style-type: none"> <li>• When I was a child, my parents made me take out the garbage.</li> <li>• My parents forced me to look after my brothers and sisters.</li> <li>• My parents allowed me to spend the night at my friend's house.</li> </ul> <div style="border: 1px solid black; border-radius: 50%; background-color: #FFC0CB; padding: 5px; text-align: center; margin: 10px auto; width: fit-content;"> <p>How are these sentences the same? How are they different?</p> </div>	<p>Have Ss complete these sentences:</p> <p style="text-align: center; font-size: 1.2em; font-weight: bold;">Complete these sentences</p> <ol style="list-style-type: none"> <li>1. <i>When I was a child my parents <b>made me</b> .... // When I was a child I <b>was made to</b>...</i></li> <li>2. <i>They <b>let me</b> ....</i></li> <li>3. <i>I was <b>forced to</b> .... // My parents <b>forced me to</b>...</i></li> <li>4. <i>I was <b>allowed to</b> .... // My parents <b>allowed me to</b>...</i></li> <li>5. <i>I was <b>supposed to</b> ... // I wasn't <b>supposed to</b>...</i></li> <li>6. <i>I <b>had to</b>...</i></li> </ol>
<p>Based on the completed sentences have Ss do a “Find Someone Who...” activity if time allows.</p>	

Description:	Your friend's name:
1.	
2.	

**Instructions:**

- 1.) Please write out **SIX** sentences describes you and your parents.
- 2.) Interview your friends to find out if they have similar experiences
- 3.) If your friend has had that experience, you can write their name in the chart.
- 4.) You need to find 6 different people who have a similar experience.

## Strictest Parents Follow-up

### Find Someone who....

**Directions:** Write six sentences using the language below. Describe what your parents were like when you were young.

1. *When I was a child my parents **made me**... // When I was a child I was **made to**...*
2. *They **let** me....*
3. *I was **forced to**... // My parents **forced me to**....*
4. *I was **allowed to**... // My parents **allowed me to**....*
5. *I was **supposed to**....*
6. *I **had to**....*

Experience	Friend
1.	
2.	
3.	
4.	
5.	
6.	

## GRAMMAR LESSON — PRESENT PERFECT

Time: 60 minutes

Level: intermediate

Age: High School and Adult

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

Linguistic items-past tense vs. present perfect

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

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

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

**FORM:** subject + have + past participle, commonly contracted

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

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

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

**Preliminary considerations:**

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

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



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

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

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

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

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

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

- Laminated Human Sentence Cards- one statement and one question

# Card Attack

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

			+5
			+10
			+15
			+20



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

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

**have          you          ever          visited**

**Australia    ?**



has he ever played ice  
hockey ?

have they ever gone fishing ?

have you ever eaten kimchi ?

has she ever been to  
Canada ?

I have been to Thailand .

She has eaten kimchi many

times .

They have lived in

Australia .

He has studied English for

five years .

I have been in Korea for

three months .

# Guiding Questions

1) In each sentence, which words are underlined?

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

\_\_\_\_\_ + \_\_\_\_\_

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

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

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

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

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

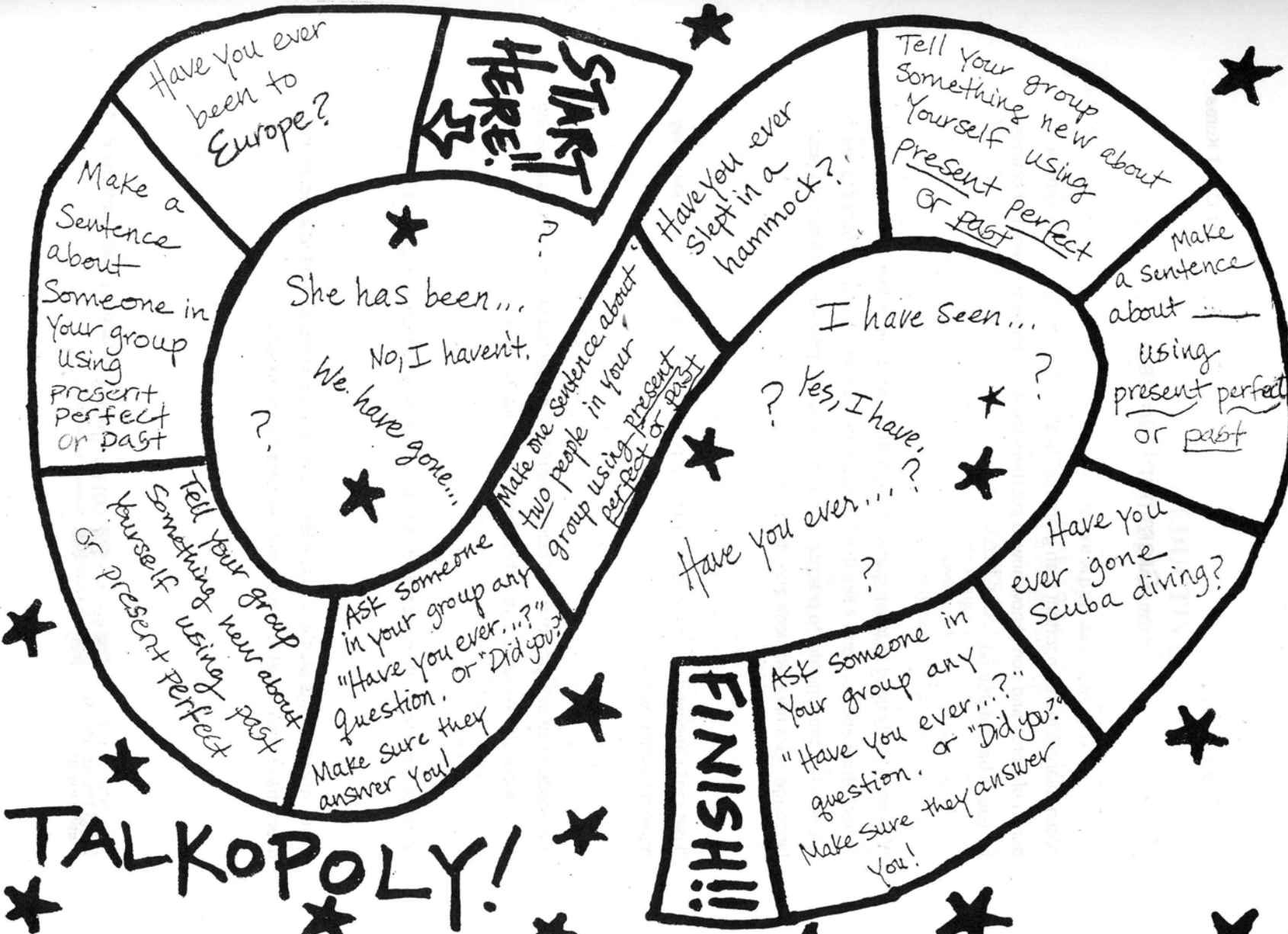


## PRESENT PERFECT OR SIMPLE PAST

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

### Guiding Questions:

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



**TALKOPOLY!**

## LISTENING SAMPLE LESSON 1- PARK LESSON

Name \_\_\_\_\_

Date \_\_\_\_\_

- Action Points: 1. Use VAKT (Visual, Auditory, Kinesthetic, Tactile)  
2. Increase STT (student talk time)

### 1. What are you teaching?

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

Language point needed for Ss to demonstrate SLO: Present Continuous

Language skills: Listening

Culture: N/A

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

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

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

#### Preliminary considerations:

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

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

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

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

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








Write Qs on the board.

Have choral repetition of words.

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



# PowerPoint

<p><b>Listening Lesson – “THE PARK”</b></p> <ul style="list-style-type: none"> <li>• <i>Beginner Level Ss → Elementary to Middle School</i></li> <li>• <i>What do Ss already know?</i></li> <li>• Ss already know some park-related vocabulary, basic sentence formation and present continuous tense.</li> </ul>	<p>A park</p> 	<p>A: What can you do in a park?          B: I can <u>walk</u> in a park.</p>
<p>A: What can you do in a park?          B: I can _____ in a park.          What can you do in a park?          A: I can _____ in a park.          What can...?</p>	<p>What do you see?</p> 	<p>A pigeon</p> 
<p>Pigeons in a park</p> 	<p>Which one is a pigeon?</p> <p>1</p>  <p>2</p> 	<p>Statue of Liberty</p> 

1



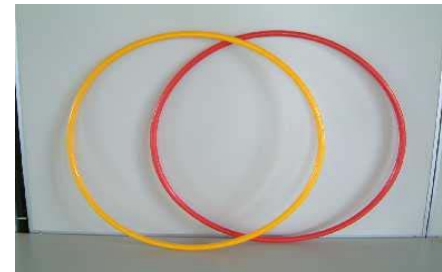
2



A hoop and a stick



Hoops or Sticks?



A hoop or a stick?



A paper bag



Yes or No?



Yes or No?



1



2



Entrance



An entrance?



Circle what you hear



A: What did you circle?

B: I circled \_\_\_\_\_. What about you?

A: I circled.....



B:

Listen for What's Wrong



Word List

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

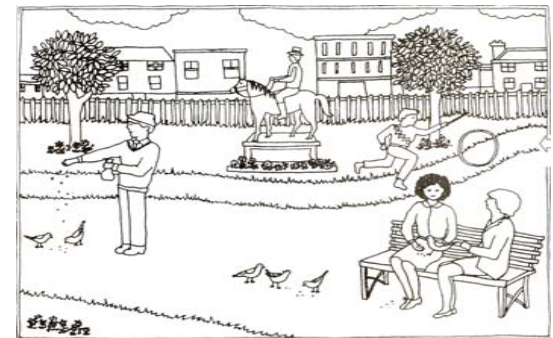
Answers

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

Review

I  
You  
He  
She  
It  
We  
They

Describe What You See





A: What did you circle?

B: I circled \_\_\_\_\_. What about you?

A: I circled.....



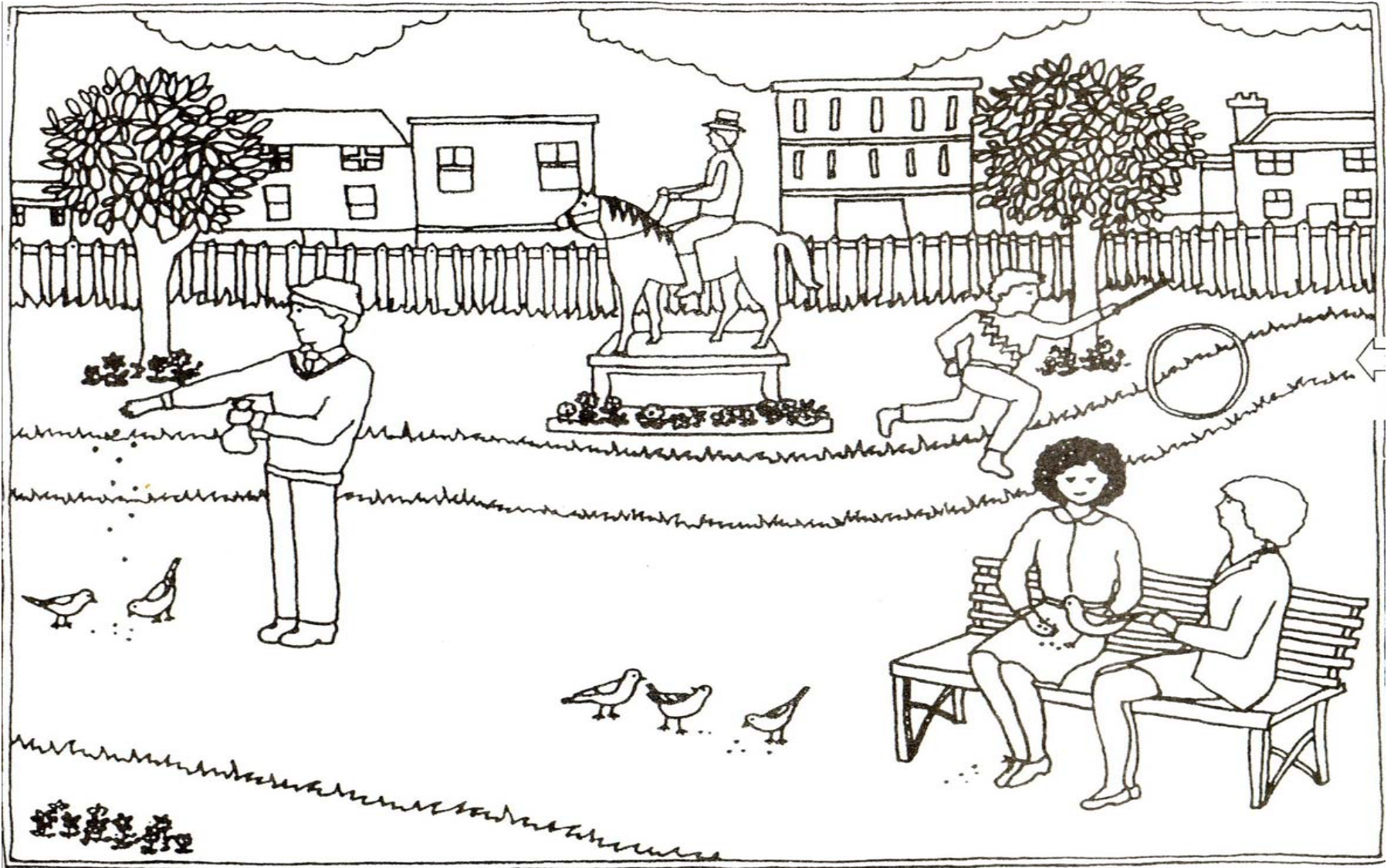
B:

## Draw Your Favorite Park

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



Tell Your partner about your park



## Park Sample Lesson – False Reading

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

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

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

## Park Sample Lesson – Cloze Activity

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





## Sample Park Lesson – Listening Text

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

**Draw your favorite park.**

## Do We Understand Each Other?

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Teaching time: 90 min \_\_\_\_\_

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

### 2. *What are you teaching?*

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

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

#### **By the end of the lesson, SWBAT:**

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

<PDP>

#### **By the end of the lesson, SWBAT:**

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

<TBL>

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

#### **Preliminary considerations:**

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

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

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

They struggle to make the appropriate inferences about cultural expectations.

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

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

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

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

		summarize or make poster, and 8 minutes to present their ideas to the group <ul style="list-style-type: none"> <li>•Have Ss pick roles and check that each Ss knows their roles</li> <li>•Monitor group discussions and tell Ss when to begin preparing for the presentation/finish poster</li> <li>•Have Ss present.</li> </ul>		
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Example of the poster that Ss could use to organize/summarize their discussion

Action Plan
Short Term Solutions:
Long Term Solutions:

## Do We Understand Each Other Cloze Exercise

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

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

✂-----

## Do We Understand Each Other Cloze Exercise

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## Do We Understand Each Other?

### Jigsaw A

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

To the editor-and-chief:

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

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

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

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

Sincerely,

Edmundo Montoya Reyes



## Reviewing the Case

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

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

## Do We Understand Each Other?

### Jigsaw B

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

Dear Norika,

How are you? I hope everything is well.

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

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

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

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

Thanks for listening to my troubles.

Sakiko

## Reviewing the Case

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

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

## Making Inferences

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

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

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

## Problem Solving: Simulation

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

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

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

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



**Section 4**  
*National English  
Curriculum  
Textbook Chapters*



Match the appropriate images with the following. A

A

1. The Colosseum is the world's biggest ancient stadium.
2. We're not allowed to take pictures in the museum.
3. The Leaning Tower of Pisa has finally been stabilized.



LESSON

5

# World Cultural Heritage

LESSON GOALS

## Listen and Speak

Topic 1

### Historic Places

생각 쓰기 | Do you know anything about the Statue of Liberty?  
생각하기 쓰기 | As far as I know, it's the tallest statue in the U.S.A.

Topic 2

### At the Museum

생각 쓰기 | Are we allowed to take photos in the museum?

## Read and Write

Reading

### The Leaning Tower of Pisa

파사의 사탑에 관한 민박 생사의 글을 읽고 세부 사항을 파악할 수 있다.

Writing

유네스코 세계 문화유산으로 지정된 장면을 안내하는 글을 쓸 수 있다.

## Grammar Points

The builders made the upper stories too heavy.  
An architect exposed the bottom part of the tower, which had sunk into the earth.

## Project Work

문화유산 사진을 위해 노란색 사인들을 조사하여 발표할 수 있다.



Topic 1 **Historic Places**

Do you know anything about the Statue of Liberty?  
As far as I know, it's the tallest statue in the U.S.A.

**A Get Ready**

1. Match each historic place with the appropriate word. **A**



- a. tower      b. statue      c. temple      d. monument

2. Listen and choose which of the above places the speakers are talking about. **S** **A**

**B Listen and Check**

1a Listen and choose why the man is asking Claire about the Statue of Liberty. **S** **A**

- a. to write a paper      b. to prepare for a trip      c. to make questions for a quiz

2a Listen again and complete the summary of the conversation. **S** **A**



The Statue of Liberty was built in \_\_\_\_\_ and became the \_\_\_\_\_ statue in the U.S.A. It was made by \_\_\_\_\_ sculptors and given to the U.S.A. to celebrate its 100th \_\_\_\_\_ Day.

**C Let's Talk Together**

Step 1 ▶ Read the following information about the historic sites. Add one more example and choose which one you are interested in visiting.

 <p><b>Colosseum, Italy</b></p> <ul style="list-style-type: none"> <li>Location: Italy</li> <li>Time of Construction: 800 A.D.</li> <li>Reason of Construction: to host gladiator fights</li> <li>Details: the biggest ancient stadium in the world</li> </ul>	 <p><b>Stonehenge, England</b></p> <ul style="list-style-type: none"> <li>Location: England</li> <li>Time of Construction: 3100 B.C.</li> <li>Reason of Construction: to honor ancestors</li> <li>Details: the oldest monument in Europe</li> </ul>
 <p><b>Blank</b></p> <ul style="list-style-type: none"> <li>Location: _____</li> <li>Time of Construction: _____</li> <li>Reason of Construction: to _____</li> <li>Details: _____</li> </ul>	

Step 2 ▶ Have a conversation with your partner based on the following example, using what you wrote above. **S**

**Example**

A: Do you know anything about the Colosseum?

B: Yes, it's located in Italy, and it was built in 800 A.D.  
As far as I know, it's the biggest ancient stadium in the world.

A: Really? For what reason was it constructed?

B: It is said that it was built to host gladiator fights.

A: Wow, how do you know so much about it?

B: Because I've written a paper on it for my world history class.

**Sound** written bitten gotten

• **듣기** 01번 듣기 Are we allowed to take photos in the museum?

### A Get Ready

1. Match each person with the museum rule that they should keep in mind. **A**



- Museum Rules**
- No running
  - No photographs
  - No food or drinks
  - No leaning on walls
  - No touching exhibits

2. Listen and choose the rule from above that is related to each conversation. **S A**

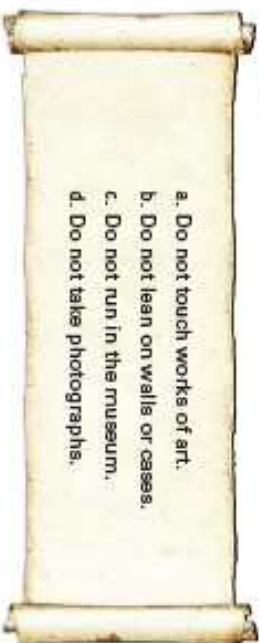
1) \_\_\_\_\_ 2) \_\_\_\_\_

### B Listen and Check

1. Listen and choose why visitors are required to follow the museum rules. **S A**

a. to maintain order    b. to keep the museum clean    c. to protect the works of art

2. Listen again and choose the rule NOT mentioned in the announcement. **S A**



### C Let's Talk Together

Step 1 ▶ Think about what we are allowed or not allowed to do in the museum and fill in the blanks.

**MUSEUM RULES**

<p><b>We're NOT allowed to --</b></p>  <ul style="list-style-type: none"> <li>take photos in the museum</li> <li>reasons The flash might damage the art.</li> </ul> <p>bring _____</p> <p>reasons It might bother other visitors.</p> <p>reasons _____</p>	<p><b>We're allowed to --</b></p>  <ul style="list-style-type: none"> <li>bring a water bottle</li> <li>advice Drink it outside the museum building.</li> </ul> <p>bring _____</p> <p>advice Switch it off or set it on vibrate.</p> <p>advice _____</p>
---	---

Step 2 ▶ Have a conversation with your partner based on the following example, using what you wrote above. **S**

**Example**

A: We're going to the museum tomorrow. Do you have any questions?  
B: Yes. Are we allowed to take photos in the museum?  
A: No, we aren't because the flash might damage the art.  
B: Oh, okay. Then, is it okay to bring a water bottle?  
A: Yes, but it's better to drink it outside the museum building.  
B: All right. I'll keep that in mind.

**Sound** ▶ Are we allowed to take photos in the museum?

# Terracotta Warriors Museum

Step 1 ▶ Complete the conversation using the expressions below. **A**

A: We're going to visit the Terracotta Warriors Museum tomorrow. \_\_\_\_\_ about it?

B: Sure, I've already found some information on the Internet.

A: Then, do you know why the terracotta warriors were made?

B: \_\_\_\_\_ they were made to guard Emperor Qin Shi Huang's tomb.

A: Wow, I guess it shows how powerful he was at that time.

B: You're right.

A: By the way, \_\_\_\_\_ take photos in the museum?

B: Yes, it's possible. But \_\_\_\_\_ use a flash because it can harm the statues.



it's better not to \_\_\_\_\_ as far as I know  
are we allowed to \_\_\_\_\_ do you know anything

Step 2 ▶ Listen and check your answers. Act out the completed sample conversation with your partner. **A** **S**

Step 3 ▶ Write about a famous place that you are interested in and talk about it with your partner. **A**



\* Name of place: \_\_\_\_\_  
\* Location: \_\_\_\_\_  
\* Description: \_\_\_\_\_

# Documentary on an Ancient City



1st Listen and choose what the documentary is mainly about. **A** **S** **A**

- a. the destruction of the city of Pompeii
- b. the construction of an ancient Roman city
- c. the difficulties of uncovering a lost ancient city

2nd Listen again and check T if the sentence is true or F if it is false. **A** **S** **A**

- 1) The city of Pompeii was uncovered 1,700 years ago.  T  F
- 2) Pompeii was preserved under nine feet of volcanic ash.
- 3) The people of Pompeii hadn't experienced volcanic eruptions before 79 A.D.

3rd What kind of documentary have you seen recently? What was it about? Talk about it with your partner. **A**

A. Watch part of the movie, *Superman*. Think about the questions below and share your ideas with your partner. **A**



1. What comes to your mind first when you think of the Tower of Pisa?
2. Why do you think Superman pushed the Tower of Pisa?
3. Which do you think would be better for the city of Pisa, a leaning tower or a straight one?

B. Read the following paragraph quickly, focusing on the bold-faced parts, and guess its main point. **A**

The famous Leaning Tower of Pisa has been successfully stabilized and is out of danger for at least 300 years. The tower's four-meter tilt hasn't worsened since the extensive engineering project that ended in 2001. It was closed to visitors for nearly 12 years, reopening in December, 2001 at the end of the biggest phase of the restoration project.

Main Point: \_\_\_\_\_

# The Leaning Tower of Pisa

▶ Long ago in the city of Pisa, Italy, there was a beautiful public square called the Plaza of Miracles. There was a lovely cathedral in the square, but it had no bell tower. This made the people sad. They had no way of knowing, however, that one day their city would have the most famous tower in the world.

▶ In 1172, a wealthy lady named Berta di Bernardo died, leaving sixty gold coins in her will to buy stones to begin the construction of a bell tower in Pisa.

Thank you, Berta.



A beautiful bell tower will honor the city.

▶ Only five years after work began, the tower began to lean to the north. This was first noticed during the construction of the third floor.

Does that look straight to you?



Um... not really.

▶ In 1173, town officials chose a spot to build the tower.

The ground here is soft and sandy. It's perfect!



Uh-oh. That's a problem!

▶ Builders added more weight to the other side, using wedges and stones to try to straighten the tower. But this only caused it to lean in the other direction!

Later, it was discovered that the tower was built on unstable ground made up of layers of sand and clay. The weight of the building caused some places to sink more than others.

As You Read Q1. What allowed the construction of the Tower of Pisa to begin? **A**

- cathedral [kæθədriəl]
- construction [kənstrʌkʃən]
- official [əfɪʃl]
- lean [li:n]
- wedge [wedʒ]
- unstable [ʌnstəbəl]
- layer [leɪə]
- have no way of v-ing



After five years and three stories, construction was stopped. Later, construction would be delayed several times more because of wars. Modern analysis has revealed that these unscheduled stops are the main reason the tower still exists today. The interruptions allowed the ground to settle, which strengthened the foundation. Had this not happened, the tower would have fallen over.



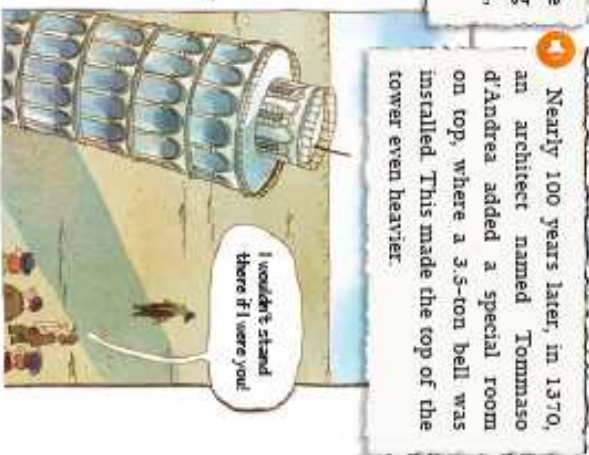
1372: Nearly a hundred years later, work started again.

A new architect named Giovanni de Simone decided to fix the tower by tilting the new construction in the other direction, creating a slight "banana" shape.



But the boulders made the upper stories too heavy, causing the tower to lean even more.

In 1378, work stopped again after the seventh story was built.



Nearly 100 years later, in 1370, an architect named Tommaso d'Andrea added a special room on top, where a 3.5-ton bell was installed. This made the top of the tower even heavier.

**As You Read** Q2. What effect did the unscheduled stops of construction have on the tower? **A**

- analysis [ənəˈlɪsɪs]
- unscheduled [ʌnˈʃedʒəd]
- interruption [ˌɪntərˈɒpʃən]
- souvenir [ˌsʊvənɪr]
- tilt [tɪlt]
- install [ɪnˈstɔːl]
- fall over



The tower continued to lean for nearly 400 years. This was a great embarrassment to the people of Pisa. How could their perfect city have such a flawed tower?



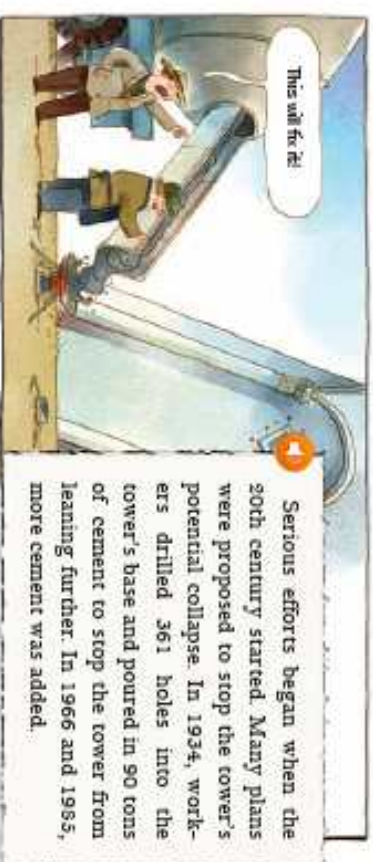
Then, in 1617, a pair of English architects traveled to Pisa to measure the tower and draw pictures of it. Soon, fascinated tourists around the world came to Pisa to see the odd tower.



In 1838, an architect named Alessandro della Gherardesca dug a trench to expose the bottom part of the tower, which had sunk into the earth. His idea, however, wasn't a very good one.



Since the trench was below the water table, it caused water to flood the south side of the tower, making it even more unstable.



Serious efforts began when the 20th century started. Many plans were proposed to stop the tower's potential collapse. In 1934, workers drilled 361 holes into the tower's base and poured in 90 tons of cement to stop the tower from leaning further. In 1966 and 1985, more cement was added.

**As You Read** Q3. What made the Tower of Pisa attract many tourists? **A**

- flawed [flaʊd]
- water table
- odd [ɒd]
- collapse [kəˈlæps]
- trench [ˈtrentʃ]
- sink into
- expose [ɪkˈspəʊz]
- drill holes into

However, as a result, the tower began to slowly move in several different directions, and the situation became worse.



By 1990, the 185-foot tower was tilting 15 feet and was very unstable. Government officials closed it in spite of public outrage and the tourist revenue that would be lost.



During the 1990s, several more efforts were made to stop the tower from tilting further. In 1995, engineers made a big mistake by adding huge weights to one side. They even froze the ground with chemicals and installed anchoring cables. Unfortunately, the tower began to lean more and more!

In 1996, engineers decided to remove soil from beneath the tower's foundation.

Holes were drilled on the north side of the tower, and soil was removed. Engineers hoped the remaining soil would settle, causing the tower to settle with it.



This method proved to be the most successful so far and the engineering team managed to reduce the incline angle back to where it was in 1970 and stabilized the tower.

**As You Read** Q4. What was the most successful method used to stabilize the tower?

- outrage [ˈaʊtɹɪdʒ]
- revenue [ˈrevɪnjuː]
- stabilize [ˈstæbəlɪz]
- chemical [ˈkemɪkəl]
- in spite of
- anchoring cable
- efforts were made to-

## Pisa's Leaning Tower Safe for 300 Years

### The Leaning Tower of Pisa is Stabilized and Safe for Now, Expert Says

ROME (Italy News) According to an engineer who has been monitoring the project, the famous Leaning Tower of Pisa has been successfully stabilized and is out of danger for at least 300 years.

The tower's four-meter tilt hasn't worsened since the extensive engineering project that ended in 2001. It was closed to visitors for nearly 12 years, reopening in December, 2001 at the end of the biggest phase of the restoration project. Officials, however, have made it clear over the years that they have no plan to straighten the tower, which would take away the unique characteristic that continues to draw tourists from around the world.



2001: The plan worked! The tower returned to a stable angle and was officially reopened to tourists.



**As You Read** Q5. What do you think is most important when restoring cultural heritage sites?

- extensive [ɪkˈstensɪv]
- phase [feɪz]
- make it clear that ...
- restoration [ˌrɛstəˈreɪʃən]
- unique [juˈniːk]



**A. Check T if the sentence is true or F if it is false. A**

- The Tower of Pisa has been the pride of the town since its construction. T  F
- The frequent construction stops were the reason the tower didn't fall down. T  F
- The tower was closed for nearly 12 years because it became so unstable. T  F
- The Italian government is planning to straighten the tower in the future. T  F

**B. Complete the summary of the main text. A**

**12th Century**

- 1172: A wealthy lady left money for the construction of a \_\_\_\_\_ tower.  
 1173: Officials chose a soft and \_\_\_\_\_ spot to build a tower.  
 1178: The tower was noticed to \_\_\_\_\_, and the construction stopped.

**13th ~ 18th Century**

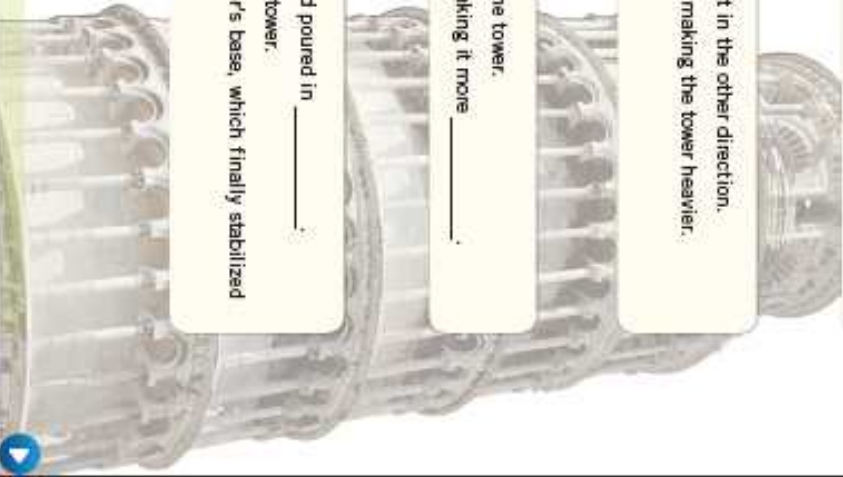
- 1272: Giovanni tried to fix the tower by \_\_\_\_\_ it in the other direction.  
 1370: Tommaso added a special \_\_\_\_\_ on top, making the tower heavier.  
**For 400 years:** The tower was ignored and forgotten.

**19th Century**

- 1817: English architects traveled to Pisa to measure the tower.  
 1838: Alessandro exposed the bottom of the tower, making it more \_\_\_\_\_.

**20th Century ~ Now**

- 1934: Engineers drilled holes into the tower's base and poured in \_\_\_\_\_.  
 1995: Several more efforts were made to stabilize the tower.  
 1996: Engineers removed \_\_\_\_\_ from the tower's base, which finally stabilized the tower.



**C. Read the following sentences and choose the most likely speaker for each one. A**

<p>1 "Look! That leaning tower is so fascinating!" <input type="checkbox"/></p>	<p>2 "The Tower of Pisa has been stabilized successfully." <input type="checkbox"/></p>	<p>3 "This soft ground is perfect for the construction of a bell tower!" <input type="checkbox"/></p>
<p>4 "We're sorry we have no bell tower for the cathedral." <input type="checkbox"/></p>	<p>5 "We're closing the Tower of Pisa to stop it from tilting further." <input type="checkbox"/></p>	<p>6 "The tower? I don't know why we have such a flawed tower in our town." <input type="checkbox"/></p>

a. a Pisa official in 1173  
c. an English architect in 1817  
e. a resident of Pisa in the 1170s

b. a Pisa official in 1990  
d. an Italian engineer in 2001  
f. a resident of Pisa, 1370-1800

**Over to You**

Write your own comment about the following news item and share it with your partner. **A**

**The Pisa Times**

**Pisa's Leaning Tower Safe for 300 Years**

The Leaning Tower of Pisa is Stabilized and Safe for Now, Expert Says

**It's a relief that the tower won't tilt further!**

*[Portrait of a woman]*

**I'm a little worried that the tower might lose its uniqueness when it stops leaning.**

*[Portrait of a man]*

**Point 1**

A. Read and Notice | Read the following advertisement about the Colosseum.

Visit the Colosseum!

If you plan to visit Rome, don't forget to go to the Colosseum. It makes Rome more fascinating by showing its ancient history. Although the Colosseum has been damaged by earthquakes, its enormous size and magnificence still make it unique among other historic places. When the lights of the Colosseum are turned on at night, they make the sky bright, and the ancient structure looks even more gorgeous.



B. Let's Find the Point | Examine the structure that the underlined words introduce. **A**

C. Let's Find More Examples | Find phrases that have the same structures and usages as above in the main text. **(p.117, 118, 119, 121)** **A**

**Point 2**

A. Read and Notice | Read the following article about the moai statues.

The Mystery of the Moai

The moai statues stand along the coast of Easter Island, where they face inland. They were created between 1100 and 1650, when the island was populated by Polynesian tribes. The moais are the "living faces" of their ancestors, who were believed to guard the island.



B. Let's Find the Point | Examine the usage of the bold-faced parts. **A**

C. Let's Find More Examples | Find words that have the same forms and usages as above in the main text. **(p.118, 119, 121)** **A**

Step 1 ▶ Listen and take notes about Changdeokgung. **S A**

**Changdeokgung**  
Korean Cultural Heritage

- Location: \_\_\_\_\_
- Time of Construction: \_\_\_\_\_
- Cultural Values: \_\_\_\_\_
- It has best preserved \_\_\_\_\_
- It was designed to \_\_\_\_\_
- Further Information: \_\_\_\_\_
- It was listed as a \_\_\_\_\_

Step 2 ▶ Write about Changdeokgung based on what you wrote above. **A**

**Enjoy the Natural Beauty of the Palace!**  
For Visitors to Changdeokgung:

Changdeokgung is a palace located in \_\_\_\_\_ during the Joseon Dynasty. Of all \_\_\_\_\_, this one \_\_\_\_\_.

It's also exceptional for the way it \_\_\_\_\_.

Due to its historic and artistic value, it was listed as a \_\_\_\_\_ in 1997.



**A. Communicative Functions**

Have a conversation with your partner using the expressions below.

1. **경탄 묻기**      A: Do you know anything about the Washington Monument?  
 B: Yes, it was built to honor the first president of the U.S.A.

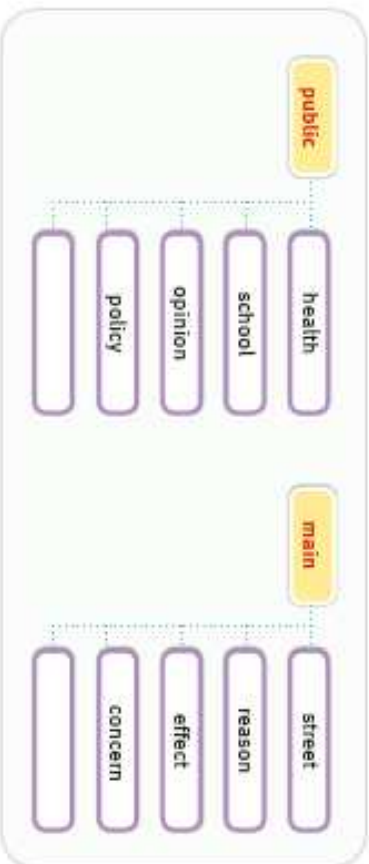
2. **한정하여 말하기**      A: What is the tallest building in the world?  
 B: As far as I know, it's the Burj Dubai Building.

3. **허락 여부 묻기**      A: Are we allowed to take photos in the museum?  
 B: It's possible, but it's better not to.

the Eiffel Tower      Angkor Wat in Cambodia      bring pets to the restaurant  
 largest temple      have snacks in the library      celebrate the World Fair in Paris

**B. Word Partners**

Look at the following examples of words that are commonly used with "public" and "main."



Search the Internet for further examples.

**C. Useful Expressions**

- Government officials closed it in spite of public outrage.
- This method proved to be the most successful so far.
- They managed to reduce the incline angle back to where it was in 1970.
- As a result, the tower began to move in several different directions.

**Check** Fill in the blanks with the appropriate expressions.

- The helicopter \_\_\_\_\_ land on the roof and rescue the people.
- She continued her research \_\_\_\_\_ financial problems.
- We've been trying to solve this problem, but \_\_\_\_\_ we've failed.
- He encouraged her to be confident, and \_\_\_\_\_, she did a great job.

**D. Grammar Points in Use**

- It allowed the ground to settle, **which** strengthened the foundation.
- The builders made the upper stories too heavy.
- Had this not happened**, the tower would have fallen over.
- The tower's four-meter tilt hasn't worsened since the engineering project.

**Check** Choose the appropriate expressions to complete the conversation.

A: Did you hear the news that the oldest house in town caught on fire?  
 B: Oh, that makes me so (sad / sadly). You know, that house has been protected as a cultural heritage site (when / since) the early 1800s.  
 A: I know. But the good news is that a young boy who saw it catch fire called 911 right away. (what / which) saved the house.  
 B: Wow, (he had not / had he not) acted so wisely, we would have lost it!  
 A: That's right. I guess we should take better care of it in the future.

A. Listen and choose the picture that is related to what you heard. **L S A L**



B. Complete the conversation using the expressions below and act it out with your partner. **A S**

A: I need some information about Madame Tussaud's Wax Museum.

B: Sure. I went there a couple of years ago while staying in London. It's a museum with lots of celebrity wax figures.

A: Wow. How was it?

B: It was wonderful! You must visit it when you go to London.

A: Is it a very popular tourist attraction?

B: Of course!

A: Oh, I didn't know it was that popular.

B: Yes, it's possible. You can even touch or shake hands with them.



a. Do you know anything about it?

b. By the way, are we allowed to take photos of the figures?

c. As far as I know, more than 2 million people visit it every year.

C. Read the paragraph and answer the questions below. **A R**

In 1838, an architect named Alessandro della Chiardesca dug a trench to expose the bottom part of the tower, which had sunk into the earth. His idea, however, wasn't a very good one. Since the trench was below the water table, it caused water to flood the south side of the tower, making it even more unstable. Serious efforts began when the 20th century started. Many plans were proposed to stop the tower's potential collapse. In 1934, workers drilled 361 holes into the tower's base and poured in 90 tons of cement to stop the tower from leaning further. In spite of several efforts, the situation became worse.

1. Choose the main topic of the paragraph.

- a. unsuccessful efforts to fix the tower
- b. reasons why the tower started leaning
- c. frequent stops in constructing the tower

2. Explain the reason for the underlined sentence.

D. Arrange the following sentences in the order they happened and write about the history of the Tower of Pisa. **A W**

- |   |  |
|---|--|
| 1 | In 1173, the construction of the Tower of Pisa began.                |
|   | The tower was officially reopened to tourists.                       |
|   | The tower was closed because it became so unstable.                  |
|   | The tower began to lean and many efforts were made to straighten it. |
|   | Engineers removed soil from the tower's base and settled the tower.  |

The construction of the Tower of Pisa began \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## Cultural Heritage Site Out of Danger

**Step 1** ▶ In a group of four, read the following case of the successful restoration of a cultural heritage site. 

### Restoration of a Cultural Heritage Site

**Name** Stonehenge, U.K.

**Value** one of the greatest prehistoric monuments in the world



**Threats**


- careless visitors who walked among the stones
- construction of roads and buildings nearby

**Efforts to Preserve**

- A number of fallen stones were restored.
- Visitors are no longer permitted to touch the stones.
- The buildings around Stonehenge were moved to other places.

**Step 2** ▶ Find another example of a successful restoration of a cultural heritage site and present it to your class.

### Restoration of a Cultural Heritage Site

Name		
Value		
Threats	<ul style="list-style-type: none"> <li>•</li> <li>•</li> <li>•</li> </ul>	
Efforts to Preserve	<ul style="list-style-type: none"> <li>•</li> <li>•</li> <li>•</li> </ul>	

<http://whc.unesco.org>

## Famous Landmarks

When you think of Australia, what comes to your mind first? It might be the Sydney Opera House. In fact, many countries have their own landmarks that attract millions of visitors from all over the world.



Tower Bridge, named after its two impressive towers, is one of the best known landmarks in London. The middle of the bridge can be raised to enable large ships to pass.

For more information  
▶ <http://www.towerbridge.org.uk>

### Tower Bridge (U.K.)

Sagrada Familia is Antoni Gaudi's unfinished masterpiece. This huge cathedral is one of the most popular tourist attractions in Barcelona. Construction began in 1882 and will continue until at least 2026.

For more information  
▶ <http://www.sagradafamilia.cat>



### Sagrada Familia (Spain)

Tokyo Tower is a metal tower located in Tokyo, Japan. It's the tallest artificial structure in Japan and is the 20th tallest tower in the world. It serves as an antenna tower for 14 local TV and radio stations.

For more information  
▶ <http://www.japan-guide.com>



### Tokyo Tower (Japan)

▶ Search the Internet for other famous landmarks around the world. Then choose the one that you're most interested in and make a brief introduction as above.

# The Mystery of Love

## Study Points

### Listening & Speaking

- 추측하여 말하기: You don't really seem to be yourself.
- 확인하기: Is there something you're not telling me?

### Reading

- 사랑에 빠지게 되는 요인에 대해 설명하는 글 읽기

### Writing

- 자신의 이상형에 대해 기술하는 글 쓰기

### Language Structure

- All human beings have something called a "love map."
- Studies have shown that people are attracted to those who have similar values and beliefs.



What do you look for in a boyfriend / girlfriend?

## Get Started

1. Look at the table below and circle your answers.
2. Compare your answers with a partner.



How important are the following when you fall in love?

	least important	1	2	3	4	5	most important
• Physical Appearance		1	2	3	4	5	
• Personality		1	2	3	4	5	
• Sense of Humor		1	2	3	4	5	
• Common Interests/Hobbies		1	2	3	4	5	
• Manners		1	2	3	4	5	
• Intelligence		1	2	3	4	5	

# Listen & Speak I

You don't really seem to be yourself.

## A LISTEN Listen and number the pictures (1-3).



## B LISTEN Listen and choose Narae's problem.

- a. She does not want to be herself.
- b. She does not want to talk to her mother.
- c. She has too much science homework.

## C SPEAK Match the pictures with the expressions and talk with a partner.

- A · Hey, you don't seem to be yourself these days.
- B · What do you mean by that?
- A · You **smile all the time**.
- B · Actually, I **have a crush on Ryan**.



very quiet in school

stare at your cell phone all the time

have no energy in school

waiting for a call from my audition

sick with a cold

nervous about my test this week

# Listen & Speak II

Is there something you're not telling me?

## A LISTEN Listen and number what you hear (1-3).

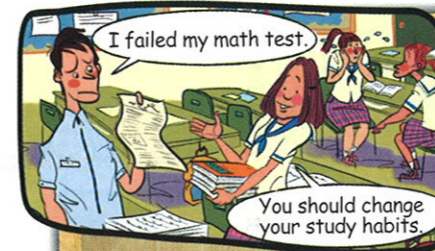


- I've been seeing someone these days.
- I can't stop thinking about this boy in my class.
- I had a fight with my best friend.
- I studied hard for the English test but I failed it.

## B LISTEN Listen and fill in the blanks with the appropriate expressions.

- a. I'm going on a first \_\_\_\_\_ with my girlfriend today.
- b. But I don't know \_\_\_\_\_.
- c. Well, how about \_\_\_\_\_ together?

## C SPEAK Talk about your problem with your classmates and write their advice.



- A · Is there something you're not telling me?
- B · Actually, **I failed my math test** and I don't know what to do.
- A · Oh, I'm so sorry. Maybe you should **change your study habits**.
- B · I guess you're right.

My Problem You \_\_\_\_\_  
e.g. I had an argument with my mom.

Classmates' Advice

\_\_\_\_\_ 's Advice

\_\_\_\_\_ 's Advice

\_\_\_\_\_ 's Advice

e.g. You should apologize to her first.

# Put It Together



## A LISTEN Listen and answer.

- 1 Listen! What is true about Sally?
- a. Sally finished her homework early.
  - b. Sally doesn't like herself.
  - c. Sally had to stay up late last night.
- 2 Listen! How does Jenny feel about the boy?
- She feels  terrible.
  - miserable.
  - uncomfortable.

## B LISTEN Listen and check (✓) "True" or "False."

- a. Victoria thinks Robert is in love with a girl in his class.
- b. Robert knows much about the girl.
- c. Love can make people do the craziest things.

	True	False
a.	<input type="checkbox"/>	<input type="checkbox"/>
b.	<input type="checkbox"/>	<input type="checkbox"/>
c.	<input type="checkbox"/>	<input type="checkbox"/>

## C WRITE & LISTEN Complete the following comic strip. Listen and check.

Are you okay these days? ... You don't really \_\_\_\_\_ . You \_\_\_\_\_ and you don't eat much during lunch.

What do you mean?

Is there something \_\_\_\_\_ ? I knew it! You're \_\_\_\_\_, Robert. Now everything \_\_\_\_\_ .

hhhhh~



## D SPEAK Make a pair and talk together.

STEP 1 Think about some problems you or your friends might have. Write the problems and the advice for them in the blanks.

e.g.

**Problem** didn't do well on my test again  
**Advice** change the way you study

**Problem** have trouble making new friends  
**Advice** try to smile all the time

**Problem** saw my friend cheating on the test  
**Advice** \_\_\_\_\_

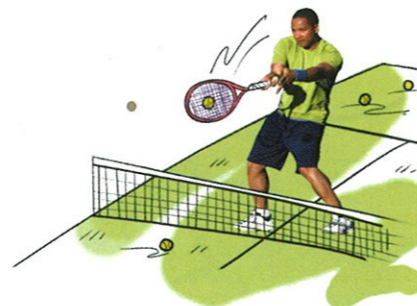
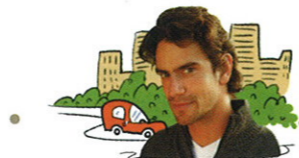
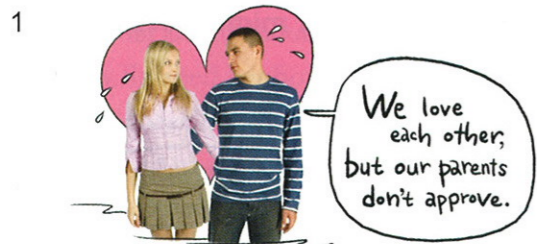
**You Problem** \_\_\_\_\_  
**Advice** \_\_\_\_\_

**You Problem** \_\_\_\_\_  
**Advice** \_\_\_\_\_

STEP 2 Talk with a partner using the problems and advice above.

- A .. You don't seem to be yourself. What's up?
- B .. Oh, it's nothing. I'm OK.
- A .. Really? Is there something that you're not telling me?
- B .. Actually, I **didn't do well on my test again**. I don't know what to do.
- A .. Maybe you should **change the way you study**.
- B .. I guess you're right.

**A Match the pictures. What do you think makes people fall in love?**



**B Number the expressions below using the pictures in A.**

Opposites Attract

Romeo and Juliet Effect

Similarities

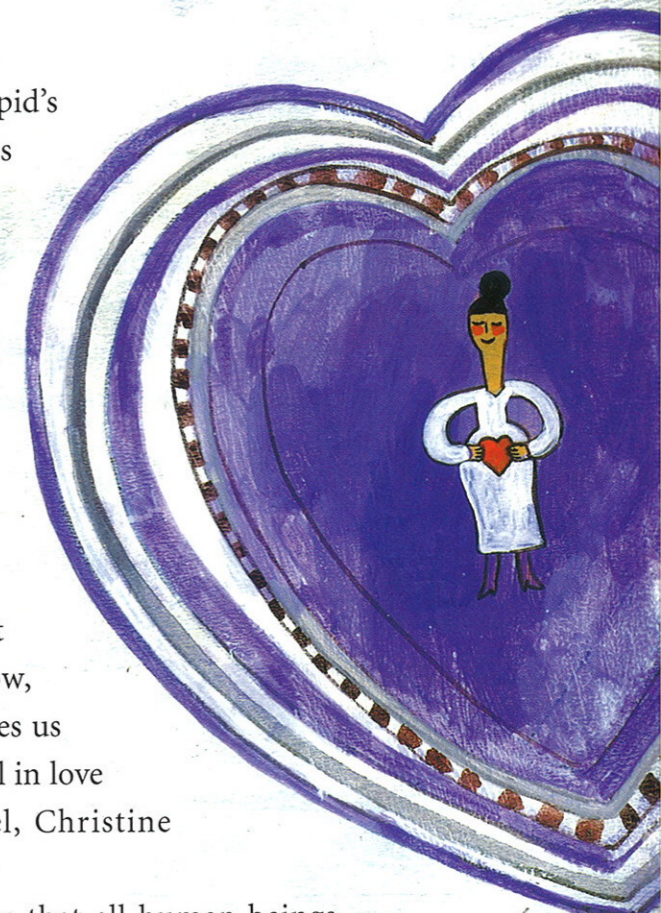
Childhood Experiences

# The Mystery of Love



Have you ever been struck by Cupid's arrow? If you have, your symptoms are one or more of the following. You have sleepless nights and restless days. You daydream during class, forget your jacket, walk past your house, stare at your cell phone, constantly check your email, say stupid things, laugh too hard, tell all your secrets, talk all night, walk at dawn or rehearse what you are going to say the next time you meet "him" or "her." Now, what is it about him or her that makes us fall in love with them? Why do we fall in love with James as opposed to Michael, Christine instead of Lisa?

Psychologist John Money believes that all human beings have something called a "love map." Long before you fall in love with a particular person, you have already developed a mental map that determines who you will fall in love with.



**Q**

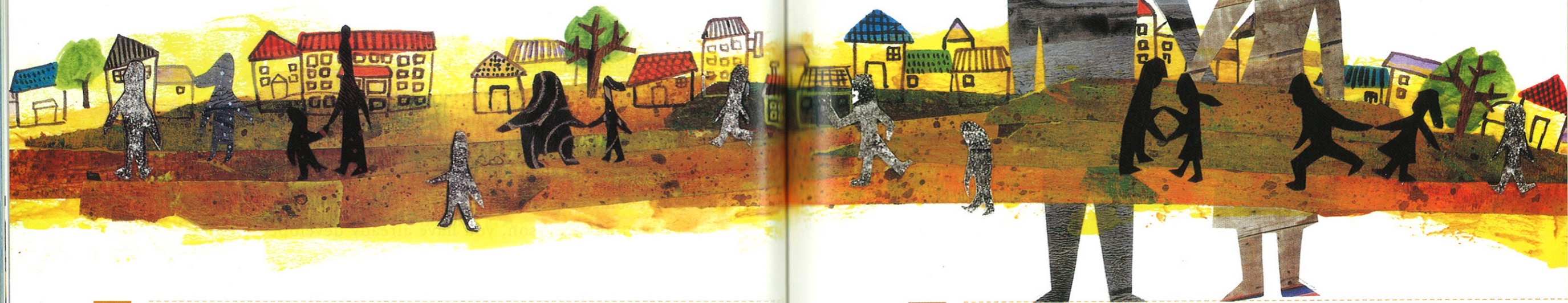
1. Name one symptom of falling in love.
2. What is a "love map"?

symptom [sɪmptəm]    restless [rɛstlɪs]    dawn [daʊn]    rehearse [rɪhɔːrs]  
 psychologist [saɪkɒlədʒɪst]    mental [mɛntl]    determine [dɪtɜːmɪn]  
 as opposed to ~이 아니라    long before ~보다 훨씬 전에

According to Money, children develop these love maps between the ages of five and eight through their family, friends, and experiences. For example, as a child you get used to the way your mother speaks and listens, scolds, and pats you and how your father jokes, walks, and smells. You like certain things about your friends and relatives. You dislike others or you connect them with unpleasant events. Gradually, these experiences begin to form a pattern in your mind.

From this unconscious pattern, an image of your ideal love begins to form. Then in your teenage years, your love map becomes quite specific. You imagine exactly how your true love will look—his or her face shape, hair length, height, as well as personality, manners, and other features. So, long before your true love walks into your life, you have already constructed some basic elements of your ideal love. Then when you actually see someone who seems to fit the image, you fall in love with him or her and project your unique love map onto this person. Even if this person is actually different from your ideal, love is blind so you pay little attention to the differences.

Now do you think that you are more likely to fall in love with someone that is similar to or different from you? As in the famous expression “Opposites Attract,” many people believe that we are attracted to people that are different. For example, a shy boy may be attracted to an outgoing girl. A tall girl may be attracted to a short boy. However, it seems that we are attracted to similarities as well. Studies have shown that people are attracted to those who have similar values and beliefs. It is only natural to want to be with someone that shares most of your views rather than someone that disagrees with you most of the time. Therefore, it is not similarities or differences alone but the right combination of similarities and differences that makes us fall in love with that special person.



Q

1. When do children develop their love map?
2. What do you do when you see someone who seems to fit the image of your ideal love?

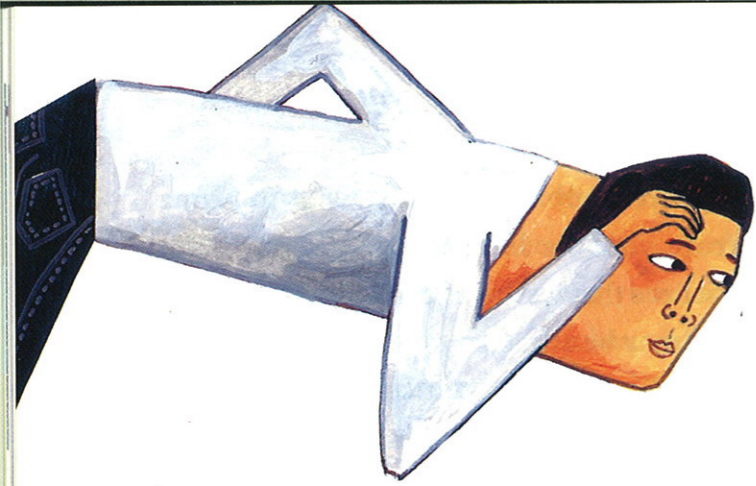
scold [skóuld] pat [pæt] unconscious [ʌnkɔ́nʃəs] specific [spisífik]  
 construct [kɔ́nstrákt] project [prɔ́dʒékt]  
 connect ~ with ... ...와 ~를 연결하다

Q

1. What is the famous expression that means being attracted to differences?
2. Who may a shy boy be attracted to?

opposite [ápəzít] outgoing [áutgòuɪŋ] combination [kàmbənéiʃən]  
 as well ~ 역시, ~ 또한 not ~ but ... ~가 아니라 ... 인





Sometimes, special circumstances can contribute to falling in love. For example, have you ever had feelings for someone that you knew you should not have these feelings for? More specifically, have you ever liked a singer or someone that your parents did not approve of? These kinds of obstacles sometimes add fuel to the flames of love. If a person is difficult “to get,” he or she seems more interesting. If the world seems to be against your love, that love seems more worth fighting for and keeping. This is known as the “Romeo and Juliet Effect,” from the tragic Shakespearean love story.

**Q** 1. What elements sometimes add fuel to the flames of love?

circumstance [səˈrʌkəmstəns]    obstacle [ˈɒbstəkl̩]    fuel [fjuːəl]  
contribute to ~에 기여하다    worth -ing ~할 가치가 있는



Now, these are only some of the reasons for falling in love with that special someone. Of course it would be foolish to assume that a scientific explanation can describe the entire process of love. Even the genius Einstein said that you cannot explain love in terms of chemistry and physics. Perhaps, love was meant to be experienced rather than analyzed. Helen Keller summed it up nicely in a non-scientific approach to love when she said, “The best and most beautiful things in the world cannot be seen or even touched. They must be felt with the heart.”



**Q** 1. What did Helen Keller say about love?

assume [əˈsjú:m]    chemistry [kémistri]    physics [fíziks]    non-scientific [nənsaɪəntífik]  
in terms of ~의 말로, ~의 점에서    sum up 요약하다



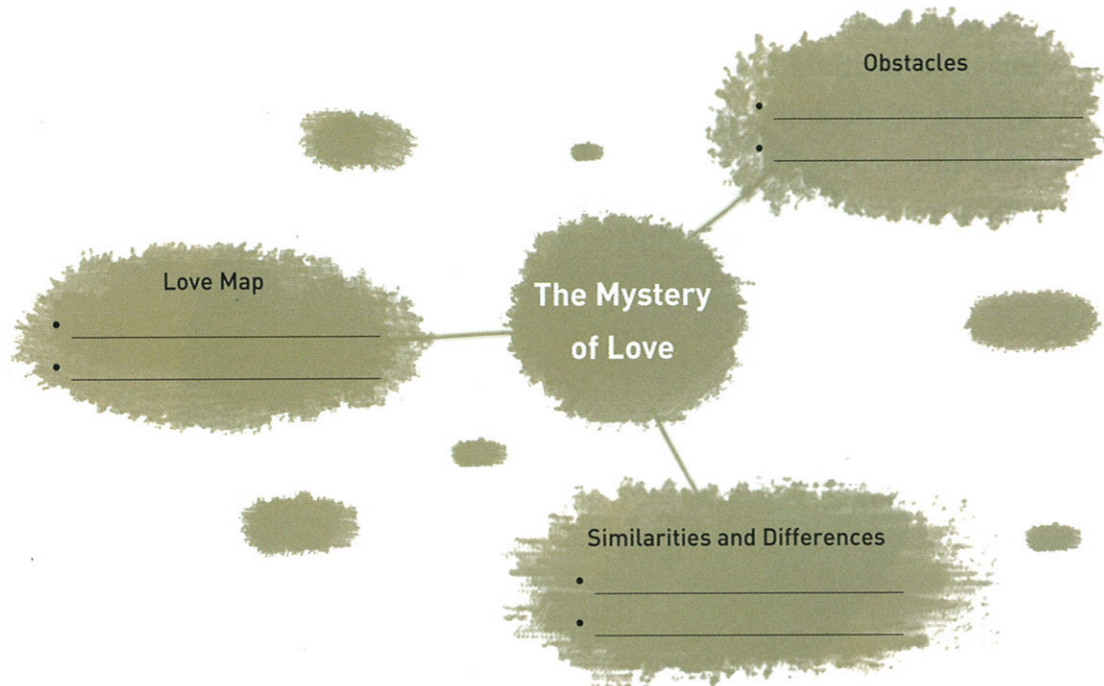
## After You Read

### Check your understanding

#### A Choose the main idea of the main text.

- There are many symptoms when people fall in love.
- There are many different reasons for falling in love with someone.
- People construct love maps before they fall in love with someone.
- Scientific explanations cannot describe the entire process of love.

#### B Fill in the blanks using the expressions in the box.



- |                              |                           |
|------------------------------|---------------------------|
| • Opposites Attract          | • Romeo and Juliet Effect |
| • Childhood Experiences      | • Parents' Disapproval    |
| • Formation of Mental Images | • Something in Common     |

#### C Read and choose the appropriate question for the blank.

Q \_\_\_\_\_

A The first thing that happens is that you give special meaning to the person you fall in love with. That is, you begin to focus all your attention on this special person. You can remember tiny things he or she said or did. You have a huge amount of energy, too, which makes it hard for you to sleep. But most important, you cannot stop thinking about this person.

- a. Why do you choose one person rather than another?
- b. What happens when you fall in love?
- c. Why do you fall in love with someone?

### Go further

#### D Read and write the numbers of similar ideas.

- If you have it (love), you don't need to have anything else. - Sir James M. Barrie
- At the touch of love everyone becomes a poet. - Plato
- Love doesn't make the world go round. Love is what makes the ride worthwhile. - Franklin P. Jones

- Everything seems beautiful when you are in love.
- Love is what makes our life worth living.
- If you have love, you have everything.

### Think about it

#### E What do you think love is? Complete the sentence.

You Love is \_\_\_\_\_

# Language Focus

## A Word Power

out- + going	→	outgoing
out- + standing	→	_____
out- + do	→	_____
out- + grow	→	_____
out- + live	→	_____

physics  
 economics  
 biology  
 psychology  
 sociology

## B Useful Expressions

- Sometimes, special circumstances can **contribute to** falling in love. <sup>p.88</sup>

□ Spending too much time in front of the computer may **contribute to** gaining weight.

□ What do you think you can **contribute to** our company?
- If the world seems to be against your love, that love seems more **worth fighting for** and keeping. <sup>p.88</sup>

□ I must make my life **worth living**.

□ The book I borrowed from the library was **worth reading**.
- Einstein said that you cannot explain love **in terms of** chemistry and physics. <sup>p.89</sup>

□ **In terms of** quality, this camera is much better than that one.

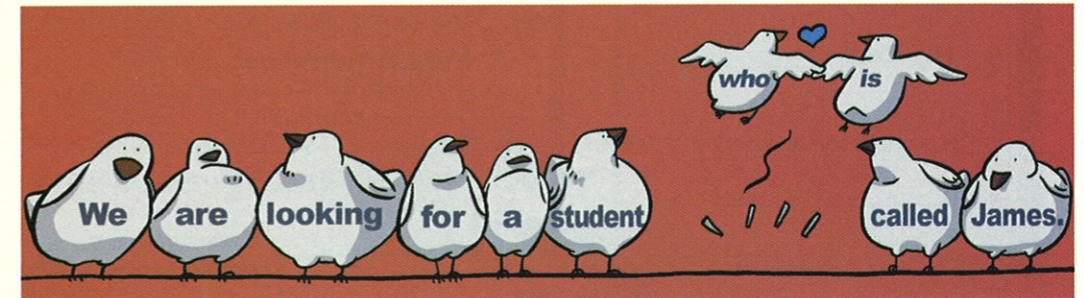
□ The old village has much to offer **in terms of** tourist attractions.

**check-up** Choose the correct words to complete the sentences.

- He has no opinion which is worth (listen / listening) to.
- Every player on the baseball team contributed (to / for) winning the gold medal.
- You may think of job satisfaction in (term / terms) of salary.
- A balanced diet can contribute (to / with) better health.

## C Pict-O-Grammar

1 We are looking for a student **called** James.



- All human beings have something **called** a "love map." <sup>p.85</sup>
- I received a box of chocolates and a Valentine card **sent** by a girl in my class.

2 Bad things often await **those who** want free things.



- Studies have shown that people are attracted to **those who** have similar values and beliefs. <sup>p.87</sup>
- South Africa is a popular tourist attraction for **those who** love to explore wildlife and nature.

**check-up** Complete the sentences by filling in the blanks.

- Free conversation class will be set up for \_\_\_\_\_ want to improve their speaking skills.
- Once there lived a man \_\_\_\_\_ Mike Gerald and he was a great doctor. (call)
- We are proud of the English newspaper \_\_\_\_\_ by our students themselves. (make)
- Heaven helps \_\_\_\_\_ help themselves.

Before you write, make a list of vocabulary or expressions related to the topic.

**A** What's your ideal boyfriend/girlfriend? Think about it and fill in the blanks.

My ideal \_\_\_\_\_

- Physical Appearance
- Personality
- Hobbies
- Other Features

**Physical Appearance**

- good looking/handsome
- short/long hair
- has a beautiful smile
- big eyes
- tall/short/average height

**Personality**

- kind/tender/warm-hearted
- sociable(good with people)
- positive
- humorous
- honest

**Hobbies**

- watching movies
- listening to music
- reading books
- riding a bike
- cooking

**Other Features**

- bright/smart/intelligent
- cute/fashionable
- energetic/confident
- similar beliefs
- good manners

**B** Write about your ideal boyfriend/girlfriend using the information above.

My ideal boyfriend/girlfriend is someone who is/has \_\_\_\_\_ (physical appearance). He/She should be \_\_\_\_\_ (personality). It would be great if he/she enjoys \_\_\_\_\_ (hobbies). I also want someone who is/has \_\_\_\_\_ (other features). But most of all, he/she \_\_\_\_\_.

Let's Do Matchmaking

본문의 내용을 근거로 아래에 제시된 사람들의 짝을 찾아봅시다.

- 7-8명이 한 모둠이 됩니다.
- 주어진 남녀의 정보를 이용하여 서로에게 가장 잘 어울리는 짝을 찾아 연결합니다. 이때 본문에서 읽은 내용을 근거로 짝을 찾습니다.

 <p><b>Anna</b>                  Height 165cm                  Lives in Honolulu                  Personality kind, curious                  Interests snorkeling, inline skating                  Looks for a man who enjoys outdoor sports</p>	 <p><b>Hanseok</b>                  Height 170cm                  Lives in Seoul                  Personality shy but likes to have fun                  Interests movies                  Looks for a tall and outgoing woman</p>
 <p><b>Angela</b>                  Height 175cm                  Lives in Jersey City                  Personality outgoing                  Interests jazz dancing                  Looks for a guy who likes to travel</p>	 <p><b>Marc</b>                  Height 175cm                  Lives in New York                  Personality positive, relaxed                  Interests music, cooking                  Looks for someone who loves traveling</p>
 <p><b>Sora</b>                  Height 160cm                  Lives in Daejeon                  Personality sociable, fun-loving                  Interests classical music                  Looks for someone who loves music and reading</p>	 <p><b>Terry</b>                  Height 178cm                  Lives in London                  Personality humorous                  Interests traveling, reading                  Looks for a smart and funny woman</p>
 <p><b>Meei-Ling</b>                  Height 158cm                  Lives in Hong Kong                  Personality optimistic                  Interests cooking, trying new things                  Looks for a man who has a sense of humor</p>	 <p><b>Wannasak</b>                  Height 165cm                  Lives in Bangkok                  Personality outgoing                  Interests bicycling, playing tennis                  Looks for anyone who can be a friend</p>

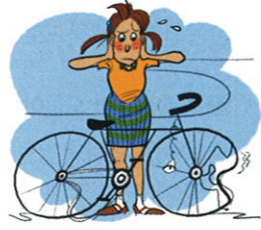
- 각 모둠별로 연결한 짝을 발표해 봅시다. 이때 그렇게 짝을 지은 이유를 설명합니다.

## A LISTEN Listen and answer.

1 **Listen!** Why is the girl worried?







2 **Listen!** Which of the following statements is true about Sam?

- a. Sam has been seeing a girl these days.
- b. Sam is frequently late for school these days.
- c. Yuna thinks Sam is proud of his appearance.

## B Order the sentences in the box to complete the dialog.

What's up, Mike? You don't seem to be yourself these days.



I knew it! You're in love, Mike. Now everything makes sense.




- Ⓐ You sing all the time and sometimes laugh too hard.
- Ⓑ To tell you the truth, I've been seeing someone lately.
- Ⓒ Is there something you're not telling me?
- Ⓓ Really? I guess I have been acting a little funny.
- Ⓔ What do you mean I'm not myself?

## C Complete the paragraph using the words in the box.

"*The Mystery of Love* is an amazing and wonderful book. The author provides a complete picture of why people fall in love \_\_\_\_\_ brain chemistry and scientific research. Reading this book will \_\_\_\_\_ your understanding of human relationships between men and women. It will be \_\_\_\_\_ reading this book."

– Donna E. Wilson, professor of psychology, University of Candordt, and the author of *The Myth of Human Love*



contribute    in    worth    of    terms    to

## D Choose the correct words to complete the sentences.

- 1 A man (name/naming/named) Aesop wrote this famous storybook, *Aesop's Fables*.
- 2 The world is for (them who/those who/those which) dream and challenge.

## E Read and answer.

Why do we fall in love with Tom rather than Bill, Sue instead of Jill? There are many forces that play a role in who we fall in love with. Timing is important; you tend to fall in love when you are ready, particularly when you are lonely. Physical closeness can often contribute to falling in love. We are likely to fall in love with people who we interact with. Both men and women are attracted to people that seem mysterious. And most fall in love with someone of the same ethnic, social, religious, educational, and economic background.

- Q >>> Which of the following was not mentioned as the reason for falling in love?
- a. timing
  - b. similar background
  - c. intelligence
  - d. physical closeness

How to Read ④

주제문 파악하기

보통 글은 하나의 주제를 다루며 그것을 가장 잘 드러내는 주제문을 중심으로 일관성 있게 전개된다. 따라서 글의 주제문을 찾으려면 글쓴이가 그 글을 통해 말하고자 하는 바를 파악하기가 훨씬 쉽다. 주제문은 문단의 처음 또는 끝에 오는 경우가 많으며, 나머지 문장들이 그 주제문을 뒷받침한다.

다음 글을 읽고 이 글의 주제문을 찾아 써 봅시다.



There are generally three types of love; eros, philos, and agape. The first kind is eros love which occurs in the first stages of a romantic relationship. This love is based more on physical attraction and two people might be drawn to each other even though they do not know each other well.

Philos love is based on friendship between two people. They start out as friends, then grow to admire and respect each other.



The third and highest type of love is agape or unconditional love. It is a type of love that is totally selfless, where a person gives love to another person even if this act does not benefit him or her in any way. Typically, it occurs between parents and children. In essence, eros love is "physical," philos love is "mental," and agape love is "spiritual."

❖ Topic sentence: \_\_\_\_\_

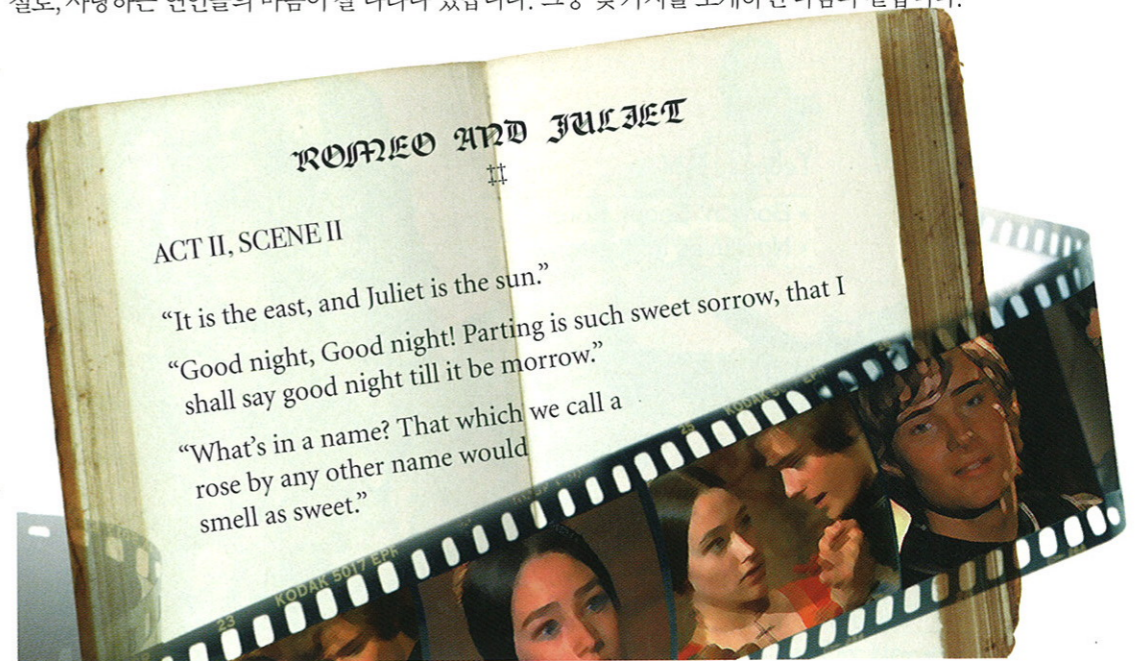


1. Which love is based more on physical attraction?
2. Where does agape love typically occur?

Famous Quotes from *Romeo & Juliet*

+ *Romeo and Juliet* contains some famous quotes that represent the heart and emotional state of young people in love.

셰익스피어의 유명한 작품 중 하나인 '로미오와 줄리엣'은 집안의 반대로 사랑을 이루지 못한 연인들의 이야기로, 실제 1303년경 이탈리아의 베로나에 살았던 두 연인의 사랑을 소재로 만들어졌습니다. 이 작품은 이후 수많은 음악가들에게 영감을 주었고 영화로도 만들어져 많은 젊은이들의 마음을 사로잡았습니다. 이 작품에 나오는 대사의 일부는 셰익스피어의 작품 가운데에서도 가장 유명한 인용 구절로, 사랑하는 연인들의 마음이 잘 나타나 있습니다. 그중 몇 가지를 소개하면 다음과 같습니다.



Fun Fun with ICT

» 사랑을 소재로 한 유명한 시나 인용 구절을 찾아봅시다.

- 1 인터넷 검색창에 다음과 같은 검색어를 넣어 시나 인용 구절을 찾아봅시다.

- 2 찾아본 시나 인용 구절을 쓰고, 짝과 비교해 봅시다.

\_\_\_\_\_

\_\_\_\_\_



# Make a Lemon into Lemonade

# 9

Lesson

**Topic** 도전 정신과 진취적 사고 함양


**Goals** ★ **Communicative Functions**

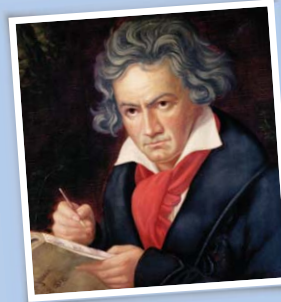
- 1 감탄하기: **It's amazing that** he could come back after the fall.
- 2 의문점 표현하기: **How could** he **ever** catch up with the other runners?

★ **Language Forms**

- 1 If he **had** not **been** frustrated, he **would** never **have been** able to compose it.
- 2 Here are two **reasons why** we ought to try.

## Lead In

 **A** Do you know these people? Talk about the questions with your friends.



**a** Ludwig van Beethoven



**b** Marie Curie

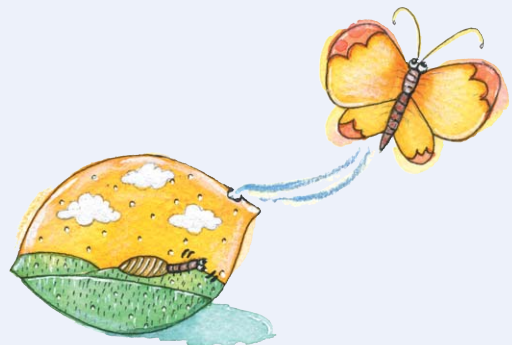


**c** Helen Keller



**d** Son Gijeong

- 1 What difficulties did they have in their lives?
- 2 What are their achievements?
- 3 What can you learn from them?





# Listen & Speak 1

## A 1 Listen and choose. Which is the appropriate picture?

🎧 (1) \_\_\_\_\_

🎧 (2) \_\_\_\_\_

🎧 (3) \_\_\_\_\_



## 2 What is the common idea of the three dialogs?

FZW ebV[S] Vde fS} STagf bVabW i Za ahVdUS\_W fZWd  
 V[eST][f[V S V SLZ[VWV \_\_\_\_\_ ž

## B 1 Which is NOT true about Jenny?

- a. She lived in foreign countries.
- b. She speaks five languages very well.
- c. She has difficulty in learning foreign languages.

## 2 Check F (Fact) or O (Opinion).

	F	O
(1) The woman took photos under the sea.	<input type="checkbox"/>	<input type="checkbox"/>
(2) Taking underwater photos is a lot of fun.	<input type="checkbox"/>	<input type="checkbox"/>
(3) To dive deep into the sea, the woman had to get special training.	<input type="checkbox"/>	<input type="checkbox"/>

### Focus on Sounds

#### Different pronunciations of "that"

- How could she ever learn **that** many languages?  
[ðæt]
- Do you feel **that** everything is going wrong?  
[ðæt] or [ət]

**C** Practice the dialog with your friend.

e.g. A: Look at this twisted building!

B: **It's amazing that** someone could think of such a new idea.

A: Indeed. That's why creativity is so important.

B: I guess so.

e.g.		1		2		3	
twisted building		chair		ski resort		B-boy group	
someone could think of such a new idea		people can design such a unique chair		people can construct it in the desert		they can come up with those moves	



**D 1** Practice the dialog with your friend.

e.g. A: I read about a woman who climbed Mt. Everest alone.

B: **How could she ever** have that much courage?

A: I don't know, but one thing I know for sure is that not many people can do that.

B: Indeed, but there are some special people.

e.g. I read about a woman who climbed Mt. Everest alone. / that much courage

1 The little girl played such wonderful music. / such talent

2 I heard an old man made a big contribution to the poor. / that much generosity


3 I read about a one-handed baseball player. / such a strong will

**2** Make a group of four. Talk about someone who did a surprising thing using the dialog above.

# Listen & Speak 2

 **A** Listen and complete the summary.

**Summary** The man thinks \_\_\_\_\_ is important in speaking a second language. The woman agrees with him and adds that you can gain confidence through \_\_\_\_\_.


 **B** Listen and answer the questions.

1 Which is NOT mentioned about Oprah Winfrey?

- a. appearance
- b. acting career
- c. family background

2 Write Oprah's opinion about success.

If you want to succeed, think about what you \_\_\_\_\_ and what you can \_\_\_\_\_ with it.

 **3** Think about your minuses and pluses. Talk about them with your friends.



I have some minuses, but I tried to turn them into pluses.



I'm shy, but I will try to be more active.

Dialog

 **C** Listen and complete the dialog using the expressions given below.

(On the street)

**Bryan** Did you see the 1,500 m race on TV yesterday?

**Jiwon** I didn't. Why?

**Bryan** A runner fell down, but still finished second. \_\_\_\_\_  
5 he could come back after the fall.

**Jiwon** Wow. \_\_\_\_\_ catch up with the other runners?

**Bryan** I don't know how, but he made it.

**Jiwon** Usually, runners give up in that situation,  
don't they?

10 **Bryan** You're right. That's why I was so  
touched. He proved that  
persistence wins over accidents.


**Jiwon** Wow! He must have a really  
strong will.


15 **Bryan** Exactly. That's what's so amazing.

**Jiwon** \_\_\_\_\_ the race.

- It's amazing that
- I should have watched
- How could he ever



 **D** Role play the dialog.

 **E** Think about other people who overcame difficulties. Talk about them with your friends using the dialog above.

# Before You Read

 **A** Check and talk with your friends.

What do you say to yourself when you have difficulty?

	Never	Sometimes	Often
1. It is fate.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. I'm helpless.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. I can't help but give up.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4. What can I learn from this?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5. How can I improve this situation?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**B 1** Think about the meaning of the following Scandinavian saying.

FZW adZ i [ V \_SWfZWH ] [ Yež

**2** Circle the words that can be associated with “The north wind.”



# Make a Lemon into Lemonade



**A**re you happy? Do you feel that everything is going wrong? How can you keep yourself from feeling terrible and make yourself feel happy? Here is one way to do it: When you have a lemon, make lemonade! When the wise man is handed a lemon, he says, “What lesson  
5 can I learn from this misfortune? How can I improve my situation? How can I turn this lemon into lemonade?”

The fool, however, does the exact opposite. If he finds that life has handed him a lemon, he gives up and says, “I’m beaten. It’s fate. I haven’t got a chance.” Then he starts to complain about the world and  
10 feel sorry for himself.

**Q** What does the fool say when they come across misfortune?

## Words & Expressions

lemonade [lɛmənɛɪd]  
opposite [ɒpəzɪt]

hand [hænd] v. to give or pass by the hands  
fate [feɪt]

misfortune [mɪsfɔːrtʃən]  
complain about ...에 대하여 불평하다



▲ Helen Keller (1880-1968)

The great psychologist, Alfred Adler, declared that one of the most wonderful characteristics of human beings is “their power to turn a minus into a plus.” The careers of great men show that they were successful because they started out with problems that caused them to work hard and achieve great things. Our weaknesses help us unexpectedly.

5

10

Yes, probably Milton wrote better poetry because he was blind, and Beethoven composed better music because he was deaf. Helen Keller’s brilliant career was made possible because of her blindness and deafness. If Tchaikovsky had not been frustrated with an unhappy marriage, he probably would never have been able to compose his *Symphonic Pathetic*. If Dostoevsky and Tolstoy had not led difficult lives, they would probably never have been able to write their greatest novels. If Charles Darwin had not been so sick and weak when he was young, he would not have done as much great work as he accomplished.

15

**Culture in Context** |

• Symphonic Pathetic(비창 교향곡)는 1893년 차이코프스키가 작곡하였습니다. 이 작품은 인간의 어두운 내면과 그 아름다움을 잘 표현하고 있으며, 차이코프스키의 가장 뛰어난 작품 중 하나로 평가받고 있습니다.

**Q** What is an example of a “plus” mentioned about Tchaikovsky?

psychologist [saɪkɒlədʒɪst]  
start out 출발하다; 시작하다  
deaf [def]

declare [dɪkleɪər]  
weakness [wiːknɪs]  
brilliant [brɪljənt]

characteristic [kærɪktərɪstɪk]  
unexpectedly [ʌnɪkspɛktədli]  
be frustrated with ...에 좌절하다

There is a Scandinavian saying which some of us might take as a guide for our lives: “The north wind made the Vikings.” The north wind is known to be harsh and fierce. This wind made life very difficult for Scandinavian people. In getting over their hardship, the Vikings became stronger. Strength and success come to people in bad times as well as in good times. Successful people simply accept the responsibility of making the situation better. This is how the cold north wind made the Vikings. So to all of you out there experiencing a north wind, just remember: it will pass and you will be stronger for it.



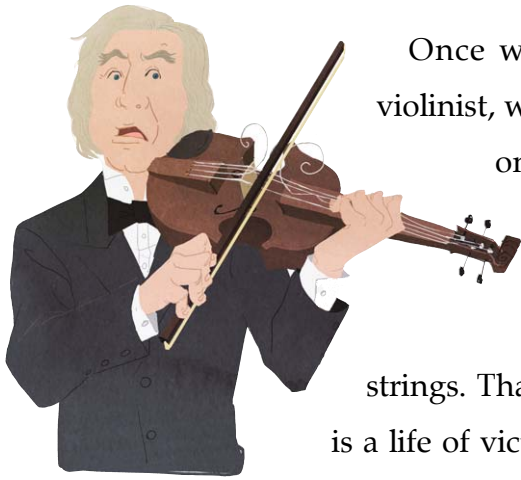
**Q** What do successful people accept?

Scandinavian [skændənɛɪvɪən]  
hardship [hɑːdʃɪp]

harsh [hɑːʃ]  
strength [streŋkθ]

fierce [fiərs]





Once when Ole Bull, the famous Norwegian violinist, was giving a concert in Paris, the A string on his violin suddenly broke. But Ole Bull

simply finished the melody on three strings. That is life—To have your A string break and finish on three strings. That is not only life—It is more than life. It is a life of victory! Even if we believe there is no way we can ever turn our lemons into lemonade, here are

two reasons why we ought to try. Reason one: We may succeed. Reason two: If we don't succeed, the attempt to turn our minus into a plus will cause us to look forward instead of backward.

5

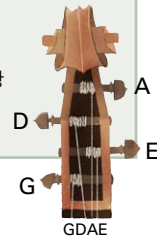
10



Ole Bull(1810~1880) ● often called Norway's first international star

### Culture in Context |

• 바이올린(violin)은 네 개의 현(string)으로 되어 있는데, 가장 높은 소리를 내는 E선에서부터 A선, D선, 그리고 가장 낮은 음을 내는 G선으로 이루어져 있습니다. 음의 높낮이는 바이올린 끝에 있는 페그를 통해서 조절합니다.



### Q What will cause us to look forward to?

string [strɪŋ]  
attempt [ə'tempt]

melody [mə'lədi]  
forward [fɔ:rwərd]

reason [ri:zn] *n.* a cause or motive for a belief or action  
backward [bækwərd]

The most important thing in life is to face misfortune without fear. We can't always be successful. What is really important is to profit from the attempt to overcome hardship. In doing so, we can look forward instead of backward. We can make a difficult situation better. So, don't  
5 be discouraged under any circumstances. Let's try to make lemonade when life hands us lemons.



**Q** What is important in bringing us peace and happiness?

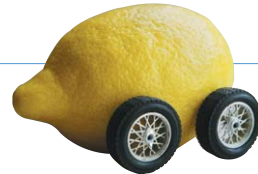
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profit [práfit]

## After You Read

### A What is the text about? Complete the summary.

<b>Topic</b>	When you have a lemon, make lemonade.
<b>Introduction</b>	When misfortune falls on life, the _____ man tries to learn from it, but the _____ gives up.
<b>Body</b>	<ol style="list-style-type: none"> <li>1. Our _____ helps us unexpectedly. e.g. Milton, Beethoven, Helen Keller, Tchaikovsky, Dostoevsky, Tolstoy, Charles Darwin</li> <li>2. Successful people simply accept the _____ of making the situation better. e.g. Viking</li> <li>3. We ought to try to turn our minuses into a plus. e.g. _____</li> </ol>
<b>Conclusion</b>	The most important thing in life is to face misfortune without _____.



### B What do you think the lemon and lemonade represent? What examples can you take from the text?

People	Lemon	Lemonade
Milton	blindness	better poetry
Beethoven		
Helen Keller		
Tchaikovsky	unhappy marriage	
Dostoevsky, Tolstoy	difficult lives	
Charles Darwin		great work

**C** Check T (True) or F (False).

- |  | T                        | F                        |
|--|--------------------------|--------------------------|
| 1. Ole Bull is an example of making lemonade out of a lemon.                                   | <input type="checkbox"/> | <input type="checkbox"/> |
| 2. Strength and success come to people only in good times.                                     | <input type="checkbox"/> | <input type="checkbox"/> |
| 3. Alfred Adler claimed that human beings have a wonderful power to turn a minus into a plus.  | <input type="checkbox"/> | <input type="checkbox"/> |
| 4. Tchaikovsky was so frustrated with his unhappy marriage that he couldn't compose any music. | <input type="checkbox"/> | <input type="checkbox"/> |

**D** Read and answer the questions.

Do not think of today's failures, but of the success that may come tomorrow. You have set yourselves a difficult task, but you will succeed if you persevere, and you will find a joy in overcoming obstacles. Remember, no effort that we make to attain something beautiful is ever lost. Sometime, somewhere, somehow we shall find what we seek.


*– from Helen Keller's speech*

**1** What is the purpose of the passage?

- a. to inform
- b. to encourage
- c. to persuade

**2** What is the appropriate saying for the passage?

- a. No pain, no gain.
- b. It's better to give than to receive.
- c. The calm comes before the storm.

 **E** Find one person who can be a good example of turning his/her lemon into lemonade. Share your story with your friends.

Who

Lemon

Lemonade

# Language Focus

## A Word Power

### 1 Word Formation

• -age	marriage	carriage	passage
• -ry	poetry	scenery	jewelry

✔ Complete the sentences using the words above.

1. His sudden announcement of \_\_\_\_\_ drew a lot of attention from many people.
2. She has been interested in Irish \_\_\_\_\_ after reading Yeat's poems.

### 2 Word Partners

go + 

—	wrong
—	bad
—	crazy

brilliant + 

—	career
—	idea
—	success

✔ Find a common word for the blanks.

1. • Everything can \_\_\_\_\_ wrong at the last minute.  
• How long does it take for milk to \_\_\_\_\_ bad at room temperature?  
• Sports viewers often \_\_\_\_\_ crazy when their team is losing.
2. • The musical tonight was a \_\_\_\_\_ success.  
• He has made a lot of effort to build a \_\_\_\_\_ career.  
• She always brings \_\_\_\_\_ ideas to a new project.

## B Words in Context

✔ Complete the sentences using "hand" or "reason."

1. • Raise your \_\_\_\_\_ if you have a question  
• Please give me a \_\_\_\_\_ with this project.  
• \_\_\_\_\_ me that piece of paper, please.
2. • There is a good \_\_\_\_\_ to be worried about decreasing rates of reading.  
• \_\_\_\_\_ is one of the things that separates human beings from all other animals.  
• He tried to \_\_\_\_\_ with the angry customer.

## C Useful Expressions

- He starts to **complain about** the world and feel sorry for himself.
- They **started out** with problems that caused them to work hard.
- He **was frustrated with** an unhappy marriage.

✔ Complete the sentences using the expressions above.

1. He \_\_\_\_\_ with a small grocery store at first.
2. I was \_\_\_\_\_ a math problem and gave up.
3. Consumers used to \_\_\_\_\_ the products because of their lower quality.

## D Focus on Structures

- 1 • If Tchaikovsky **had not been** frustrated, he probably **would never have been** able to compose his *Symphonic Pathetique*.
- If she **had not met** her English teacher, she **would not have been** able to go to college.

✔ Correct the underlined parts.

1. If I knew him better, I would have told him about my poem.
2. If he had not been injured, he would become a great soccer player.

- 2 • Here are two **reasons why** we ought to try.
  - This is a good **reason why** we keep challenging ourselves.

✔ Put the given words in the correct order.

1. We have \_\_\_\_\_ a foreign language.  
(learn, a, why, reason, should, good, we)
2. There are \_\_\_\_\_.  
(our club, why, many, he, join, reasons, cannot)

# Think & Write 1

**A** Look at Ann's room and write sentences using the expressions below.



- have more time / take out the garbage
- not be so busy / do the laundry
- follow the rules / not cook food
- have no exam / clean the floor
- be more careful / not break the window

1. \_\_\_\_\_ If she had had more time, she would have taken out the garbage \_\_\_\_\_.
2. If she had not been so busy, \_\_\_\_\_.
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_

**B** Complete the dialogs using the expressions below.

1. A: I don't like rock music.  
B: That's the reason \_\_\_\_\_ why I bought you this classical music CD \_\_\_\_\_.
2. A: I want to help people in need whenever possible.  
B: That's the reason why \_\_\_\_\_.
3. A: I catch a cold too often.  
B: \_\_\_\_\_
4. A: I feel uncomfortable whenever I work with others.  
B: \_\_\_\_\_
5. A: Sad stories make me feel blue.  
B: \_\_\_\_\_

- You should jog every day
- You don't like to watch sad movies
- I bought you this classical music CD
- I admire you
- You prefer to work alone

**A** Read the journal about a challenge.

The most difficult thing that I have ever done alone was walking 200 km in a week. There were two **reasons why** I took up this challenge. I wanted to overcome the fear of doing something by myself, and I wanted to learn not to give up. Happily enough, I successfully achieved my goals. During the trip, my shoulders and back hurt, my left foot got injured, and my face was sun-burnt. But I felt so good about what I had accomplished. **If I had given up** on the way, I **would never have felt** the sense of achievement. If I had not tried this challenge, I would not be who I am today.

**B** Answer the questions about your challenge.

1. What was the most difficult thing that you have ever done?
2. Why did you try it?
3. What was the result?
4. What difficulties did you have?
5. How did you feel about your experience?
6. What would have happened if you had not tried it?

**C** Write your own journal based on the answers above.

The most difficult thing that I have ever done alone was \_\_\_\_\_  
\_\_\_\_\_. There were two **reasons why**  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

If I had \_\_\_\_\_



# Work Together

## Write a Newspaper Article

**Step 1** 네 명이 한 모둠을 이루어 다음 사람들이 어떤 사람인지 이야기해 봅시다.



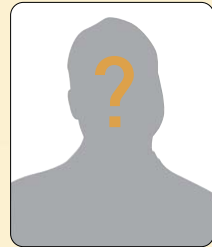
Ottodake Hirotada



Lena Maria



Stephen Hawking



**Step 2** 위에서 한 사람을 골라 다음 질문에 답해 봅시다.

- 1 Where is he/she from?
- 2 What difficulty has he/she had?
- 3 What has he/she accomplished?
- 4 What did you learn from him/her?

**Step 3** 위에서 답한 내용을 바탕으로 인물을 소개하는 기사를 써 봅시다.

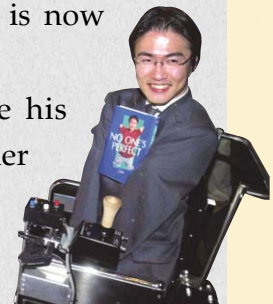
The Happy Times

Wednesday, November 20

### Do You Know Ottodake Hirotada?

Ottodake Hirotada is from Japan. He was born without arms and legs. Though his body was different from others, he didn't want to be treated differently because of his physical disability. He graduated from Waseda University and worked as a reporter. He is now \_\_\_\_\_ in \_\_\_\_\_.

**It's amazing that** he never stopped trying to make his dream come true. **How could** he **ever** compete with other students? He proved that a physical disability makes life a little inconvenient, but it does not make it miserable.



**Step 4** 게시판에 각 모둠이 작성한 기사를 붙이고 서로 비교해 봅시다.

# Wrap Up

## A Listen and answer the questions.

1 What are the speakers talking about?

- a. theme of art exhibition
- b. students' creativity
- c. next year's art exhibition

2 Check F (Fact) or O (Opinion)

	F	O
(1) The students created the works of art under the same theme.	<input type="checkbox"/>	<input type="checkbox"/>
(2) The students are full of bright ideas.	<input type="checkbox"/>	<input type="checkbox"/>
(3) The students did not have a chance to express their ideas.	<input type="checkbox"/>	<input type="checkbox"/>

## B Complete the dialog using "How could ... ever ~?" Then practice it.



## C Talk about amazing things that you have read or heard about and make sentences.

e.g. It's amazing that people can make a beach in the middle of a desert.

- \_\_\_\_\_
- \_\_\_\_\_

**D** Read and answer the questions.

Samia's Beijing moment lasted just 32 seconds. Thirty-two seconds that almost nobody saw but that she carried home with joy. Samia Yusuf Omar was a small girl from Somalia. She might have gone unnoticed if \_\_\_\_\_ (it, not, be) for a roaring half-empty stadium.

When the gun went off in the 200 m, Samia's start was so slow that the computer didn't read it. The winner crossed the finish line in 23.04 seconds. As the other seven women already completed the race, she was still on the track, pushing to get across the finish line almost eight seconds behind all the other runners. In the last 50 meters, most people in the stadium rose to their feet, sending cheers of encouragement. As Samia crossed the line in 32.16 seconds, the crowd roared in applause.

Later in an interview, Samia said, "I understand I am not anywhere near the level of the other competitors here. But I would like to show the dignity of myself and my country. This is the reason why I am here in the Olympics."

- 1 What is the best title for the passage?
  - a. Samia's Journey to Beijing
  - b. Samia's 32 Seconds Race
  - c. Crowd's Support for the Olympic Games
  
- 2 Why did the people in the stadium rise to their feet?
  - a. Because they expected Samia would set a record.
  - b. Because they wanted to cheer Samia to the finish line.
  - c. Because they wanted to see who crossed the finish line first.
  
- 3 Write the correct expression for the blank using the given words.
  
- 4 If you had been in Samia's situation, what would you have done? Write your own opinion.

## Culture & Background

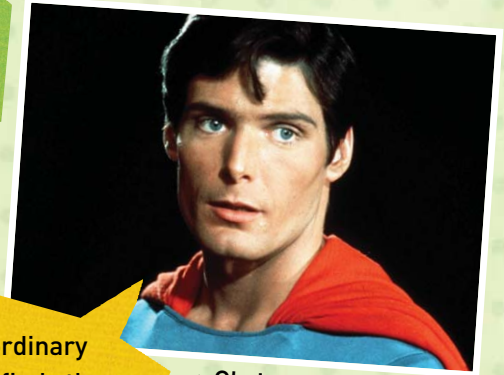
### People with Great Will Power

It is no good getting angry if you get stuck. What I do is stop thinking about the problem and work on something else.

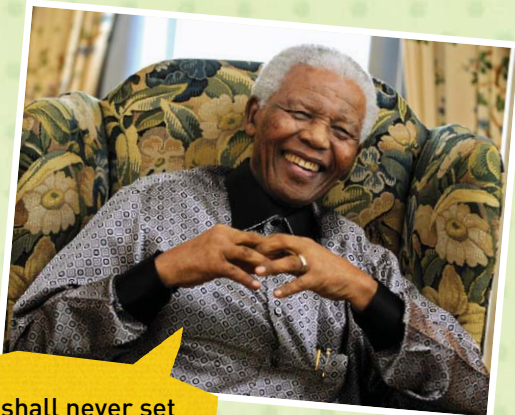


▲ Stephen William Hawking

A hero is an ordinary individual who finds the strength to bear despite blocking obstacles.

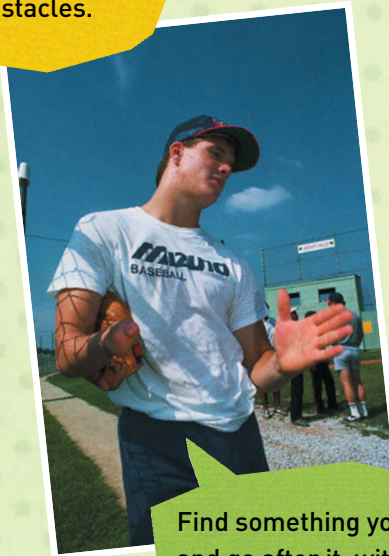


▲ Christopher Reeve



The sun shall never set on so glorious a human achievement!

▲ Nelson Rolihlahla Mandela



◀ Jim Abbott

Find something you love, and go after it, with all of your heart.

#### Activity

Make a short statement about overcoming difficulties in life.

# Happy Life with a Cool Job



## 4 Lesson

**Topic** 다양한 직업 소개와 직업 선택의 기준

**Goals** ★ **Communicative Functions**

- 1 경험 묻기: **Have you** ever **thought** about what kind of job you might get in the future?
- 2 이유 묻기: **What makes you** think international business consulting is interesting?


★ **Language Forms**

- 1 **As** he was growing up, he played at the beach.
- 2 Self-assessment will **offer you a chance** of discovering what you do best.

## Lead In

**A** Look at the people below. What are their jobs?



 **B** Talk about jobs with your friends.

- 1 Which job are you interested in? Why?
- 2 Do you think the job goes well with your personality?
- 3 What do you need to do to get your dream job?



# Listen & Speak 1

## A 1 Listen and complete the summary.

**Summary** A(n) \_\_\_\_\_ of promising jobs in the future will be held at the end of this month.

## 2 Listen and choose. Which is NOT true?




- a. The man wants to make films as a job.
- b. The woman was a member of a film club.
- c. The woman thinks that making short films was tough.

## B Listen and answer the questions.

### 1 Which letter did the woman receive?

- a.  Sorry!  
We cannot offer you  
a job this time.
- b.  Congratulations!  
You got promoted.
- c.  Congratulations!  
We are happy to  
offer you a job.

### 2 What is the woman's job?

- a. 
- b. 
- c. 

### Focus on Sounds

#### Mixing of two sounds

- What makes you think I got some good news?

[s] + [j] → [ʃ]

- The creative advertisement will attract your attention immediately.

[t] + [j] → [tʃ]

**C** Practice the dialog with your friend.

e.g. A: **Have you ever done** volunteer work for an NGO?

B: Yes, I have. It was a little difficult but a good experience for me.

A: That's cool. I want to try it some time.

A: **Have you ever done** volunteer work for an NGO?

B: No, I haven't. How about you?

A: Me, neither. It must be a little difficult but I think it will be a good experience for me.

e.g.



do volunteer work for an NGO

1



participate in a science camp

2



run a marathon course

3



write an English diary

**D 1** Think about your dream job and the reason you want it.

• My dream job: \_\_\_\_\_

• Reason: I'm good at \_\_\_\_\_.

**2** Talk with your friend and find out what he/she wants to do.

e.g. A: What do you want to do in the future?

B: I think I want to be a computer programmer.

A: **What makes you think so?**


B: I'm good at computer games, so I want to work in that area.

**3** Talk with other friends about what they want to do.

Friend's Name	Dream Job	Reason



# Listen & Speak 2


 **A** Listen and answer the questions.

1 What is the man's job?



2 Which is true?

- a. The man is satisfied with his job.
- b. The man is considering quitting his job.
- c. The woman recommends the man to change his job.

 **B** Listen and answer the questions.

1 What is the tone of the speech?

- a. critical
- b. indifferent
- c. encouraging

2 Complete the summary.

**Summary** The speaker emphasizes the importance of \_\_\_\_\_ as a motivation for whatever work we do.

Dialog

**C** Listen and complete the dialog with the expressions given below.

(At a bench)

**Bryan** \_\_\_\_\_ about what kind of job you might get in the future?

**Jiwon** Sort of. I want to be an international business consultant.

5 **Bryan** \_\_\_\_\_ think international business is interesting?

**Jiwon** My uncle works for an international business consulting company. He travels a lot.

**Bryan** \_\_\_\_\_ your parents like your choice of job, don't they?

10 **Jiwon** Not really. My parents don't want me to travel too often, but I'd like to live a more exciting life.

**Bryan** Well, I think you're good with numbers and people like you. You could be a good consultant.

**Jiwon** I hope my parents will agree.

15 **Bryan** Well, making other people agree with you is essential to working in business. Practice with your parents first.



- I bet      • What makes you      • Have you ever thought

**D** Role play the dialog.

**E** Think about your future job and why it is interesting to you. Talk about it with your friends and ask for their opinions using the dialog above.

Your Future Job	What Makes You Think So?	Your Friend's Opinion

# Before You Read

**A 1** Think about your personality and check all that apply to you.

	Your Personality	Check
Orange	1. I am good at listening to people.	<input type="checkbox"/>
	2. I enjoy helping people with their problems.	<input type="checkbox"/>
	3. I don't mind not making a lot of money.	<input type="checkbox"/>
	4. I like to work as part of a team.	<input type="checkbox"/>
Blue	1. I am good at making quick decisions.	<input type="checkbox"/>
	2. Taking risks doesn't stress me.	<input type="checkbox"/>
	3. I don't find it difficult to work by myself.	<input type="checkbox"/>
	4. I'm not afraid of managing large amounts of money.	<input type="checkbox"/>
Pink	1. I am good at expressing myself.	<input type="checkbox"/>
	2. I always try to follow my instincts.	<input type="checkbox"/>
	3. It is important for me to be creative.	<input type="checkbox"/>
	4. I enjoy doing things on the spot.	<input type="checkbox"/>
Green	1. Doing complex calculations is not difficult for me.	<input type="checkbox"/>
	2. I enjoy solving logical problems.	<input type="checkbox"/>
	3. I find it easy to understand scientific principles.	<input type="checkbox"/>
	4. I am able to estimate space and distance.	<input type="checkbox"/>

**2** In which colors do you have most checks?

• I have the most checks in ...  Orange

Blue

Pink

Green

**B** Your personality is important when you try to find out a job that suits you. Go to page 300. Read the description and find out the right job for you.

The right job for me is \_\_\_\_\_.

Read

# Happy Life with a Cool Job



5 **M**ost people want to be excited about their jobs. They want to feel happy about getting out of bed in the morning and starting each day. They don't want just any job. They especially don't want a boring job. They want to have a cool job. They want to love their jobs. Here are some people who really love their jobs.

**Q** What kind of jobs do most people want to have?

---

### Words & Expressions

get out of ...에서 나오다



Peter Lind is a professional ice cream taster. His real job title is Flavor Development Specialist. He works for an ice cream company. He creates new ice cream flavors. He gets ideas, makes samples, and tries them out. He also thinks about ice cream flavors that other people will like. Peter worked as a chef and a baker before he worked for the ice cream company. A good ice cream developer must have food preparation training or experience, be creative, and love ice cream!

5

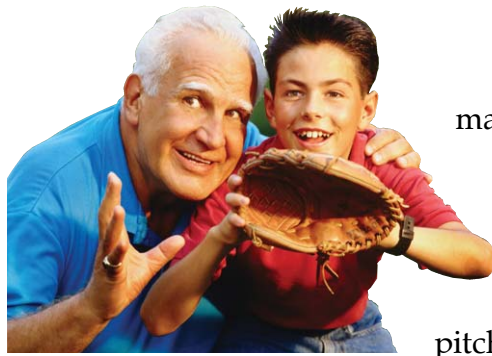


**Q** What did Peter Lind do before he worked as an ice cream taster?

flavor [ˈflɛɪvər]  
try out 시험하다

development [dɪvɛləpmənt]  
chef [ʃef]

specialist [spɛʃjəlɪst]  
preparation [prɛpəreɪʃən]



5

John Brazer works as the promotions manager for an American Major League Baseball team. He has been a big baseball fan since his childhood. As a young boy he loved to watch the pitchers throw the ball and the best hitters

10

hit homeruns. As he got older, John couldn't forget about his love for the sport and he finally got a job at a baseball park. He arranges for celebrities to throw out the first ball, and for famous entertainers to sing the national anthem. He also arranges interviews for the media. "Promoting baseball is a very creative enterprise," said John, "and helping everyone enjoy it is a nice thing." Jobs like John's are extremely difficult to get. John had to start with a low paid internship to reach this position.



**Q** What does John Brazer think about baseball promotion?

promotion [prəmouʃən]  
 arrange for A to do A가...하도록 준비하다  
 enterprise [ɛntəˈpraɪz]

league [li:g]  
 celebrity [səleɪbrəti]  
 internship [ɪntəˈnʃɪp]

pitcher [pɪtʃər]  
 anthem [ænthəm]



Shelly Bruce designs computer games. She has created many games including online strategy games about world history. Shelly designed paper and board games before she started designing computer games. She believes that games should be both entertaining and educational. Shelly is curious, likes to solve puzzles, and has a strong interest in history. She is not a computer programmer herself. However, she tries to learn about computer programming, game theory, and 3D computer graphics design in order to design better games.

5



**Q** What does Shelly Bruce think are important for games?

strategy [strætədʒi]

curious [kjʊəriəs]

3D computer graphics 3차원 컴퓨터 그래픽

entertaining [ɛntərtéiniŋ]

have an interest in ...에 흥미가 있다

educational [ɛdʒukéiʃənl]

theory [θi:əri]



Anthony Marinaccio operates the roller coaster at an amusement park in Coney Island of New York. He grew up on Coney Island. As he was growing up, he played at the beach and rode the amusement park rides every day. As a teenager, he

5 worked part-time at the park and did many different things. He had fun, and he learned a lot about the park. He was a hard worker with a good sense of humor. Today,

10 he greets and seats roller coaster riders. He still enjoys riding on the roller coasters.



**Q** Where did Anthony Marinaccio grow up?

operate [áparèit]

roller coaster 롤러코스터

amusement [əmjú:zmənt]

sense [sens] *n.* an awareness of something

greet [gri:t]





Cynthia Morris is a travel writer for a monthly travel magazine. Cynthia is really fond of traveling abroad. She has traveled to over fifty countries. One day, as she sat in a beautiful open square in Rome, Cynthia thought about how she could bring other people there. She wanted to share her travel experiences with others, so she offered many tourists help through her website. Her travel stories became famous and were finally published. Now Cynthia travels to other countries and writes about her experiences.

5

These people introduced above share certain characteristics. First, they feel they are doing what they do best. Second, they are doing what interests them. Also, they believe that their work is important. Another interesting thing about them is that money is not their top priority.



- Q1 How many countries has Cynthia Morris traveled to?
- Q2 What do the people who love their jobs think about money?

be fond of -ing ...하는 것을 좋아하다  
characteristic [kæɪrɪktərɪstɪk]

square [skwɛəɹ]  
priority [praɪɔːrəti]

publish [pʌblɪʃ]

## Self-assessment Exercise

Most career counselors agree that to find a job that you will love, you need to do a self-assessment exercise. Self-assessment means learning about yourself. In fact, to find a job that is right for you, you must get to know yourself very well. Self-assessment will offer you a chance of discovering what you do best and what interests you. And most importantly, it will help you discover your values. Values are things that are important to you in life. There are many tools that you can use in this self-assessment process. There are books, tests, and classes. They all help you answer these three questions: What am I good at?, What do I like to do?, What are my values?



**Q1** What are the tools you can use for self-assessment?

**Q2** What are three questions you can ask for self-assessment?

self-assessment 자기 평가  
counselor [kʌʊnsələʁ]

exercise [ˈɛksərsaɪz] *n.* a set of tasks to improve or test one's ability or fitness  
get to know 알게 되다

# After You Read

**A** Match the job with each person.

Cool Jobs

1	2	3	4	5
Ice cream taster	Computer game designer	Roller coaster operator	Promotions manager	Travel writer
.	.	.	.	.
.	.	.	.	.
a.	b.	c.	d.	e.
Mr. Marinaccio	Ms. Morris	Mr. Lind	Ms. Bruce	Mr. Brazer

**B** The following are job descriptions from the text. Fill in the blanks.



I'm a Flavor Development Specialist. I create new ice cream \_\_\_\_\_. I get \_\_\_\_\_, make \_\_\_\_\_, and try them out.



I design computer games. I think that games should be both \_\_\_\_\_ and \_\_\_\_\_. I'm not a computer programmer, but I try to learn about computer programming, game theory, and so on.



I work as the promotions manager for a baseball team. I \_\_\_\_\_ for celebrities to throw out the first ball, and for famous entertainers to \_\_\_\_\_ the national anthem. I also arrange interviews for the \_\_\_\_\_.


**C** What does “This” refer to? Find it in the text.

This will lead to learning about yourself. This will help you find what interests you. This will help you discover what your values are.

**D** Read and answer the questions.

The RIASEC model is John Holland’s theory of job choice. It is the best known and most widely researched theory on this topic. It is used by most career counselors. According to Holland’s theory of career choice, most people are one of six personality types: Realistic, Investigative, Artistic, Social, Enterprising, and Conventional (RIASEC). At its simplest, this theory proposes that “Birds of a feather flock together.” \_\_\_\_\_

- 1 What is the topic of the passage?
  - a. an introduction of the RIASEC model
  - b. the background of Holland’s theory
  - c. the manuals for career counselors
  
- 2 What is the appropriate sentence for the blank?
  - a. There are six basic types of work environments.
  - b. How you act and feel at work depends by and large on your personality.
  - c. In choosing a career, people choose jobs where they meet other people like themselves.

 **E** What factors are important to you in choosing jobs? Talk with your friends.

e.g. job security      money      influence      job satisfaction      ...

# Language Focus

## A Word Power

### 1 Word Formation

• -or	counselor	operator	actor
• -ly	monthly	yearly	friendly

✔ Complete the sentences using the words above.

1. Experience may be more important than formal education for a(n) \_\_\_\_\_.
2. Designing a \_\_\_\_\_ plan at the start of the year allows you to be organized.

### 2 Word Partners

travel	} + experience	reach	+ {	a position
job		a decision		
customer		an agreement		

✔ Find a common word for the blanks.

1. • His excellent marketing report comes out of his knowledge and customer \_\_\_\_\_.
- My job \_\_\_\_\_ as a school teacher has taught me that adults can learn from children.
2. • He has ambitions to \_\_\_\_\_ a high position.
- If they cannot \_\_\_\_\_ a decision, then they will consult the judge.
- The members failed to \_\_\_\_\_ an agreement by the end of Friday.

## B Words in Context

✔ Complete the sentences using “sense” or “exercise.”

1. • Everybody knows that he has a strong \_\_\_\_\_ of responsibility.
- There is no \_\_\_\_\_ in getting angry with her because it is not her fault.
- This paragraph doesn't make \_\_\_\_\_ to me.
2. • People who \_\_\_\_\_ regularly are likely to enjoy a better quality of life.
- He just tries to \_\_\_\_\_ his right to free speech.
- This \_\_\_\_\_ book will be a great help to many students.

## C Useful Expressions

- Shelly **has a strong interest in** history.
- He **arranges for** celebrities to throw out the first ball.
- You must **get to know** yourself very well.

✔ Complete the sentences using the expressions above.

1. If you \_\_\_\_\_ hotel management, you should consider this course.
2. I'm attempting to do everything to \_\_\_\_\_ her better.
3. She has \_\_\_\_\_ the famous writer to give students a lecture on future career.

## D Focus on Structures

- 1 • **As** he was growing up, he played at the beach.  
• Tom saw Mary passing **as** he was getting off the bus.

✔ Combine the two sentences into one using "as."

1. I woke up.  
I heard my parents leave.  
→ \_\_\_\_\_
2. Sora heard Jack's voice.  
She was coming out of the building.  
→ \_\_\_\_\_

- 2 • Self-assessment will **offer you a chance** of discovering what you do best.  
• Can you **show me the way** to the museum?

✔ Choose the sentence which is NOT correct.

- a. I didn't ask but he told me his cell phone number.
- b. The teacher explained us the math problem.
- c. She convinced her friends that she was right.
- d. They were paid \$ 35 a day to clean the offices.

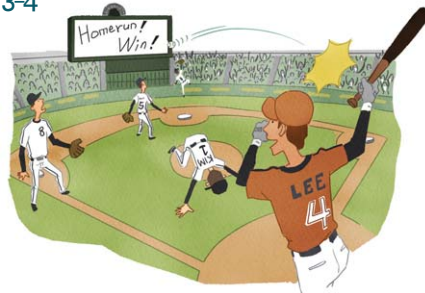
# Think & Write 1

**A** Complete the sentences describing the two pictures. Use the expressions below.

1-2



3-4



1. As police officers were keeping order, \_\_\_\_\_.
2. \_\_\_\_\_, a TV reporter was interviewing an old man.
3. \_\_\_\_\_, the pitcher collapsed and cried out.
4. As the home team won the game, \_\_\_\_\_.

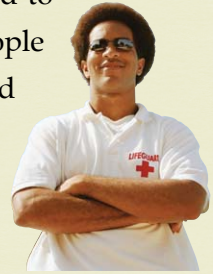
- the fans got excited
- the batter hit a homerun
- fire fighters were putting out the fire
- doctors and nurses were taking care of the injured

**B** Put the words in the correct order and complete the sentences.

1. a lot of pizzas / us / bought / ~~my father~~  
 → My father \_\_\_\_\_ bought us a lot of pizzas \_\_\_\_\_.
2. him / the company / promised / a high salary and promotion / to offer  
 → \_\_\_\_\_
3. cost / the center / the decision / the director recently made / seven hundred million dollars  
 → \_\_\_\_\_
4. wrote / the repair person / that he would come back soon / ~~James~~ / a short note  
 → James \_\_\_\_\_.
5. hasn't paid / my brother / she owed him / the money / ~~Jane~~  
 → Jane \_\_\_\_\_.

**A** Read the passage and think about your ideal job.

What do I want to be? When I was 15 years old, I decided to be a lifeguard. I am good at swimming and like helping people in danger. As I am energetic and outgoing, being a lifeguard will fit me well. I think the job will **offer me opportunities** to enjoy myself and make a lot of friends. Whatever happens, I will try to make my dream come true.

**B** Answer the questions about yourself.

1. What do you want to be?
2. When did you decide to have that job?
3. What are you good at? What do you like to do?
4. What opportunities does the job offer you?

**C** Write about your ideal job.

What do I want to be? When \_\_\_\_\_, I decided to be a \_\_\_\_\_ . I am \_\_\_\_\_ and like \_\_\_\_\_ .  
 As I am \_\_\_\_\_ , being a \_\_\_\_\_ will fit me well. I think the job will **offer me opportunities** to \_\_\_\_\_ .  
 \_\_\_\_\_ .  
 Whatever happens, I will try to make my dream come true.



# Work Together

## Cool Job Fair

**Step 1** 네 명이 한 모듬이 되어 가장 멋지다고 생각하는 직업을 골라, 그 이유를 말해 봅시다.

A: Let's choose a cool job.

B: I would like to recommend being a food taster.

C: **What makes you think that?**

B: Well, I enjoy eating. **Have you ever thought** about eating food all day?

D: Yes, I have. It would be one of the coolest jobs.

**Step 2** 선택한 직업을 홍보하는 광고문을 만들어 봅시다.



**Have you ever been hungry?**

In my job I always eat something delicious.

It **gives me a great pleasure** to enjoy any food.

What is this job?

**It's a Food Taster.**

Required: Big mouth

Strong stomach

Patience to keep eating

Not throwing up any food

**Step 3** 각 모듬이 만든 광고문을 전시하여 Cool Job Fair를 열어 봅시다.

**Step 4** 학급 투표를 통해 가장 멋진 직업을 선정해 봅시다.



# Wrap Up

## A Listen and answer the questions.

- 1 What is the man's job?  
a. hair designer                      b. product inventor                      c. fashion designer
- 2 Why does the man feel stressed out?  
a. Because he has difficulty coming up with creative ideas.  
b. Because his father forced him to choose the job.  
c. Because he has not much time to take breaks.

## B This is the dialog based on what you heard. Listen and complete the dialog.

A: What's the matter with you?

B: I have hard time in working with Mr. Smith. He is very \_\_\_\_\_ man.  
He likes to keep things in order.

A: I understand. You have the personality of an \_\_\_\_\_ person.

B: Yeah, I would feel more comfortable in a free, informal environment.

## C Read and answer the questions.

I'd like to offer you three tips to help you succeed in your career. First, you should know what you want to achieve ① \_\_\_\_\_ a career person. Be clear about your goals and believe that you can achieve them. Second, you should be able to imagine and predict what it will be likely to finally achieve your goals. Third, you should not give up too many things ② \_\_\_\_\_ you accomplish your goals.

- 1 What is the best title for the passage?  
a. Advice for Your Successful Career                      b. Three Job Manners for Your Success  
c. Three Ways of Achieving Your Goals
- 2 What is the common word for the blanks ① and ②?  
a. for                                      b. as                                      c. from

D Read the following tips and write the appropriate titles for them.

### Five Tips for a Great Job Interview

(A) \_\_\_\_\_

When the interviewer is speaking, listen carefully and look interested. Never interrupt the interviewer.

(B) \_\_\_\_\_

Never say things which are not true in an interview. The interviewer will probably know! If you don't understand a question, ask. If you don't know an answer, say so.

(C) \_\_\_\_\_

Answer the question, but then stop talking. Let the interviewer ask the next question.

(D) \_\_\_\_\_

When you sit still, you look confident. Sit up straight. Otherwise, you could look bored.



(E) \_\_\_\_\_

Don't criticize your school, your teachers, or your friends. If you are negative about them, then perhaps you will be negative about your new company!

- Be honest.
- Be a good listener.
- Think about your body language.
- Don't talk too much.
- Always be positive.

# Culture & Background

## Special Cool Jobs

As times change, so do jobs. New jobs are created every year. What jobs capture your attention most?



▲ The perfumer is an expert on composing smells for many products.



▲ Food stylists make food look attractive in videos and photographs for advertisements and menus.



▲ The party planner is an expert in planning and organizing parties.



### Activity

Search for answers to the following questions.

1. What jobs were created in the last ten years?
2. What jobs will be created in the future?



Match the appropriate images with the following.

A

1. Have you ever tried kimchi?
2. I'm not accustomed to using chopsticks.
3. Gimbchi has great potential to become a world food.



LESSON

4

# The World of Korean Food

LESSON GOALS

## Listen and Speak

Topic 1

### At a Korean Restaurant

3월 1일 | Have you ever tried *samgyetang*?  
구체적 정보 필요! | To be more specific, it's chicken soup with ginseng.

Topic 2

### Korean Table Manners

4월 1일 | I'm not accustomed to Korean table manners.  
정확히! | Be careful not to blow your nose while eating.

## Read and Write

Reading

### Korean Food Goes Global

한국 음식의 세계화가 관한 글을 읽고 사소한 의견을 구할 수 있다.

Writing

한국을 방문하는 외국인에게 한국 음식을 추천하는 글을 쓸 수 있다.

## Grammar Points

Korean cuisine has been embraced by diners across the world.  
Recently, there has been an effort to promote Korean food.

## Project Work

한국 음식의 조리법을 조사하여 발표할 수 있다.

명품 요리

명품 요리



Topic 1 At a Korean Restaurant

• Have you ever tried *samgyetang*?  
 • *가래떡 찜닭*? To be more specific, it's chicken soup with ginseng.

A Get Ready

1. Match each food with the way it was cooked. A



Various Korean Foods

- a. boiled
- b. grilled
- c. steamed
- d. pickled
- e. pan-fried

2. Listen and choose the food from above that the speakers are talking about. S A

B Listen and Check

1. Listen and choose the proverb that is related to the conversation. S A

- a. Hunger is the best sauce.
- b. Good food is the best medicine.
- c. Everything goes better on a full stomach.

2. Listen again and complete Nicky's diary about Korean food. S A

Today, I went to a Korean restaurant and ate rice that was \_\_\_\_\_ and served in a hot \_\_\_\_\_ bowl. It contained healthy ingredients such as \_\_\_\_\_, jujube, and various nuts. I really enjoyed it!

듣기



C Let's Talk Together

Step 1 ▶ Look at the following Korean dishes and add one more to each category.

<p><b>Category: chicken</b></p> <p><b>Samgyetang</b></p> <ul style="list-style-type: none"> <li>• Description: boiled chicken soup with ginseng</li> <li>• Taste: mild and plain</li> </ul> <p>What does it taste like?</p>	<p><b>Category: gimchi</b></p> <p><b>Gimchijeon</b></p> <ul style="list-style-type: none"> <li>• Description: pan-fried gimchi pancake</li> <li>• Taste: spicy and sour</li> </ul> <p>What does it taste like?</p>	<p><b>Category: beef</b></p> <p><b>Galbijim</b></p> <ul style="list-style-type: none"> <li>• Description: steamed beef ribs</li> <li>• Taste: sweet and tender</li> </ul> <p>What does it taste like?</p>
---	--	---

Step 2 ▶ Pretend that you are at a Korean restaurant with a foreign friend and have a conversation with your partner, using the menu above. S A

**Example**

A: It's my first time to visit a Korean restaurant. What shall I have?  
 B: Have you ever tried *samgyetang*? It's one of the most popular dishes in Korea.  
 A: Oh, I haven't tried it yet. Is it a chicken dish?  
 B: Right. To be more specific, it's boiled chicken soup with ginseng.  
 A: Sounds good. What does it taste like?  
 B: It's mild and plain. I bet you'll like it.  
 A: Okay, let's order that.

**Sound** ▶ I haven't tried it yet.

듣기

• 한국 사람 韓國人 | I'm not accustomed to Korean table manners.  
• 예절이 | Be careful not to blow your nose while eating.

### A Get Ready

1. Match each picture with the appropriate expression and choose the one that is considered to be polite in Korea. **A**



- a. blow your nose
- b. leave your spoon in the rice bowl
- c. wait for the eldest
- d. hold up your rice bowl while eating

2. Listen and choose the picture from above related to the conversation. **S A**

### B Listen and Check

1a Listen and choose how Andrew might have felt at Mr. Cha's dinner. **S A**

- a. amazed
- b. satisfied
- c. embarrassed

2a Listen again and complete the advice Andrew needed before his visit. **S A**



Be careful not to \_\_\_\_\_  
your spoon and chopsticks together  
in \_\_\_\_\_.



### C Let's Talk Together

Step 1 ▶ Read the list of actions at the table and check whether each one is polite or not in Korea.

Actions at the Table	Polite	Impolite
blowing your nose while eating	<input type="checkbox"/>	<input type="checkbox"/>
waiting for the eldest to start eating first	<input type="checkbox"/>	<input type="checkbox"/>
putting your spoon down when using chopsticks	<input type="checkbox"/>	<input type="checkbox"/>
holding up your rice bowl in your hand while eating	<input type="checkbox"/>	<input type="checkbox"/>
placing your hands or arms on the table while eating	<input type="checkbox"/>	<input type="checkbox"/>
using your spoon for rice and chopsticks for side dishes	<input type="checkbox"/>	<input type="checkbox"/>
remaining at the table until the last person finishes eating	<input type="checkbox"/>	<input type="checkbox"/>
leaving your spoon in the rice bowl during or after the meal	<input type="checkbox"/>	<input type="checkbox"/>

<http://www.dynamic-korea.com/cuisine>

Step 2 ▶ Have a conversation with your partner based on the following example, using the list above. **S A**

*Example*

A: I'm invited to Ms. Kim's house for dinner.  
B: Wow, you must be excited. Isn't it your first time visiting a Korean house?  
A: Yes, but I'm not accustomed to Korean table manners, so I wonder if you can give me some advice.  
B: Sure. Well, be careful to wait for the eldest to start eating first.  
A: Okay. Anything else?  
B: Yes. Be careful not to blow your nose while eating.  
A: Oh, thanks. I'll keep that in mind.

Sound ▶ Anything/else!

# Let's Have Some *Teobokki!*

Step 1 ▶ Complete the conversation using the expressions below. **A**

A: Wow, that looks delicious! Let's stop here and have a snack.

B: Good. \_\_\_\_\_ *teobokki*? It was originally royal cuisine but now is the most popular snack food in Korea.

A: I've always wanted to try it, but I haven't yet. Isn't it a kind of rice?

B: Right. It's stir-fried rice cakes with red pepper paste.

A: How spicy is it? You know, \_\_\_\_\_ eating spicy foods.

B: Don't worry. This place doesn't make it too spicy.

A: Oh, can I have that soup, too?

B: Sure. But \_\_\_\_\_ drink it in a hurry. It's very hot.



be careful not to be more specific      have you ever tried I'm not accustomed to

Step 2 ▶ Listen and check your answers. Act out the completed sample conversation with your partner. **S A**

Step 3 ▶ Write about a kind of Korean food that you want to introduce to foreigners and talk about it with your partner. **A**

Name	Description	Taste
_____	_____	_____
_____	_____	_____

## Cooking Show — Making Korean Food



1st Listen and choose what food the host is cooking. **S A**

a.



b.



c.



2nd Listen again and arrange the recipe in the correct order. **S A**

Recipe

\_\_\_\_\_ a. mix all the ingredients and fry in a frying pan

\_\_\_\_\_ b. put flour, egg, water, and salt in a bowl

\_\_\_\_\_ c. chop the seafood and slice the vegetables

3rd What is your favorite Korean food and do you know how to cook it? Talk about it with your partner. **A**



A. Think about Korean foods that you would like to introduce to foreigners. Complete the following menu and compare it with your partner's. **A**

## MENU

<div style="border: 1px solid gray; padding: 5px; margin-bottom: 5px;"> <p style="text-align: center; background-color: #800000; color: white; margin: 0;">Main Dishes</p> <p style="text-align: center; background-color: #d3d3d3; margin: 0;">Bibimbap</p> <div style="display: flex; justify-content: space-between; margin-top: 5px;"> <input style="width: 40%; height: 20px;" type="text"/> <input style="width: 40%; height: 20px;" type="text"/> </div> </div>	<div style="border: 1px solid gray; padding: 5px; margin-bottom: 5px;"> <p style="text-align: center; background-color: #e67e22; color: white; margin: 0;">Side Dishes</p> <p style="text-align: center; background-color: #f1c40f; margin: 0;">Gimchi</p> <div style="display: flex; justify-content: space-between; margin-top: 5px;"> <input style="width: 40%; height: 20px;" type="text"/> <input style="width: 40%; height: 20px;" type="text"/> </div> </div>	<div style="border: 1px solid gray; padding: 5px; margin-bottom: 5px;"> <p style="text-align: center; background-color: #27ae60; color: white; margin: 0;">Drinks</p> <p style="text-align: center; background-color: #c8e6c9; margin: 0;">Sikhye</p> <div style="display: flex; justify-content: space-between; margin-top: 5px;"> <input style="width: 40%; height: 20px;" type="text"/> <input style="width: 40%; height: 20px;" type="text"/> </div> </div>
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B. Read the following part of a newspaper article and choose the best headline. **A**

**The Korea Times**

---

..... At the exhibition, you could see traditional *teok* dishes from all over the nation and "fusion" *teok* with chocolate, strawberry syrup, and even fresh cream. Some were delicately carved into roses and some were stuffed with *gimchi*.

**Korean Food Most Favored by Foreigners**

**Unique Twist on Traditional Rice Cakes**

**Korean Foods' Cultural Qualities Appeal to Global Tastes**



## Korean Food Goes Global

Rich in nutritional value and unique in taste, Korean cuisine has been embraced by diners across the world. According to a recent survey conducted by the Korean government, visitors to Korea cite the cuisine as one of the top three attractions, along with shopping and sightseeing. Another survey by the Korean Center in Los Angeles showed that about half of Americans surveyed picked "Korean food" as the first thing that comes to mind when they think of Korea.



*Gimchi* is the best known Korean dish. TIME magazine chose *gimchi* as one of its Top 10 Healthy Foods. There is so much more than just *gimchi*, though! There are over 2,000 types of Korean dishes, each one unique in taste, presentation, and color. People worldwide are learning more about Korean food, as can be seen in the following stories.



### As You Read

Q1. Why do you think Korean food is loved by people across the world? **A**

- nutritional [ˌnjuːtrɪʃənəl]
- cuisine [kwiːˈziːn]
- embrace [ɪmˈbrɛs]
- conduct [kənˈdʌkt]
- die [daɪ]
- attraction [ˌætrɪkˈʃən]
- come to mind
- There is so much more than ...



## Unique Twist on Traditional Rice Cakes

- by Eugene Oh (Staff Reporter)



- While the steamer is heating up, all the ingredients show off their beautiful colors as they get mixed with the rice flour. An hour passes as taste and beauty blend together, and the small lump of rice becomes *tteok* (rice cake), a traditional Korean food, satisfying both the appetite and the eyes.

- Recently, there has been an effort to promote and develop Korean *tteok* with exhibitions and contests. On May 9, the *Tteok Exhibition and Beautiful Tteok Contest* was held in Seoul. Nearly 120 people, including foreigners eager to learn about Korean traditional

culture, took part in the contest.

Carolyn Johnson, a food writer from Canada, was one of the participants. She said, "I'm inclined toward the taste of *tteok*. I used to eat it all the time when I first moved here."

At the exhibition, you could see traditional *tteok* dishes from all over the nation and "fusion" *tteok* with chocolate, strawberry syrup, and even fresh cream. Some were delicately carved into roses and some were stuffed with *ginchi*. New ways of keeping the best flavor of *tteok*, such as a new style of packaging, were also introduced at the exhibition.

### As You Read

Q2. What was the main purpose of the *tteok* exhibition?

A

- steamer [sti:mə]      • ingredient [ɪnˈɡri:diənt]
- stuff [stʌf]      • be inclined toward
- lump [lʌmp]      • delicately [dɪˈlɪkətli]
- There has been an effort to -v



According to the exhibit director, many foreigners and Koreans were stunned by the new look of the traditional food, and many now want to learn how to make it. *Tteok* may prove to be the key to focusing world attention on Korean cuisine. "Tteok is about sharing," one participant said. He added that he looked forward to the day when *tteok* becomes like "Korea's donuts" to the rest of the world.

## Korean Food's Cultural Qualities Appeal to Global Tastes

- Interview with The Asia Director of Le Cordon Bleu



"Rice Pudding with Orange Flavored *Gimchi*" and "Chocolate Cake with *Gimchi*" might sound strange to many ears, but such menu items are being cooked up. In fact, they may be served to the public in the near future, along with the famous Korean barbecue and soybean paste soup.

Le Cordon Bleu, an international French cooking school, published *Korean Gimchi & Le Cordon Bleu*. Subtitled as *A Meeting of Flavors, Tastes and Cultures*, the book aims to apply modern cooking techniques to *gimchi* and show how it can be used in many ways. The Asia director of Le Cordon Bleu said, "It was an interesting and daring project to combine the traditional French approach with the symbol of Korean cuisine."

### As You Read

Q3. What is the aim of the book, *Korean Gimchi & Le Cordon Bleu*?

A

- subtitle [sʌbˈtaɪtl]      • technique [teknɪk]
- be stunned by      • look forward to
- daring [deɪərɪŋ]      • combine [kəmˈbaɪn]
- aim to -v      • in the near future



- The seemingly difficult project was made possible as the developers at Le Cordon Bleu kept one thing in mind: keep the fundamentals right. “As long as Koreans keep the fundamentals of their food right, they can apply any cooking technique to their food,” he said.

- ▶ Citing the increasing number of Korean restaurants in Europe, he said the main factor of this recent trend has to do with the special cultural qualities of Korean food, which he called “the most outstanding features of Korean food.” The delivery style of food — whether it’s multiple plates or barbecue on the table or sharing food — is the unique social factor that people enjoy. It’s something to have a good time with,” he said.

- ▶ In closing the interview, he explained about the school’s next project which will focus on the development of traditional Korean drinks. “Korean drinks have a great potential that has not yet been fully developed. They’ll do well in the global market.”



**As You Read**

Q4. What does the man think is the special quality of Korean food?

**A**

- fundamental [ʃʌndəməntəl]
- outstanding [aʊtstændɪŋ]
- keep ... in mind
- have to do with
- delivery [dɪlɪvəri]
- multiple [mʌltɪpl]
- have a great potential



- ▶ As you can see, Korean food is gaining global popularity because of its freshness, taste, and well-known health benefits. In order to continue this trend, many people are promoting Korean food abroad. Three Korean cooking organizations chose 300 food items that can best represent Korean cuisine. They then developed standardized recipes and proper names for the items. These will be made into a new book, which will be translated into several languages and distributed at Korean restaurants in other countries. Also, many Koreans, from ordinary students to professional cooks, are actively posting video clips online that show people how to cook Korean food properly.



**As You Read**

Q5. What do you think we can do to globalize Korean food?

**A**

- represent [rɪprezɪnt]
- acknowledge [əkəŋdʒ]
- standardize [stændaɪz]
- consulting [kɒnsʌltn]
- recipe [rɪseɪp]
- As you can see
- distribute [dɪstrɪbjʊt]

A. Write F if the sentence is a fact or O if it is an opinion. **A**

1. TIME magazine chose *gimchi* as one of its Top 10 Healthy Foods.
2. At the *tteok* exhibition, you could see not only traditional *tteok* dishes but also fusion *tteok*.
3. *Tteok* may prove to be the key to focusing world attention on Korean cuisine.
4. In order to globalize their food, Koreans should keep the fundamentals of their food right.
5. Le Cordon Bleu's next project will focus on the development of traditional Korean drinks.

B. Complete the summary of the main text. **A**

**Korean Food**

gaining \_\_\_\_\_ popularity because of its \_\_\_\_\_ benefits and uniqueness.

**Tteok Exhibition**

- Purpose: to promote \_\_\_\_\_
- Achievement: Many foreigners and Koreans were \_\_\_\_\_

**Korean Gimchi & Le Cordon Bleu**


- Purpose: to apply \_\_\_\_\_
- Their Principle: to keep \_\_\_\_\_
- Next Project: to focus on \_\_\_\_\_

**Plans to Globalize Korean Food**

- to develop \_\_\_\_\_ recipes and proper names for the food items
- to offer \_\_\_\_\_ on how to successfully manage Korean restaurants

C. Complete the following diary about the *tteok* exhibition, using the words below. **A**

Friday, May 9th



Today, I went to the *Tteok Exhibition and Beautiful Tteok Contest*. There were many people including \_\_\_\_\_ who wanted to learn about Korean traditional culture. I saw all kinds of traditional *tteok* dishes and \_\_\_\_\_ *tteok* with sweet syrup and fresh cream as well. I could also see new styles of \_\_\_\_\_ to keep the flavor of *tteok* longer. It was very impressive! I think *tteok* might be the key to focusing world attention on Korean \_\_\_\_\_.

fusion      cuisine      foreigner      packaging

**Over to You**

Read some foreigners' comments about Korean food. Write your suggestions to promote Korean food abroad and share them with your partner. **A**

Korean Food through Foreign Eyes	How Can We Respond?
Korean food is too hot and spicy.	ex) Develop new recipes to fit their tastes.
I'm not accustomed to sharing food from one bowl.	
Korean food contains unfamiliar ingredients.	
It's hard to remember the names of Korean food.	



**Point 1**

**A. Listen and Notice** | Listen to the conversation and fill in the blanks. **▶ S A**

A: What would you like to order?

B: Well, I'd like to have something \_\_\_\_\_ my appetite.

What would you recommend?

A: How about *naengmyeon*? It's cold noodles in broth, which is a perfect food \_\_\_\_\_ in summer.

B: Sounds good to me. Is there anything \_\_\_\_\_ ?

A: I'd like to recommend *sujeonggwa*, a cinnamon tea.

B: Okay, I'll try it.



**B. Let's Find the Point** | Examine how the underlined structure is used after common nouns. **A**

**C. Let's Find More Examples** | Find phrases that have the same forms and usages as above in the main text. **▶ p. 94, 95, 96, 97** **A**

**Point 2**

**A. Read and Notice** | Read the following local newspaper article.

**Korean Food Coming to London**

The Korean Food Festival will be held from August 1st to August 7th at Fairfield Ground in London. This festival has been loved by people who are interested in Korean culture since 1999. Cooking competitions will be featured on Sun Plaza, along with many other events. Invitations are being distributed online.



**B. Let's Find the Point** | Examine the different meanings of the bold-faced structures. **A**

**C. Let's Find More Examples** | Find phrases that have the same structures and usages as above in the main text. **▶ p. 92, 94, 95, 96, 97** **A**



**Step 1** ▶ Think of a Korean food that you would like to recommend to foreigners and fill in the blanks. **▶ A**

**I recommend this food!**

- Food Name: \_\_\_\_\_
- Description: \_\_\_\_\_
- Taste: \_\_\_\_\_
- Main Ingredients: \_\_\_\_\_
- Reasons for Recommendation: \_\_\_\_\_

**Step 2** ▶ Write a response to the following question on the Internet based on what you wrote above. **▶ A**

**Question**

**▶ ID coollock**

In a few days I'm going to visit Korea and I'd like to try some Korean food. What would be good to have?

**Answer**

Welcome in advance to Korea! I'd like to recommend \_\_\_\_\_.

It's \_\_\_\_\_, its main ingredients are \_\_\_\_\_ and it tastes \_\_\_\_\_. You really have to try this because \_\_\_\_\_.

I'm sure you'll enjoy it.

Have a wonderful vacation in Korea!

A. Communicative Functions

Have a conversation with your partner using the expressions below.

1. 경험 묻기	A: Have you ever tried <u>rock climbing</u> ? B: Yes, I have, and it was really exciting!
2. 구체적 정보 묻기	A: Is <u>galbijim</u> a beef dish? B: Right. To be more specific, it's <u>steamed beef ribs</u> .
3. 약속지킴을 표현하기	A: I'm going abroad next month, but I'm not accustomed to <u>staying in another country</u> . B: Don't worry. You have enough time to prepare for it.
4. 조언하기	A: Can you give me advice for my job interview? B: Him... be careful not to <u>lose your confidence</u> .

jangjorim speak rudely forget to smile	bungee jumping eating foreign food white water rafting	communicating in English beef boiled in soybean sauce
--	--	--

B. Word Formation

sub-	title	→ subtitle	treat	→ treatment
+ marine	→ submarine	develop +	-ment	→ development
way	→ subway	govern	→ government	

Change the given words into the right forms.

- Why don't you watch this DVD with English \_\_\_\_\_? (titles)
- It might be better to go by \_\_\_\_\_ than by taxi. (way)
- The \_\_\_\_\_ is planning to build more schools. (govern)
- Korea has achieved rapid economic \_\_\_\_\_. (develop)

C. Useful Expressions

- Nearly 120 people took part in the contest.
- This book will be translated into several languages.
- The book aims to apply modern cooking techniques to *gimchi*.
- Tteok* may prove to be the key to focusing world attention on Korean cuisine.

Fill in the blanks with the appropriate expressions.

- These Latin poems will be \_\_\_\_\_ English.
- As you listen, focus your \_\_\_\_\_ the speaker's message.
- He \_\_\_\_\_ the meeting as a representative of Korea.
- The directors \_\_\_\_\_ newer technology and special effects \_\_\_\_\_ their movies.

D. Grammar Points in Use

- Korean cuisine has been embraced by diners across the world.
- Recently, there has been an effort to promote Korean *tteok*.
- There is so much more than just *gimchi*!
- "Chocolate Cake with *Gimchi*" might sound strange to many ears.

Choose the grammatically correct ones to complete the paragraph.

In the past, people thought only of *gimchi* when they thought of Korean food, but there is (very / much) more than just *gimchi*. For instance, *tteok* is welcomed by many foreigners for its beautiful appearance and taste. Recently, there have been many attempts (cooked / to cook) Korean food, including *tteok*, in new ways. *Tteok* with strawberry syrup and even fresh cream may sound (strange / strangely), but that's what some people are making. Sooner or later, many Korean foods will (enjoy / be enjoyed) worldwide.

A. Listen and complete the information about the **tteok** exhibition. **S** **A** **L**

**Tteok Exhibition and Beautiful Tteok Contest**



- Purpose: to \_\_\_\_\_ Korean **tteok**
- Date and Place: on \_\_\_\_\_ in Seoul, Korea
- Participants: about 120 people, including foreigners
- Features: traditional **tteok** dishes from all over the nation & \_\_\_\_\_ **tteok** with new ingredients

B. Arrange the following sentences in the correct order and act out the completed conversation with your partner. **A** **S**

<b>A</b>	<b>B</b>
Ruby, have you ever tried <b>paajjuk</b> ?	Okay, thanks!
Don't worry. Just be careful not to eat it too fast. It can be hot.	No, but I've heard about it. Isn't it a kind of soup?
Right. It's red bean soup with rice balls, to be more specific.	Oh, I didn't know that it has rice balls. What kind of rice balls are they?
They're made from rice powder. We call them <b>saeajskim</b> because they look like birds' eggs.	That's funny! I'd like to try it, but I'm a little worried because I'm not accustomed to Korean food yet.

C. Read the paragraph and answer the questions below. **A** **R**

As you can see, Korean food is gaining global popularity because of its freshness, taste, and well-known health benefits. In order to continue this trend, many people are (A) promoting / preventing Korean food abroad. Three Korean cooking organizations chose 300 food items that can best represent Korean cuisine. They then developed standardized recipes and (B) prefer / proper names for the items. These will be made into a new book, which will be translated into several languages and (C) distributed / distributed at Korean restaurants in other countries. Also, many Koreans, from ordinary students to professional cooks, are actively posting video clips online that show people how to cook Korean food properly.

1. Choose the appropriate words for the underlined (A), (B), (C).  
 (A) \_\_\_\_\_ (B) \_\_\_\_\_ (C) \_\_\_\_\_

2. Explain what the underlined this trend means in the paragraph.  
 \_\_\_\_\_

D. Check or fill in the blanks and write about a restaurant you'd like to recommend. **A** **W**

**I recommend this restaurant!**

• Name: \_\_\_\_\_ • Location: \_\_\_\_\_

• Type:  Korean  Italian  Chinese  **others** \_\_\_\_\_

• Their Specialty: \_\_\_\_\_

• Reasons for Recommendation:

The food is cheap and delicious.

Their service is excellent.

**others** \_\_\_\_\_

I'd like to recommend \_\_\_\_\_ located in \_\_\_\_\_

They mainly serve \_\_\_\_\_ dishes, among which they specialize in \_\_\_\_\_

\_\_\_\_\_ I like this restaurant because \_\_\_\_\_

\_\_\_\_\_ If you visit there once, you won't regret it!



## Introducing Korean Recipes

Step 1 ▶ In a group of four, read the following recipe for samgyetang. 📖

**Name** Samgyetang (chicken soup with ginseng)

**Ingredients** chicken, ginseng, jujube, rice, salt, pepper

**Recipe**

1. Clean the chicken inside and out.
2. Wash the rice, ginseng, and jujube.
3. Stuff the chicken with rice.
4. Put the chicken and other ingredients in a pot.
5. Pour water to cover the chicken and boil it.
6. Add salt and pepper to taste.

Step 2 ▶ Write the recipe of the Korean food that you would like to introduce and present it to your class.

**Name**

**Ingredients**

**Recipe**



## Korean Food Tour by Region

What is your favorite local food? Do you know what kinds of food are popular in other regions? Let's take a food tour around Korea!

**Pyeongyang**  
Cold noodles in broth

**Seosan**  
Steamed rice with oyster

**Naengmyeon**  
Cold noodles in broth

**Mokpo**  
Handmade noodles in red bean soup

**Gulbap**  
Steamed rice with oyster

**Seoul**  
Grilled pork or beef ribs

**Galbi**  
Grilled pork or beef ribs

**Suwon**  
Grilled pork or beef ribs

**Sokcho**  
Squid stuffed with rice

**Ojingeo Sundae**  
Squid stuffed with rice

**Busan**  
Pan-fried green onions with seafood

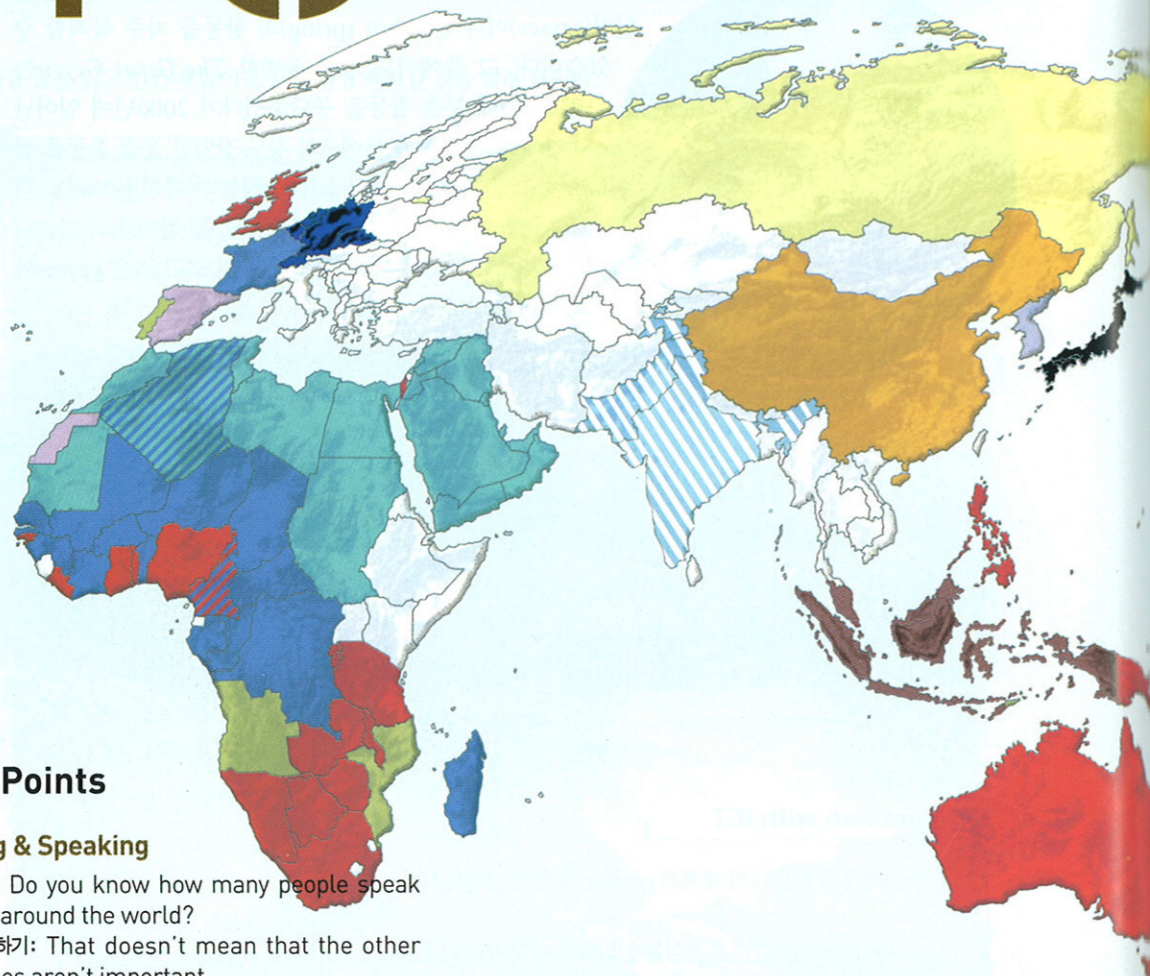
**Dongnae pajeon**  
Pan-fried green onions with seafood

▶ Search the Internet to find more information about the foods listed above, as well as other regional Korean food. Then talk with your friends about which food you like most.

<http://english.visitkorea.or.kr>



## The Multilingual Era



### Study Points

#### Listening & Speaking

- 정보 묻기: Do you know how many people speak English around the world?
- 의미 확인하기: That doesn't mean that the other languages aren't important.

#### Reading

- 세계 언어의 변화에 대한 설명 글 읽기

#### Writing

- 웹 검색 후 정보를 종합하여 글 쓰기

#### Language Structure

- Spanish has grown to be the same size as English.
- English has slipped to fourth place behind Spanish, where its position will be challenged by Arabic.

Language labels in torn paper style:

- English
- Spanish
- Portuguese
- Russian
- Japanese
- Korean
- Chinese
- French
- Hindi-Urdu
- German
- Arabic
- Malay-Indonesian



### Get Started

1. Complete the language map using the languages in the box.
2. What languages do most South Americans speak?
3. What language is most widely spoken around the world?

WORLD LANGUAGE MAP

- \_\_\_\_\_
- Portuguese
- Arabic
- \_\_\_\_\_
- German
- \_\_\_\_\_
- Hindi-Urdu
- \_\_\_\_\_
- Korean
- Malay-Indonesian



# Listen & Speak I

Do you know...?

## A LISTEN Listen and complete the table.

	Do you know...?	Guess	Fact
1	how many _____ are spoken around the world?		
2	how many people _____ in our city?		
3	how many people _____ in Korea?		

## B LISTEN Listen and answer.

- 1 **Listen!** According to the dialog, how many people use English around the world?  
 a. 500 million      b. 700 million      c. 1 billion
- 2 **Listen Again!** How many people use English as their second language?  
 a. 500 million      b. 700 million      c. 1 billion

## C SPEAK Talk with a partner using the following information.

- A .. Hey, **Jane**. Do you know how many people speak **Chinese around the world**?  
 B .. I have no idea.
- A .. It says in the newspaper that **around 1 billion people use Chinese**.  
 B .. That sure is a lot.

### The New York Times

#### The Status of World Languages




There are many languages around the world. Around **one billion people use Chinese** and another **one billion people speak English**. These days, **Spanish** has grown roughly to have **400 million speakers**. And the number of **Russian users** is around **300 million**.

Language	Population
e.g. Chinese	around 1 billion
English	
Spanish	
Russian	

# Listen & Speak II

That doesn't mean that...

## A LISTEN Listen and choose the correct one to complete the sentences.

- 1  Although laughter is the best medicine, it can't (cure / care) everything.
- 2  Although (mathematics / English) helps you improve thinking skills, the other subjects are also important.
- 3  Although (having / keeping) the speed limit is very important, you can't avoid all accidents.

## B LISTEN Listen and complete the sentences.

Sumi joined an international organization on the Internet. It is an organization to help \_\_\_\_\_ around the world. They have \_\_\_\_\_ meetings and all the members use \_\_\_\_\_ for communication.



## C SPEAK Complete the table and then talk with a partner.

Most Popular...	Guess	Reason
e.g. sport	soccer	exciting
language		
country		
You		

- A .. What's the most popular **sport** around the world?  
 B .. Isn't it **soccer**?  
 A .. That's right. **Soccer** is a very **exciting sport**.  
 B .. Yeah, but that doesn't mean that the **other sports aren't exciting**.

# Put It Together



## A LISTEN Listen and answer.

- Listen! According to the dialog, how many people use Korean around the world?  
a. 60 million                      b. 70 million                      c. 80 million
- Listen! What languages is Minsu learning these days? Check (✓) all the languages.  
 Chinese                       English                       Japanese

## B LISTEN Listen and answer.

- Listen! What are they talking about?  
a. the Chinese lessons              b. the UN                      c. the English language
- Listen Again! What was the TV program that Seri saw about?  
a. the UN  
b. world languages  
c. English for international communication

## C WRITE & LISTEN Complete the following comic strip. Listen and check.

Panel 1: A girl in a red coat says "Hey, Mark!" to a boy in a blue coat. Below them is a box: "Do you know how many people \_\_\_\_\_?"

Panel 2: The boy in the blue coat says "I heard it's around \_\_\_\_\_." Below them is a box: "Wow, that sure is a lot."

Panel 3: The girl in the red coat says "It allows people from different countries to \_\_\_\_\_." Below them is a box: "I agree."

Panel 4: The boy in the blue coat says "Yeah, but that doesn't mean \_\_\_\_\_." Below them is a box: "I agree."



## D SPEAK Talk with a partner using the given information.


### STEP 1 Match the related expressions.


### STEP 2 Talk with a partner using the information above.


- A .. Do you know how many **calories you take in a day**?  
 B .. **I take in about 3,000 calories.**  
 A .. That sure is a lot.  
 B .. Yeah, but that doesn't mean that **I need to go on a diet.**  
 A .. I guess so.


**A Match the expressions with the correct examples in the box.**

- 1 I use *English as an international language (EIL)*.
- 2 I use *English as a second language (ESL)*.
- 3 This year, our country's *GDP* had the biggest rise in a decade.
- 4 Currently *BRICs* lead economic development around the world.

a.  Now I study in the United States. I use English in my daily life, but English is not my native language. I am a native speaker of Spanish.

b.  Currently many economists pay close attention to these four countries—Brazil, Russia, India, and China—because of their sharp economic development.

c. I am a Korean who lives in Korea. I often use English when I have meetings with people from different countries like China, Germany, Russia, and Japan. 

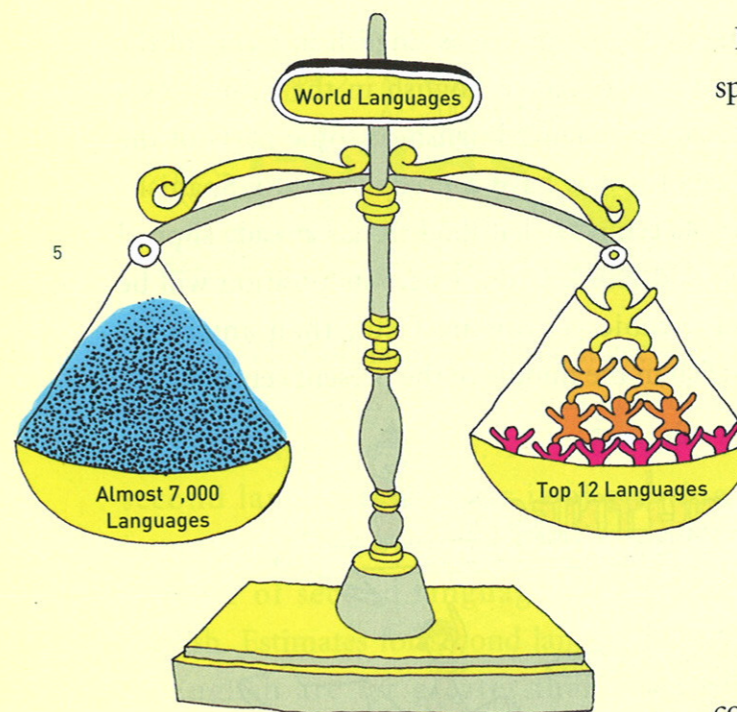
d. A country's *Gross Domestic Product* refers to the total value of goods and services produced in a country in one year. 

**B LISTEN Listen and complete the class notes.**

**My Class Note**

- The topic of this class is \_\_\_\_\_.
- Currently about \_\_\_\_\_ languages are spoken around the world.
- Some languages are spoken by \_\_\_\_\_, but others are spoken by only \_\_\_\_\_.
- English is the most popular foreign language because it's widely used for \_\_\_\_\_.

# The Multilingual Era



15 "The top 12 languages account for almost 50% of the world population."

How many languages can you speak? Since you are reading this in English, you have some knowledge in at least one language other than your mother tongue. As you know, English is well on its way to becoming the dominant language in the world. With such wide usage in business and science, English plays an important role as a language for international communication. However, there are some interesting language trends around the world.

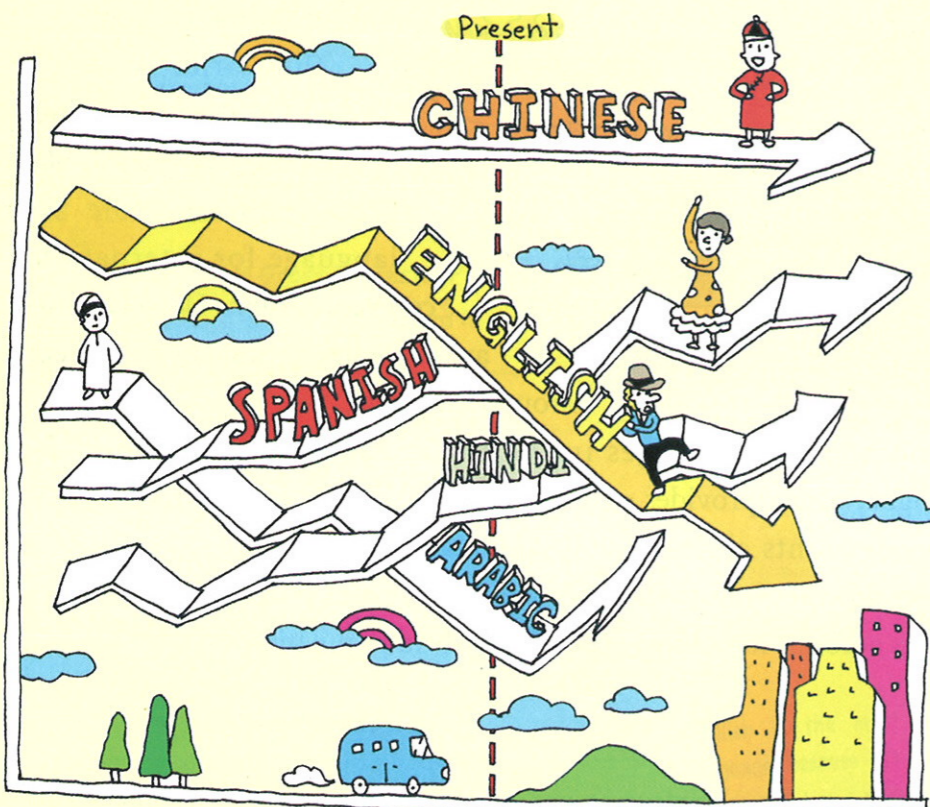
The number of languages in the world has been decreasing. The Ethnologue, which provides one of the world's most comprehensive lists of languages, counts almost 7,000 languages worldwide. However, these languages are unevenly distributed among the world population. The top 12 languages account for almost 50% of the world population.

- Q**
1. Which language plays an important role as a language for international communication?
  2. How many languages account for about 50% of the world population?

multilingual [mʌlˈtɪlɪŋɡwəl] era [ɪərə] dominant [dɒmɪnənt]  
 comprehensive [kəmˈprɪhensɪv] unevenly [ʌnɪˈvɛnli] distribute [dɪstrɪˈbjʊːt]  
 play a role 역할을 하다 account for ~의 비율을 점하다

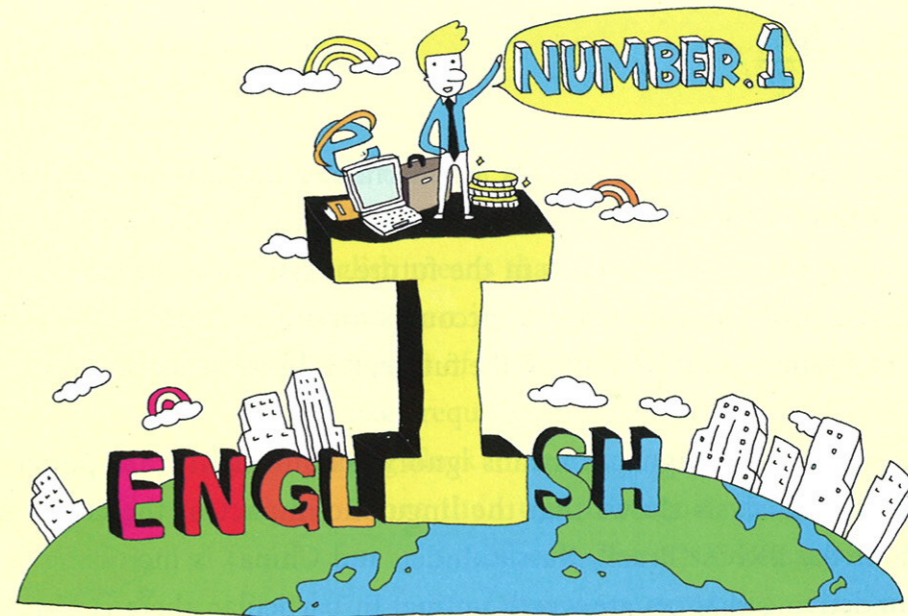
Chinese has always been reported to have more native speakers than any other language. English is falling quickly in the world rankings. Only 50 years ago, it was clearly in second place. Now, it is being challenged by languages like Spanish and Hindi-Urdu.

Spanish has grown to be roughly the same size as English in terms of the number of native speakers, and may overtake English in the future. As a matter of fact, Spanish is already challenging English in some parts of the United States, where a number of towns have a predominantly Spanish-speaking population. Some people estimate that English has already slipped to fourth place behind Spanish and Hindi-Urdu, where its position will be challenged by Arabic. In fact, Arabic is growing faster than any other language and may overtake English in the middle of the present century.



- Q**
- 50 years ago, what were the top two languages spoken in the world?
  - What language may overtake English in the middle of the 21st century?

overtake [ˈoʊvərtéik]    predominantly [prɪdɪmənəntli]  
as a matter of fact 사실은



The number of native speakers, however, is not as important as it used to be in providing a world language status. The number of second language speakers is of growing importance. Table 1 displays the estimated number of second language speakers of English. Estimates for second language users of English are far greater than its first language users.

English is still the most dominant language in the global economy and the information superhighway. Although the number is down from the past (90%), English presently makes up for almost 50% of the web pages in the world. Considering that the second most dominant language on the Internet, Chinese, makes up a mere 8%, this is still an overwhelming figure.

Table 1

Rank	Country	Number
1	United States	35,964,744
2	India	*90,000,000
3	Nigeria	75,000,000
4	United Kingdom	1,500,000
5	Philippines	42,500,000
6	Germany	36,000,000
7	Canada	7,551,390
8	Australia	2,343,868
9	Pakistan	17,000,000
10	France	16,000,000
11	Italy	14,000,000
12	South Africa	10,000,000
	Others	464,139,998
	Total	812,000,000

\* India: second language speakers: 65,000,000  
third language speakers: 25,000,000

The Number of Second Language Speakers of English

- Q**
- What is not as important as it used to be in providing a world language status?
  - What is the most dominant language in the global economy and the information superhighway?

superhighway [sù:pərháiwéi]    overwhelming [ˈoʊvərhwélmiŋ]    figure [fɪgjər]  
make up 차지하다

However, other languages such as Mandarin and Spanish now challenge the dominance of English in some areas. English will be by no means the only language in global business in the future. Experts observe that while English is a major language, it only accounts for around 30% of the world Gross Domestic Product (GDP). In the future, it is likely to account for even less.

Neglecting other languages means ignoring quite significant potential markets. An analysis shows that the linguistic impact of the economic growth of the BRICs (Brazil, Russia, India, and China) is increasing, and some underlying changes are worth noting. In particular, there is a steady rise of Mandarin and Spanish and a slow relative decline of Japanese and most European languages such as French and German. Mandarin is now particularly enjoying popularity as a foreign language, and several countries in Southeast Asia are re-establishing their Chinese-speaking backgrounds. In many Asian countries, Mandarin has emerged as the new must-have language.



- Q**
1. What does GDP stand for?
  2. What language is enjoying popularity as a foreign language in Southeast Asia?

Mandarin [mændərɪn]    dominance [dɒmɪnəns]    gross [grɒs]    domestic [dəʊmɛstɪk]  
 significant [sɪgnɪfɪkənt]    potential [pəʊtəntʃəl]    linguistic [lɪŋgwɪstɪk]    decline [dɪklaɪn]  
 emerge [ɪmɜːdʒ]    by no means 결코 ~이 아닌    be likely to ~할 것 같다

Now, this does not mean that we should stop learning English and concentrate on other trendy languages. The number of second language speakers of English means that English is here to stay and will continue to play an important role for the time being. Therefore, instead of thinking of English as a bothersome foreign language requirement, we need to consider it as the basic building block for learning other languages. Learning more than one foreign language may seem difficult, but it is necessary in order to stay one step ahead of the world in preparing for a multilingual and multicultural era.

- Q**
1. What is necessary in order to stay one step ahead of the world in preparing for a multilingual and multicultural era?

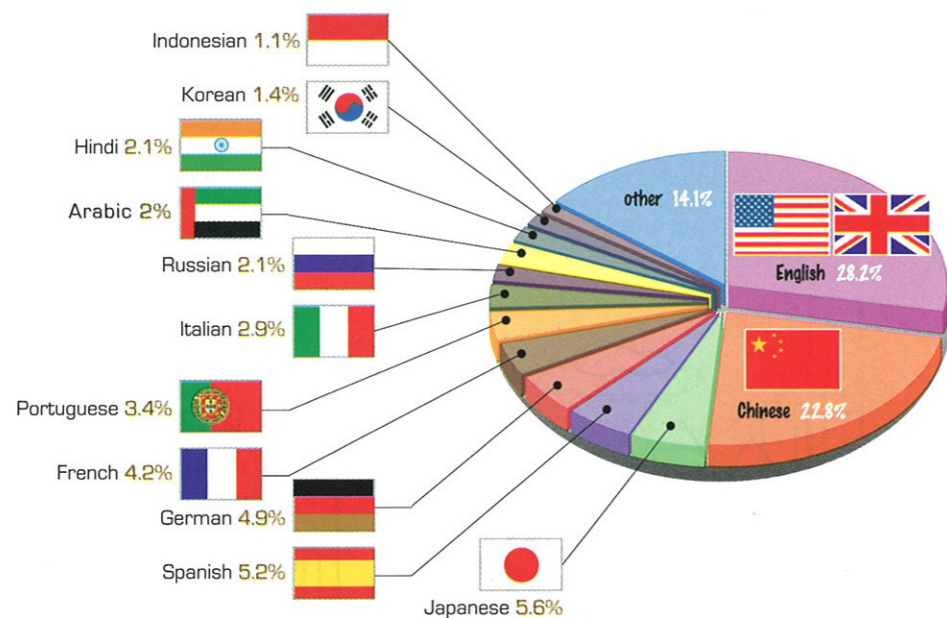
trendy [trɛndi]    bothersome [bəʊðərsəm]    block [blɒk]    multicultural [mʌltɪkʌltʃərəl]  
 for the time being 당분간

Check your understanding

A Check (✓) "True" or "False."

- |  | True                     | False                    |
|--|--------------------------|--------------------------|
| 1 Mandarin has emerged as an important language in some Asian countries.                           | <input type="checkbox"/> | <input type="checkbox"/> |
| 2 The number of languages will increase in the middle of this century.                             | <input type="checkbox"/> | <input type="checkbox"/> |
| 3 There are almost 7,000 languages in both Asia and Africa.  | <input type="checkbox"/> | <input type="checkbox"/> |
| 4 There is a slow relative rise of Japanese and most European languages such as French and German. | <input type="checkbox"/> | <input type="checkbox"/> |
| 5 There are more second language users of English than first language users in the world.          | <input type="checkbox"/> | <input type="checkbox"/> |

B Choose the paragraph in the main text where you can insert the pie chart.



The estimated percentage of the global economy (GDP) by languages in 2010

Go further

C Read and choose the right statement according to the passage.

An important fact is shown in the data. It turns out that about 5% of the world's languages have at least one million speakers and account for 94% of the world's population. However, the remaining 95% of languages are spoken by only 6% of the world's population.

- English will be the only language in global business in the future.
- English is still the most dominant language on the information superhighway.
- 7,000 languages are unevenly distributed among the world population.
- Almost 50% of the web pages in the world are in English.

D Look at the table and answer.

Area	Languages		Population	
	Number	Percent	Number	Percent
Africa	2,092	30.3%	675,887,158	11.8%
Americas	1,002	14.5%	47,559,381	0.8%
Asia	2,269	32.7%	3,489,897,147	61.0%
Europe	239	3.5%	1,504,393,183	26.3%
Pacific	1,310	19.0%	6,124,341	0.1%
Totals	6,912	100.0%	5,723,861,210	100.0%

- What is the area that has the second largest number of languages?
- What is the area that has the largest population in the world?

Think about it

E LISTEN Think about what you've learned and write it down after listening.

e.g. English makes up almost 50% of the web pages in the world. The second most dominant language on the Internet makes up a mere 8%.

You \_\_\_\_\_

# Language Focus

## A Word Power

bother + -some → bothersome	multi- + lingual → multilingual
fear + -some → _____	multi- + cultural → _____
trouble + -some → _____	multi- + functional → _____
tire + -some → _____	multi- + national → _____
worry + -some → _____	multi- + racial → _____

## B Useful Expressions

- As a matter of fact, Spanish is already challenging English in some parts of the United States. <sup>p.224</sup>

□ As a matter of fact, tomorrow is my birthday.

□ As a matter of fact, I have to give a presentation this Friday.
- English will be by no means the only language in global business in the future. <sup>p.226</sup>

□ Intelligence is by no means the only key to success.

□ There is by no means such a word in English.
- In the future, it is likely to account for even less. <sup>p.226</sup>

□ Chinese is likely to be a more important language in the coming years.

□ The laptop computer price is likely to decrease 5% next month.

### check-up Complete the sentences with the appropriate words.

- \_\_\_\_\_, I have to give a presentation tomorrow so I don't have any time to watch the game tonight.
- The economic future of the country is \_\_\_\_\_ certain at this moment.
- One of the local newspapers is \_\_\_\_\_ to print your opinion this weekend.
- Mastering English was \_\_\_\_\_ an easy accomplishment.

## C Pict-O-Grammar

- Cinderella's feet were **the same size as** the shoes.



- Spanish has grown to be roughly **the same size as** English in terms of the number of native speakers. <sup>p.224</sup>
  - This is **the same** kind of book as *10 Tips for a Healthy Body*.
- Culture is diverse in Australia, **where** one in every four people is born overseas.



- English has already slipped to fourth place behind Spanish, **where** its position will be challenged by Arabic. <sup>p.224</sup>
- Spanish is already challenging English in some parts of the United States, **where** a number of towns have a predominantly Spanish-speaking population. <sup>p.224</sup>

### check-up Order the words to complete the sentences.

- All women are able to play (as / men / same / sports / the) no matter how difficult they are.
- The president went into the White House, (is / going / he / to / where) have a meeting with the other leaders.
- This is New York City, (most / spent / of / I / where) my childhood.
- This is (movie / of / same / as / the / kind) *Over the Blue Sky*.



It is important to choose a reliable source among the numerous search results when writing with the Internet search.

**A Answer the following questions.**

1. What language(s) do you speak?

2. What language do you want to learn if you have to choose just one?

3. Why do you want to learn the language?

4. Do you know what countries use the language?

5. Do you know how many people use the language?

6. What else do you want to know about the language?

7. Think about more information about the language and list it.

1. Do you know any letters of the language's alphabet?

2. Do you know some words of the language?

3. Do you know what other languages are similar to the language?

**B Search the Internet for a useful website on the language. Write the address of the website.**

1. What is the title of the website?
2. What is the web address?

Address

**C Write about the language you want to learn using the website you found.**

The language I want to learn is \_\_\_\_\_ because \_\_\_\_\_  
 \_\_\_\_\_ . People in \_\_\_\_\_  
 are using the language. It is estimated that about \_\_\_\_\_ people  
 use the language. \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

**Make a Golden Bell Quiz on World Languages**

1. World Languages를 주제로 하여 모든 학생들이 quiz를 1문항씩 만듭니다.
2. 진행자를 1명 정한 다음, 각자가 만든 문항들을 모아서 Golden Bell Quiz를 진행합니다.
3. 학생들은 진행자가 읽어 주는 문항을 듣고, 종이에 정답을 적습니다. (오답을 적은 학생은 탈락됩니다.)
4. 10명 이하의 학생이 남았을 때 이미 사용했던 문항을 이용하여 패자 부활전을 진행합니다.
5. 전체 문항 중에서 정답을 가장 많이 맞힌 학생이 Golden Bell Quiz Champion이 됩니다.



**Sample Questions**

1. Currently *what language* is used *as the international language* around the world?
2. The *top 5 languages* in the world are English, Chinese, Spanish, Arabic, and French. Is it true?
3. The *second most common language on the Internet* is Chinese. Is it true?
4. *English is not your first language*. But now you live in England and you *use English in your daily life*. Thus, you use English as a first language. Is it true?
5. Among Asia, Africa, America, and Europe, which area has *the largest number of languages*?

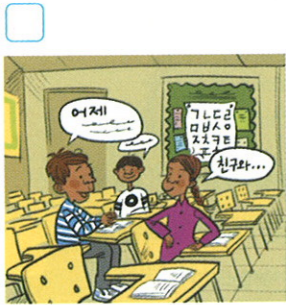
**Your Own Question**

Q: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

⇒ The answer is \_\_\_\_\_

# On Your Own

## A LISTEN Listen and number the pictures (1-3).



## B Complete the dialog using the sentences in the box.

1 Do you know how long it takes from Seoul to Busan by train? I guess it takes about 3 hours by KTX.

That's pretty quick, isn't it?

Yeah, \_\_\_\_\_.

2 Do you know how many students take Spanish lessons at your school? I heard that only 30 students take Spanish lessons every year.

Yeah, but \_\_\_\_\_.

I agree. Many people around the world speak Spanish.

- (a) that doesn't mean that Korean is a global language
- (b) that doesn't mean that Spanish isn't an important foreign language
- (c) that doesn't mean that you don't need to go on a diet
- (d) that means we can visit Busan easily
- (e) that means I need to exercise for at least 30 minutes 3 times a week

## C Find and correct the errors in the sentences.

- 1 The '2012 Olympic Sites Tour' starts in East London, which you'll see the construction work in progress at Olympic Park.
- 2 Don't ask that question. How can I like the same book that my 8-year-old boy?
- 3 My first stop was on London Bridge, that the story of the city and the River Thames came alive.

## D Read and answer.

1 I have been asking people whether English is on its way to becoming the global language. Typically, they look puzzled about why I ask such an obvious question. But the idea of English as a global language is not clear. There are many different factors we need to consider.

2 I have interviewed a few experts. One expert said, "It is the official language of the European Central Bank, even though the bank is in Frankfurt, Germany." Another expert said, "It is the language in which parents in South Africa wish their children to be educated."

3 That is the real picture of English. As you can see, there is no clear answer to my question. We will just have to wait and see what happens in the future.

### 1 Choose the right place where the given text should go.

However, in some parts of the United States, the use of English is decreasing. In fact, Hispanic people make up 30 percent of the population of New York City, where a Spanish television station draws many viewers. Even a small city in Iowa now has a Spanish-language newspaper.

### 2 Choose the paragraph that best shows the main message of the text (1-3).

서로 상반된 의견 파악하기

어떤 사안에 대한 입장은 찬성과 반대 또는 긍정과 부정으로 갈라질 수 있다. 따라서 글을 읽을 때 글쓴이가 어떤 입장에 있는지 파악하는 것은 매우 중요하다. 그래야만 글쓴이의 주장을 뒷받침하는 근거들이 타당한지, 허점은 없는지 등을 쉽게 알 수 있기 때문이다.

다음 글을 읽고 'endangered languages'에 대한 여섯 사람(A~F)의 입장을 두 가지로 구분해 봅시다.

Some languages have hundreds of millions of speakers, but others have only one or two. Language experts now estimate that half of the existing languages are endangered, and by the year 2050 they will have disappeared. People have different opinions on the issue of endangered languages. Let's read some of their comments on the issue:

- A** I think it is an essential part of progress. The sooner we have a unified language, the sooner we will have a unified world.
- B** It's a shame that some of these languages are dying out. Losing these languages is like losing a piece of these people's culture.
- C** It is just part of a natural process. As a matter of fact, we don't know how many languages have already disappeared in history.
- D** 90 percent of existing languages today are likely to die within the next century. This is a threat to human society. Save the endangered languages!
- E** Although English and Chinese are the two most widely spoken languages in the world, we need more language diversity. The endangered languages are a part of history that we should preserve.
- F** It is an important process of evolution whether it be living things or language. We simply leave them to the people who use the languages.

- Q
- Who supports the opinion that we should save endangered languages?
  - Who supports the opinion that we don't need to save endangered languages?

Major Languages of Asia

+ Asia has the largest number of languages in the world. The following languages are most widely spoken in Asia.

아시아에는 세계에서 가장 많은 언어들이 있는데, 그중에서도 널리 사용되는 언어를 보면 다음과 같습니다.

**Ni hao!** **만다린 어(Mandarin)**는 세계에서 가장 많이 사용되는 언어로, 중국의 약 10억 인구가 주로 사용하는 표준 중국어를 가리킵니다. 중국에서는 보통 사람들이 사용하는 말이라고 해서 '보통화(putonghua)'로 부르기도 합니다. To say "hello" in Mandarin, say "Ni hao (Nee HaOW)."

**Namaste!** **힌디-우르두 어(Hindi-Urdu)**는 인도의 공식어이면서 인도에서 주로 사용되는 언어입니다. 약 3억 3천7백만 명이 모국어나 제2언어로 힌디어를 사용하며, 이는 인도 전체 인구의 40% 정도에 해당됩니다. To say "hello" in Hindi, say "Namaste (Nah-MAH-stay)."

**Ei Je!** **벵골 어(Bengali)**는 주로 방글라데시를 포함해서 그 주변 지역에서 사용되는 언어입니다. 사용 인구만 계산하면 세계에서 일곱 번째로 많으며 약 2억 1천1백만 명이 사용하고 있습니다. To say "hello" in Bengali, say "Ei Je (EYE-jay)."

**Selamat pagi!** **말레이-인도네시아 어(Malay-Indonesian)**는 말레이시아와 인도네시아 지역에서 통용되는 언어로 1억 5천9백만 명의 사용자를 지닌 언어입니다. To say "hello" in Indonesian, say "Selamat pagi (se-LA-maht PA-gee)."

Fun Fun with ICT

» 세계에서 널리 사용되고 있는 다양한 언어들에 대해 알아보시다.

1 인터넷을 이용하여 세계의 10대 언어를 찾아 사용자 수가 많은 순서대로 써 봅시다.

• top 10 languages    • most spoken languages    Search

① \_\_\_\_\_ ② \_\_\_\_\_ ③ \_\_\_\_\_ ④ \_\_\_\_\_ ⑤ \_\_\_\_\_  
 ⑥ \_\_\_\_\_ ⑦ \_\_\_\_\_ ⑧ \_\_\_\_\_ ⑨ \_\_\_\_\_ ⑩ \_\_\_\_\_

2 상위 5개 언어에 대하여 좀 더 구체적인 정보를 찾아본 후, 다음 표를 완성해 봅시다.

Language	①	②	③
사용자 수			
주 사용 지역			
미래 전망			

# Review Test 9 · 10

01 다음 대화의 마지막 말에 이어질 말로 적절한 것을 고르시오.

A: What are you going to do during the winter vacation?

B: I'm thinking about doing volunteer work for the elderly.

A: Volunteer work? What kind of things are you going to do?

B: I'm going to help them eat and take a bath.

A: \_\_\_\_\_

- ① Thanks, but I can't go there.
- ② I don't feel well.
- ③ It's sure to be a rewarding vacation for you.
- ④ How come you didn't go there?
- ⑤ What kind of food do you like?

02 다음 대화의 빈칸에 들어갈 적절한 표현을 고르시오.

A: Do you know how many people use English around the world?

B: I heard it's around one billion.

A: Wow, \_\_\_\_\_

B: It allows people from different countries to communicate with one another.

A: Yeah, but \_\_\_\_\_

B: I agree. That's why I'm also learning Chinese these days.

- ① that doesn't mean that the other languages aren't important.
- ② why do you ask?
- ③ you'll be trilingual in no time.
- ④ that sure is a lot.

03 다음 글의 제목으로 적절한 것을 고르시오.

The first stage in the formation of a geyser is when water flows down through the cracks in the rock to fill an underground reservoir. If this reservoir is positioned over rocks which are heated from below by magma, the heat in the rocks produce great pressure and turns water to steam. As superheated water and steam nears the surface, the water and steam shoot upward as a geyser fountain.

- ① How tall can a geyser be?
- ② How do geysers work?
- ③ How often do geysers erupt?
- ④ What is a geyser?
- ⑤ Where can you find geysers?

04 다음 중 글의 전체 흐름과 어울리지 않는 문장을 고르시오.

The number of languages in the world has been decreasing. ① The Ethnologue, which provides one of the world's most comprehensive lists of language, counts almost 7,000 languages worldwide. ② However, these languages are unevenly distributed among the world populations. ③ Learning more than one foreign language may seem difficult, but it's worth trying. ④ The top 12 languages account for almost 50% of the world population. ⑤ Chinese ranks the first and English is falling quickly in the world rankings.

05 빈칸에 들어갈 말로 적절한 것을 고르시오.

Now, this does not mean that we should stop learning English and concentrate on the other languages. The number of second language speakers of English means that English is here to stay and will continue to play an important role for the time being. \_\_\_\_\_, instead of thinking of English as a bothersome foreign language requirement, we need to consider it as the basic building block for learning other languages.

- ① However
- ② By the way
- ③ In contrast
- ④ Nevertheless
- ⑤ Therefore

06 다음 중 어법에 맞지 않는 문장을 고르시오.

- ① There were so many people in line that I couldn't get a ticket for the concert.
- ② The ball is the same size with the one used in baseball.
- ③ She went to the basement of the house, where she found the old diary of her mother.
- ④ The famous rock singer was reported to have been in a car accident.
- ⑤ He paid a visit to his grandmother on a daily basis no matter how busy he was.

07 다음 괄호 안에 주어진 표현을 이용하여 대화를 완성하시오.

A: Wow, look at the huge fountain in this picture. ( it / most incredible / ever seen )

B: That's a geyser.

A: What's a geyser?

B: A geyser is a hot water fountain that spouts from time to time.

A: Wow! I hope I can see it for myself.

B: ( it / sure / unforgettable experience )

08 다음 빈칸에 공통으로 들어갈 표현을 고르시오.

- The differences are \_\_\_\_\_ the way in which geysers are powered.
- I was absent for the class \_\_\_\_\_ illness.
- The accident was \_\_\_\_\_ his carelessness.

- ① about to                      ② put to
- ③ expected to                ④ due to
- ⑤ turned to

09 다음 빈칸에 공통으로 들어갈 말을 쓰시오.

- English has already slipped to fourth place behind Spanish, \_\_\_\_\_ its position will be challenged by Arabic.
- I visited London, \_\_\_\_\_ I took the river cruise along the River Thames.
- They took a trip to Yellowstone National Park, \_\_\_\_\_ they saw *The Old Faithful Geyser*.

( \_\_\_\_\_ )



Match the appropriate images with the following. A

1. What do you say we volunteer with Habitat for Humanity?
2. I'm impressed that you volunteered to clean up the oil spill.
3. Two hands are better than one.



LESSON

6

# The Joy of Living Together

LESSON GOALS

## Listen and Speak

Topic 1

### Volunteer Work

질문: What do you say we volunteer at a children's hospital?  
답변: I can make it by two.

Topic 2

### A Good Deed

질문: I'm impressed that you were willing to do that.

## Read and Write

Reading

### Helping Hands for Neighbors

문서: 할머니에 대한 대화. 할머니의 몸을 알고 각 인물의 상황 변화를 알 수 있다.

Writing

자신의 경험과 문서 할머니에 대한 글을 쓸 수 있다.

## Grammar Points

I want to talk about the kinds of things we can do.  
It is important that all babies have hats to keep them warm.

## Project Work

문서: 할머니의 경험을 묘사하는 포스트를 구성하여 발표할 수 있다.

- **Step 1** | What do you say we volunteer at a children's hospital?
- **Step 2** | I can make it by two.

### A Get Ready

1. Check the places where you have done volunteer work.

- |   |  |   |
|---|--|---|
| <input type="checkbox"/> public office or library | <input type="checkbox"/> charity fair for raising relief funds | <input type="checkbox"/> free meal service center                 |
| <input type="checkbox"/> foster home for orphans  | <input type="checkbox"/> nursing home for the elderly          | <input type="checkbox"/> group home for the physically challenged |

2. Listen and choose where the speakers will do volunteer work. **S** **A**



### B Listen and Check

1. Listen and choose when the speakers are going to meet. **S** **A**

- a. 1 p.m. this Saturday      b. 3 p.m. this Saturday      c. 1 p.m. this Sunday

2. Listen again and write what the speakers are going to do this weekend. **S** **A**

At a group home, we'll ...

- take care of \_\_\_\_\_ kids
- help them to \_\_\_\_\_ and take a bath
- clean the \_\_\_\_\_ and wash clothes



### C Let's Talk Together

Step 1 ▶ Complete the following posters and choose the place you want to volunteer.

Volunteer Today!

<p><b>Children's Hospital</b></p> <p><input type="checkbox"/> Read stories for young patients and play games with them!</p> <p>12-3 p.m., Saturday</p>	<p><b>Nursing Home</b></p> <p><input type="checkbox"/></p> <p>_____ p.m., Saturday</p>	<p><b>Group Home</b></p> <p><input type="checkbox"/></p> <p>_____ p.m., Saturday</p>
--	--	--

Step 2 ▶ Have a conversation with your partner based on the following example, using what you wrote above. **S** **A**

**Example**

A: What do you say we volunteer at a children's hospital?

B: What are we supposed to do there?

A: We can read stories for young patients and play games with them.

B: Oh, that sounds great. When would be good for you?

A: Is 12 p.m. this Saturday okay?

B: Okay. I can make it. See you then.

B: Oh, I have other plans, but I can make it by two.

A: Okay. See you then.

**Sound** ▶ appointment apartment department

• 听说练习 I'm impressed that you were willing to do that.

### A Get Ready A

1. Match each picture on the school website with the appropriate comment.



- She voluntarily picks up trash in town.
- She always offers her seat to the elderly.
- She often helps friends to carry something heavy.

2. Listen and choose the good deed from above that the speakers are talking about. **S**

### B Listen and Check

1st Listen and choose the proverb that best explains Yongdae's action. **S A**

- Many hands make light work.
- A friend in need is a friend indeed.
- Grief shared is half the grief; joy shared is double the joy.

2nd Listen again and choose TWO things Yongdae did for Daniel. **S A**



### C Let's Talk Together

Step 1 Read the list of good deeds and check the actions you and your partner have done.

Place	What You Did	You	Partner
at school	helped a sick friend	<input type="checkbox"/>	<input type="checkbox"/>
	helped a friend to study	<input type="checkbox"/>	<input type="checkbox"/>
	lent books to a friend	<input type="checkbox"/>	<input type="checkbox"/>
	comforted or cheered up a friend	<input type="checkbox"/>	<input type="checkbox"/>
	you saw _____	<input type="checkbox"/>	<input type="checkbox"/>
on streets or buses	gave directions to a stranger	<input type="checkbox"/>	<input type="checkbox"/>
	picked up trash on the street	<input type="checkbox"/>	<input type="checkbox"/>
	offered a seat to an elderly person	<input type="checkbox"/>	<input type="checkbox"/>
	helped someone to carry something heavy	<input type="checkbox"/>	<input type="checkbox"/>
you saw _____	<input type="checkbox"/>	<input type="checkbox"/>	

Step 2 Have a conversation with your partner based on the following example, using what you checked above. **S**

**Example**

A: Have you done something good recently?  
 B: Yes, I helped a sick friend last week.  
 A: That was very nice of you. It must have been a big help.  
 B: Oh, it was nothing. I saw you helping someone to carry something heavy. I'm impressed that you were willing to do that.  
 A: Well, I just think one small act of kindness can make a better world.  
 B: I couldn't agree more.

**Sound** **S** That was very nice of you.

## Suggestion for Volunteer Service

Step 1 ▶ Complete the conversation using the expressions below. **A**

A: Hi, Kate, what did you do during the holiday?

B: Well, I volunteered with Habitat for Humanity, an organization which builds houses for the poor.

A: Wow, \_\_\_\_\_ for many people.

B: I hope so. I felt happy that I could help someone.

A: \_\_\_\_\_ you were willing to participate in such hard work for others.

B: Oh, it's nothing. It's not as hard as you think.

A: \_\_\_\_\_ we participate together next time?

A: That's a great idea. When would be good for you?

B: How about 12 o'clock this Saturday? We can meet in front of the school.

A: Okay, \_\_\_\_\_. See you on Saturday.



what do you say      I can make it by noon  
I'm impressed that      it must have been a big help

Step 2 ▶ Listen and check your answers. Act out the completed sample conversation with your partner. **S A**

Step 3 ▶ Write about your volunteer experience and talk about it with your partner. **A**

1) Where did you volunteer?




2) What did you do there?




3) What did you learn from that experience?




## TV Show — Donation Request



1st Listen and choose what viewers will most likely do after watching the show. **S A**

- donate children's books to Lien
- make a donation over the phone
- send relief goods to Lien's family

2nd Listen again and complete the newspaper article about Lien. **S A**

Changchun

### Be a Supporter for Lien

Lien is a 13-year-old girl living with her mother in \_\_\_\_\_. She is having difficulty \_\_\_\_\_ since she is losing her \_\_\_\_\_. But unfortunately, her family can't afford an operation for her.

3rd Can you think of other kinds of TV programs that help people in need? Talk about them with your partner. **A**



A. Look at the pictures about volunteer work. Think about the questions below and share your ideas with your partner. **A**



1. What do you think the people in each picture are doing?
2. How do you feel when you see people like them?
3. Have you had any similar experiences?

B. Read the following quotes and write the message they have in common. **A**

**Helen Keller**

Believe, when you're most unhappy, that there is something for you to do in the world. So long as you can relieve another's pain, life is not in vain.

**Flora Edwards**

In helping others, we shall help ourselves, for whatever good we give out completes the circle and comes back to us.

**Chinese Proverb**

If you want happiness for an hour, take a short sleep. If you want happiness for a day, go fishing. If you want happiness for a year, come into a fortune. If you want happiness for a whole life, help somebody.

**Message:** \_\_\_\_\_

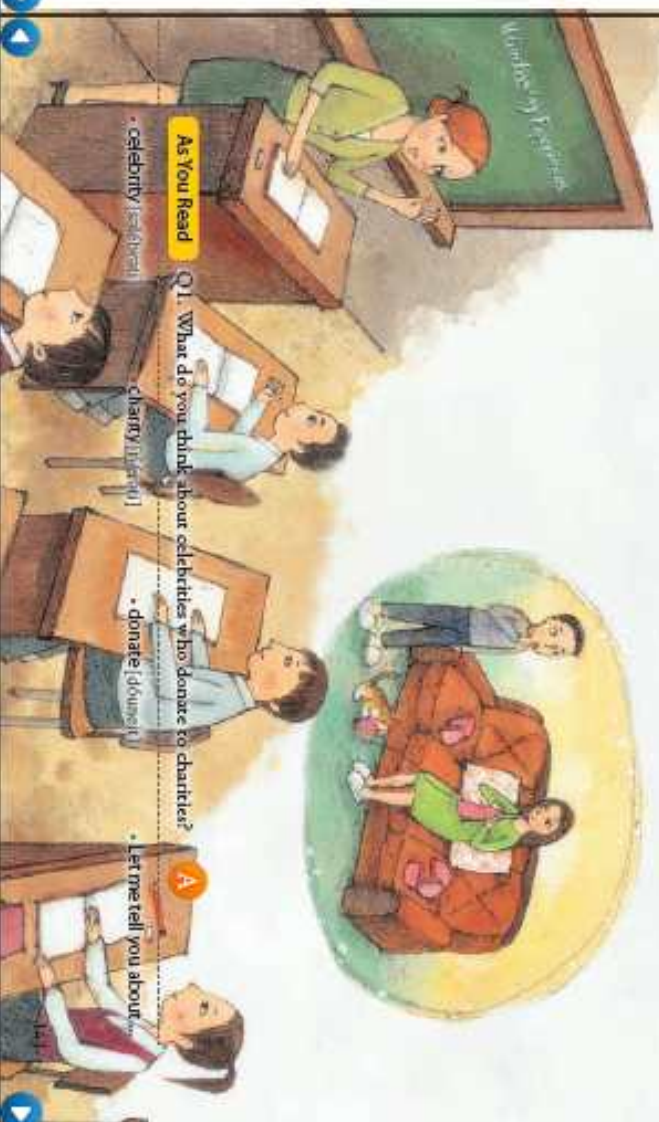
# Helping Hands for Neighbors

Unit 5-1 A

*In the middle of class at Boram High School*

**Ms. Han:** This morning, I heard an interesting story about a celebrity who spends most of his free time helping out charities and donating a lot of money. Although we're not rich and famous, we also have the ability to help others. So, today I want to talk about the kinds of things we can do. I'd like to hear about your personal experiences.

**Nuri:** Let me tell you about my experience. Last month, I noticed that my older sister was knitting a hat. I found it strange because I'd never seen her knitting before.



**As You Read**

Q1. What do you think about celebrities who donate to charities?

**A**

• celebrity (celebrity)

• charity (charity)

• donate (donate)

• Let me tell you about.



She explained to me that she had gotten involved with an organization called *Save the Children*. She learned that newborn babies are unable to control their body temperature. They lose heat so quickly that it's possible for them to die. She told me that most of this heat is lost through soft spots on their heads, so it is important that all babies have hats to keep them warm. This is especially true in



Africa, where newborn babies are often exposed to conditions where shifts in temperature are extreme. Volunteers knit hats and send them to *Save the Children*, which then makes sure that the hats are delivered to new mothers in Africa. I was so impressed that I started knitting a hat, too. Here they are. I just finished knitting this hat last night, and this one is my sister's. We're going to send them to *Save the Children* after school today. It's so exciting to know that I might save a precious life with this simple act. Before, I thought only doctors and heroes could save people's lives!

Ms. Han: That's great, Nuri! Thank you for sharing that with us. I've seen you knitting during your lunch break before, and now I know why. So, everybody... what do you think about Nuri's story?

Minho: It reminds me of the proverb, "Drop by drop fills the tub." Nuri and his sister may have only knitted one hat each, but what if we all knitted one? We'd be able to save thousands of babies! I think I'm going to start knitting a hat today.

**As You Read** Q2. Why was Nuri's sister knitting a hat?



- newborn baby
- proverb [prɒvərb]
- This is especially true in ...
- shift [ʃɪft]
- tub [tʌb]
- what if ...?
- deliver [dɪlɪvə]
- get involved with
- precious [preʃəs]
- remind \_ of \_



Ms. Han: I'm glad to hear Nuri's story has inspired you, Minho. Who would like to share an experience next? Okay, Daeseong.

Daeseong: A couple of years ago, my mother took me along to a place where she volunteers in her free time. It's called *Lunch Box of Love*, and they deliver meals to elderly people who can't afford to buy food for themselves. I really wanted to help, so I asked what I could do. They said they needed someone to deliver food to some seniors who lived on narrow streets. The car that usually made the deliveries was too big to go down those streets, but I could easily ride my bicycle down them. It was kind of hard to find their homes at first, but after a while I figured out where everybody lived. I even made a little map to help me get from place to place more quickly! If you're looking for a place to volunteer, I really recommend *Lunch Box of Love*. You don't just take food to the elderly people. You also make them smile, since they don't get a lot of visitors. They'd invite me inside, and we'd usually talk a little before I left. It was very nice because they reminded me of my grandparents, who passed away when I was young. I really liked visiting them.

**As You Read** Q3. What did Daeseong do for seniors who can't afford to buy food?



- inspire [ɪnspəɪə]
- figure out
- senior [ˈsiːniə]
- pass away
- narrow [ˈnærəʊ]
- I'm glad to hear
- can't afford to ~





- Ms. Han: While I'm sad to hear that there are seniors who can't feed themselves, I'm very proud of you for helping them, Daeseong. Does anyone else have any other ideas how we can help hungry people in our city?

Jeonga: Well, we can donate food to a food bank. But it is also important that we don't waste food.

Ms. Han: I agree, Jeonga. We should always be careful not to order too much food when we eat out. Okay, who wants to go next? Eunji?

Eunji: I do something rewarding I'd like to tell you about. After school, I volunteer my time reading stories for people who are blind. I go to a local studio and read items from the local newspaper in a clear voice. The studio records it and then delivers the recordings to people who can't read the newspaper. This way, they can listen to news stories and even get information about sales from store advertisements. It allows them to live more independently, which is very important. And that's not the only thing I do.

**As You Read**

Q4: For whom does Eunji read the materials to be recorded?

**A**

- food bank
- independently [ɪndɪˈpendəntli]
- rewarding [rɪˈwɔːdɪŋ]
- feed oneself
- local [ləʊəl]
- allow ...to-v
- recording [rɪˈkɔːdɪŋ]
- get information about



On the weekends, I teach children who have difficulty learning to read. I'm more than just a tutor. I act as a sort of mentor, encouraging them to do their best. I praise them when they do well, and support them when they get frustrated. It really helps them to have confidence, which is important at that age. If you like reading as much as I do, these are both great ways to help others while doing something you love.

Ms. Han: Thanks for sharing that with us, Eunji. I'm so proud of all of you. You can see that there are many ways we can help our neighbors, even if we don't have a lot of extra money. I believe that it is our duty to help others and to do good whenever we can, even if it's only in small ways.

**As You Read**


Q5: What do you think we can do to help others?


**A**


- tutor [tʃʊtə]
- confidence [kənˈfɪdəns]
- mentor [ˈmentə]
- encourage ...to-v
- praise [praɪz]
- even if ...
- frustrated [frɪˈstreɪtəd]
- it is our duty to-v



A. Complete each person's experience of volunteer work based on the main text. **A**

1  Nuri  
I knit hats and send them to \_\_\_\_\_, which then delivers them to \_\_\_\_\_ in Africa.

2  Daeseong  
I'm involved in an organization named \_\_\_\_\_, I \_\_\_\_\_ to elderly people who can't afford to buy food for themselves.

3  Eunji  
After school, I go to a \_\_\_\_\_ and read materials, which are recorded and delivered to the \_\_\_\_\_. This way, I can help them to get the information they need.

B. Complete the conversation between Nuri and his sister using the expressions below. **A**

Nuri: What are you doing?  
Sister: As you can see, I'm knitting a hat.  
Nuri: Wow, I've never seen you knitting before. What is the hat for?  
Sister: \_\_\_\_\_  
Nuri: How can that small hat save lives?  
Sister: \_\_\_\_\_  
Nuri: Now I understand. It's surprising that we can save a precious life with such a simple act!  
Sister: Right. That's why I'm so happy to do this.  
Nuri: I want to help, too. Can you teach me how to knit?  
Sister: \_\_\_\_\_

a. Of course, I'll show you how to do it.  
b. It's for saving the lives of newborn babies in Africa.  
c. Babies lose heat quickly through their heads, so they need hats to keep them warm.

C. Match each volunteer organization with the appropriate slogan and add your own ones. **A**

<p><b>Help Kids Learn</b></p> <p>your own _____</p>	<p><b>Vocals for the Blind</b></p> <p>your own _____</p>
<p><b>Lunch Box of Love</b></p> <p>your own _____</p>	<p><b>Save the Children</b></p> <p>your own _____</p>

- a. A little hat can save a life!      b. We don't just deliver food. We deliver love.  
c. Your voices can be their eyes.      d. Your encouragement gives them confidence.

Over to You

Read the various ways to help others and check the ones you have done before. Compare your answers with your partner's. **A**

**How Can We Help Others?**

<input type="checkbox"/> donating money	<input type="checkbox"/> donating blood
<input type="checkbox"/> helping kids to learn	<input type="checkbox"/> caring for children at a foster home
<input type="checkbox"/> cleaning public areas	<input type="checkbox"/> sending relief goods to people in need
<input type="checkbox"/> delivering meals to seniors	<input type="checkbox"/> campaigning for a charity organization
<input type="checkbox"/> being a friend to lonely people	<input type="checkbox"/> helping the physically challenged to go out
<input type="checkbox"/> other _____	<input type="checkbox"/> other _____



**Point 1**

A. Listen and Notice | Listen to the campaign message and fill in the blanks. **▶** **S** **A**

**Bring Clean Water to Africa!**



Can you believe many people are suffering from a lack of clean water? \_\_\_\_\_ hundreds of children in Africa die each day from diseases related to dirty water. However, some organizations are taking actions like \_\_\_\_\_ constructing water pumps in villages. \_\_\_\_\_ you can be a part of this water project by making a small donation. If you're interested, visit [www.waterproject.org](http://www.waterproject.org).

B. Let's Find the Point | Examine how "it" begins a sentence to avoid an awkward subject. **A**

C. Let's Find More Examples | Find phrases that have the same structures and usages as above in the main text. **(p.142, 144)** **A**

**Point 2**

A. Read and Notice | Read the following quotes by Mother Teresa and check what impressed you most.

- "We shall never know all the good a simple smile can do."
- "Love you put in your action is more important than the action itself."
- "Don't be satisfied with money you give. What they need is your hearts to love them."
- "Loneliness and the feeling of being unwanted is the most terrible poverty you can find."



B. Let's Find the Point | Examine the structure of the bold-faced parts. **A**

C. Let's Find More Examples | Find phrases that have the same structures and usages as above in the main text. **(p.141, 144, 146)** **A**



Step 1 ▶ Read Jina's note and write a paragraph on her volunteer experience. **A**

**Jina's Volunteer Experience**

I visited \_\_\_\_\_

There, \_\_\_\_\_

At first, \_\_\_\_\_

However, after helping them, \_\_\_\_\_

- When: last Saturday
- Where: a home for the elderly
- What I did: helped the residents with their meals, cleaned their rooms
- How I felt before: worried that I wouldn't be any help
- How I felt after: found it rewarding, decided to go there again

Step 2 ▶ Write about your own volunteer experience based on the paragraph above. **A**

**My Volunteer Experience**

I visited \_\_\_\_\_

When: \_\_\_\_\_

Where: \_\_\_\_\_

What I did: \_\_\_\_\_

How I felt before: \_\_\_\_\_

How I felt after: \_\_\_\_\_

A. Communicative Functions

Have a conversation with your partner using the expressions below.

1. 주말이?

A: Do you have any idea how we should spend this weekend?

B: What do you say we volunteer at a children's hospital?

2. 약속이?

A: When will you come to the party tomorrow?

B: I think I can make it by four.

3. 장난이?

A: I saw Judy helping an old lady to carry heavy bags.

B: I'm impressed that she was willing to do that.

find a bus stop	go to the beach	go to see a movie
go up the stairs	arrive at the airport	come home after school

B. Words in Context

Choose the appropriate definition of the bold-faced word in each sentence.

- They **deliver** meals to elderly people.
  - She **delivered** her first child at home.
  - She **delivered** a great speech against the war.

**deliver** ①. to take goods, letters, etc. to a person or place: *They can deliver the sofa on Monday.* ②. to speak formally to a group of people: *She'll deliver a lecture on the art of writing.* ③. to (help) give birth to a baby: *Dr. Adams delivered all of my children.*

- You can save a precious life by donating blood.
  - They could not find any way to save money.

**save** ①. to stop someone or something from being killed or destroyed: *He was badly injured, but the doctors saved his life.* ②. to keep money so that you can buy something with it in the future: *Michael is saving up for a new computer.*

C. Useful Expressions

- It was very nice because they reminded me of my grandparents.
- My mother took me along to a place where she volunteers in her free time.
- I teach children who have difficulty learning to read.
- They deliver meals to elderly people who can't afford to buy food for themselves.

**Check** Match (A) and (B) to complete each sentence.

- |                               |   |                          |
|-------------------------------|---|--------------------------|
| (A)                           |   | (B)                      |
| 1. I have difficulty          | • | • of his father.         |
| 2. His eyes remind me         | • | • remembering names.     |
| 3. She took her little sister | • | • to go on a vacation.   |
| 4. They cannot afford         | • | • along to a theme park. |

D. Grammar Points in Use

- I want to talk about the kinds of things (that) we can do.
- It is important that we don't waste food.
- We should always be careful not to order too much food.
- There are many ways to help people, even if we don't have much money.

**Check** Rearrange the given words to complete the following conversation.

- A: You look worried. What's wrong?  
 B: The test is near, but I didn't prepare for it enough.  
 A: You can start to study right now.  
 B: There are so many (I / to / have / things / remember) that I just don't know where to start.  
 A: Come on, (it / that / is / important) you start one step at a time.  
 B: Do you think I can do well (I / if / don't / even / have) much time?  
 A: Sure. If you're careful (to / not / your / waste / time), you could get a good grade.



A. Listen and complete Daeseong's volunteer experience. **L S A**

**Volunteer Experience**

Choe Daeseong

- Name of the organization: \_\_\_\_\_
- What he did: \_\_\_\_\_
- How he felt: \_\_\_\_\_

B. Arrange the following sentences in the correct order and act out the completed conversation with your partner. **A S**

**A**

Hi, Claire. Did you enjoy your holidays?

I'm impressed that you were willing to help people in need.

A whole week? It must have been a great help for people there!

That's great! How early can you be there?

**B**

Yes, I did. I went to *Kkotdongne* and spent a week volunteering.

I can make it by 9 o'clock in the morning.

Thank you for saying that. What do you say we go there this Saturday?

I hope so. I felt happy that I made people smile.








C. Read the paragraph and answer the questions below. **A R**

Last month, I noticed that my older sister was knitting a hat. She explained to me that she had gotten involved with an organization called *Save the Children*. She learned that newborn babies are unable to control ③ their body temperature. They lose heat so quickly that it's possible for ④ them to die. She told me that most of this heat is lost through soft spots on ⑤ their heads, so it is important that all babies have hats to keep ⑥ them warm. Volunteers knit hats and send ⑦ them to *Save the Children*, which then makes sure that the hats are delivered to new mothers in Africa. I was so impressed that I started knitting a hat, too. It's so exciting to know that I might save a precious life with this simple act.

- Choose the one (㉑-㉓) which refers to something different from the others.  
\_\_\_\_\_
- Explain what the underlined phrase this simple act means in the paragraph.  
\_\_\_\_\_

D. Write about a volunteer organization that you'd like to introduce to your friends. **W A**

**Volunteer Organization for Students**

- Organization name: \_\_\_\_\_ • Location: \_\_\_\_\_
- What they do: \_\_\_\_\_
- How you can help: \_\_\_\_\_

I'd like to introduce a volunteer organization to my friends. The name of the organization is \_\_\_\_\_, and it is located in \_\_\_\_\_.

They \_\_\_\_\_.

You can join the organization and help people in need by \_\_\_\_\_.

## Making a Volunteer Club Poster

Step 1 ▶ In a group of four, read the following volunteer club poster.

**WANTED**  
Boram High School's Student Volunteer Organization

**VOLUNTEERS**

Are you looking for volunteer opportunities? Come and join us in helping the physically challenged. You'll be able to feel the joy of helping others and making the world a better place.

- **What We Do:** help the physically challenged to go out help them with their studying and job training plan and organize a summer camp for them
- **Requirements:** your readiness to help others
- **Time and Place:** 2 p.m. every Saturday in the school hall

For more information,  
call 000-123-5678 or visit [www.curovolunteer.org](http://www.curovolunteer.org)

By Better World, the Student Volunteer Organization

Step 2 ▶ Make a poster for your group based on the poster above and present it to your class.

## Volunteer Organizations around the World

There are various volunteer organizations around the world. Although they have different names and systems, they have one belief in common — helping people in need can make the world a better place!



Doctors Without Borders

Doctors Without Borders was created in 1971 by a small group of French doctors. This organization provides medical care to the people most in need in about 60 countries.

For more information:  
▶ <http://www.msf.org>



The United Nations Children's Fund (UNICEF) was created to provide food and health care to children after World War II. UNICEF's aim is to free children from poverty, hunger, and diseases.

For more information:  
▶ <http://www.unicef.org>



UNICEF

The Korea International Cooperation Agency (KOICA) was founded in 1991 to provide support in the fields of health, education, environment, technology, and economy in developing countries.

For more information:  
▶ <http://www.koica.go.kr>



KOICA

▶ Search the Internet for other volunteer organizations and then talk with your friends about the ways you can help.



# LESSON 06

## The Fire on the Mountain



### Study Points

#### Listening & Speaking

- 다른 사람의 안부 묻기: What's he up to these days?
- 인용하여 말하기: He says that he feels happiest when he's on stage.

#### Reading

- 에티오피아 민화를 다룬 극본 읽기

#### Writing

- 짧은 극본 쓰기

#### Language Structure

- I wonder if anyone could spend an entire night on the highest peak of Mount Sululta.
- Whenever you are cold, look at my fire in the distance.

### Get Started

1. Guess what the situation in the picture is about.
2. Have you heard of these words? Talk with a partner.

- rehearsal
- costume
- sound effects
- character
- scene
- director
- stage
- audience
- script
- light
- makeup



# Listen & Speak I

What's he up to these days?

**A LISTEN** Listen and check (✓) who they are talking about and then match.

- |                                  |   |   |
|----------------------------------|---|---|
| 1 <input type="checkbox"/> Brian | • | • He/She's just moved to a new middle school. |
| <input type="checkbox"/> Junho   | • |   |
| 2 <input type="checkbox"/> Linda | • | • He/She's going to art school.               |
| <input type="checkbox"/> Annie   | • |   |
| 3 <input type="checkbox"/> Mike  | • | • He/She's going to acting school.            |
| <input type="checkbox"/> Lisa    | • |   |

**B LISTEN** Listen and choose the wrong statement.

- The girl received a call from Jiyeon.
- Jiyeon is going to acting school these days.
- The boy was invited to his friend's first stage.
- Tomorrow is a very important day for Jiyeon.

**C SPEAK** Talk with a partner using the following information.

- A · Hi, you seem to be in a good mood today. What's up?  
 B · Oh, hi. I'm going to see my **cousin, Jaemin**.  
 A · I haven't seen **him** in ages. What's **he** up to these days?  
 B · **He's volunteering at a hospital.**

The calendar shows activities for the week of Monday to Sunday:

- Monday: volunteer at a hospital
- Tuesday: volunteer at a hospital
- Wednesday: write a mystery novel
- Thursday: volunteer at a hospital
- Friday: write a mystery novel
- Saturday: write a mystery novel
- Sunday: go to a movie, go hiking

Speech bubbles and photos:

- e.g. cousin / Jaemin (with photo of a young man)
- old English teacher / (with photo of a man)
- old friend / (with photo of a woman)

Other activities on the calendar include: go to art school, go see a musical, and go shopping.

# Listen & Speak II

He says that....

**A LISTEN** Listen and number the pictures (1-3). Then fill in the blanks.

1. A woman in a red dress is being introduced to a man. Speech bubble: "It's the \_\_\_\_\_ for me."  
 2. A woman is holding a sign that says "WANT" and talking to a man. Speech bubble: "It's \_\_\_\_\_."  
 3. A group of people in white uniforms are performing a martial art. Speech bubble: "I want to \_\_\_\_\_ it \_\_\_\_\_."

**B LISTEN** Listen and choose the correct words.

- The boy is going to see his cousin in a (concert / play).
- The boy's cousin wants to be (an actress / a pianist).
- Tonight is (Dojin's / Sora's) first concert.

**C SPEAK** Talk with a partner using the following situations.

Situations for speaking practice:

- Cooking School:** A · What's your **sister** doing these days?  
 B · **She's going to acting school.**  
 A · Really? Does **she** like it?  
 B · **Yes. She says that she feels happiest when she's on stage.**
- Chinese School:** (Illustration of a teacher and students)
- Acting School:** (Illustration of a woman on stage)

You can use....

- No. He/She says that it's not very interesting.

# Put It Together



## A LISTEN Listen and answer.

- 1 **Listen!** What is Emily up to these days?
- She is working on a movie.
  - She is practicing for her musical audition.
  - She is studying about movies.
- 2 **Listen!** When does David feel happiest?
- when he goes to cooking school
  - when he is cooking
  - when people enjoy his food

## B LISTEN Listen and check (✓) "True" or "False."

- a. The boy has met Homin before.
- b. Homin has never appeared on stage before.
- c. Homin loves being himself while he's performing.

	True	False
a.	<input type="checkbox"/>	<input type="checkbox"/>
b.	<input type="checkbox"/>	<input type="checkbox"/>
c.	<input type="checkbox"/>	<input type="checkbox"/>

## C WRITE & LISTEN Complete the following comic strip. Listen and check.

Panel 1: A boy in a yellow hoodie says, "Hi, I'm going to see my cousin, Homin, in a play this evening." A girl replies, "I haven't seen him in ages." The boy says, "He's going to \_\_\_\_\_ these days." The girl says, "\_\_\_\_\_ these days?"

Panel 2: The boy is on stage performing. The girl says, "He says that \_\_\_\_\_ when he is on stage." The boy says, "Tell him to '\_\_\_\_\_' for me."



## D SPEAK Talk with a partner using the given information. For student A, stay on this page. For student B, go to page 270.

### STEP 1 Talk with a partner and fill in the card.

- A · I received a call from **Yumin** this morning.
- B · I haven't seen **her** in ages. What's **she** up to?
- A · **She's going to acting school** these days.
- B · Wow! Does **she** like it?
- A · **Yes. She loves it. She** says that **she feels happiest when she's on stage.**
- / **No. She** says that **she doesn't have much talent as an actress.**

1

- Narae
- do volunteer work
- She says that \_\_\_\_\_

2

- Name \_\_\_\_\_
- He/She's \_\_\_\_\_
- He/She says that \_\_\_\_\_

3

- Jack
- teach English to young children
- He says that \_\_\_\_\_

4

- Name \_\_\_\_\_
- He/She's \_\_\_\_\_
- He/She says that \_\_\_\_\_

5

You

- Name \_\_\_\_\_
- He/She's \_\_\_\_\_
- He/She says that \_\_\_\_\_

6

- Name \_\_\_\_\_
- He/She's \_\_\_\_\_
- He/She says that \_\_\_\_\_

### You can use....

- feel happy/sad when....
- the perfect hobby for....
- wants to be....
- fun and rewarding
- the best sport for....
- isn't fit to be....

### STEP 2 When you are finished, compare your card with a partner.

**A** Read and guess what is correct about Ethiopia.

Sites Nature **Blogs** Arts Music

Ethiopia is located in Eastern Africa, west of Somalia.

The capital of Ethiopia is Addis Ababa.

More than 70 languages are spoken in Ethiopia.

Ethiopia has a diverse climate whose temperature ranges from freezing to 50°C.

Coffee beans originated in Ethiopia.

Korea does not trade with Ethiopia.

**B** Read the descriptions of the characters on page 131. Write the name of each character.



**C** Scan the main text quickly and answer the questions.

- 1 What is the title of the play?
- 2 How many characters do you need to perform the play?
- 3 How many scenes are there in the play?
- 4 Do you think that it will have a happy ending? Why?

# The Fire on the Mountain

(based on an Ethiopian folktale)

**Characters**

- Arha A servant of Haptom
- Haptom A wealthy merchant who is often bored because there is nothing new for him to do
- 5 Abdu Arha's friend from another tribe who used to work for Hailu
- Hailu A wise good man who tries to help others in need
- Servant
- Guest 1, 2, 3, 4

**Scene I**

10 *One cold night, at Haptom's house in the city of Addis Ababa.*

Haptom It sure is a cold night, Arha. Hmm, I wonder if anyone could spend an entire night on the highest peak of Mount Sululta without clothing or fire.

15

Arha Mount Sululta? That's crazy. In winter, people don't even go there in the daytime because it's so cold.

20



**Q**

1. What is this story based on?
2. What does Haptom wonder?

folktale [fóukteil] merchant [mɔ:rtʃənt] tribe [traíb]  
used to (이전에는) ~이었다, ~한 적이 있다

Haptom My thoughts exactly. It's probably impossible, right?  
 Arha I don't know, but it would be very foolish to try such a thing.  
 Haptom Perhaps. I'm sure that no man can live to tell the tale.  
 Arha I'm sure a courageous man could stand naked on Mount Sululta throughout an entire night and not die. 5  
 Haptom Well, I'll tell you what. If you can survive an entire night among the rocks on Mount Sululta without food, water, clothing, blankets, or fire, I'll give you ten acres of farmland with a house and cattle.  
 Arha *(In disbelief)* Do you really mean this?  
 Haptom I'm a man of my word. 10  
 Arha Then tomorrow night I'll do it!



*Arha goes to Abdu for advice because he is very worried.*

Abdu Tomorrow night, I will build a fire across from Mount Sululta. Whenever you are cold, look at my fire in the distance and think about its warmth and think of me, your friend. If you do this you will survive, no matter how bitter the night wind might be. 5

Arha Thanks for your advice. I'll do what you say.

- Q**
1. What will Haptom give Arha if he survives?
  2. Who does Arha go to for advice?
  3. What will Abdu do for Arha tomorrow night?

courageous [kə'reɪdʒəs] throughout [θru:áut] cattle [kætl]  
 live to tell the tale 힘든 상황을 이겨 내다 a man of one's word 약속을 지키는 사람  
 no matter how 비록 ~ 할지라도





### Scene II

The next day, Arha goes to the top of Mount Sululta with Haptom's servant at night. When he gets there, he takes off his clothes and stands in the damp, cold wind.

Arha It's getting colder and colder. The rocks that I stand on feel like ice. Oh, I see Abdu's fire several kilometers away. (After a while) I can't feel my hands and feet. The wind pierces my skin like ice needles. (After a while) I feel ill. I think I'll never be warm again. But I will keep my eyes upon the light across the valley. My old friend is tending a fire for me there. (Arha sneezes, coughs, and shivers.)

### Scene III

At dawn, Arha puts his clothes on and goes down the mountain back to Haptom's house.

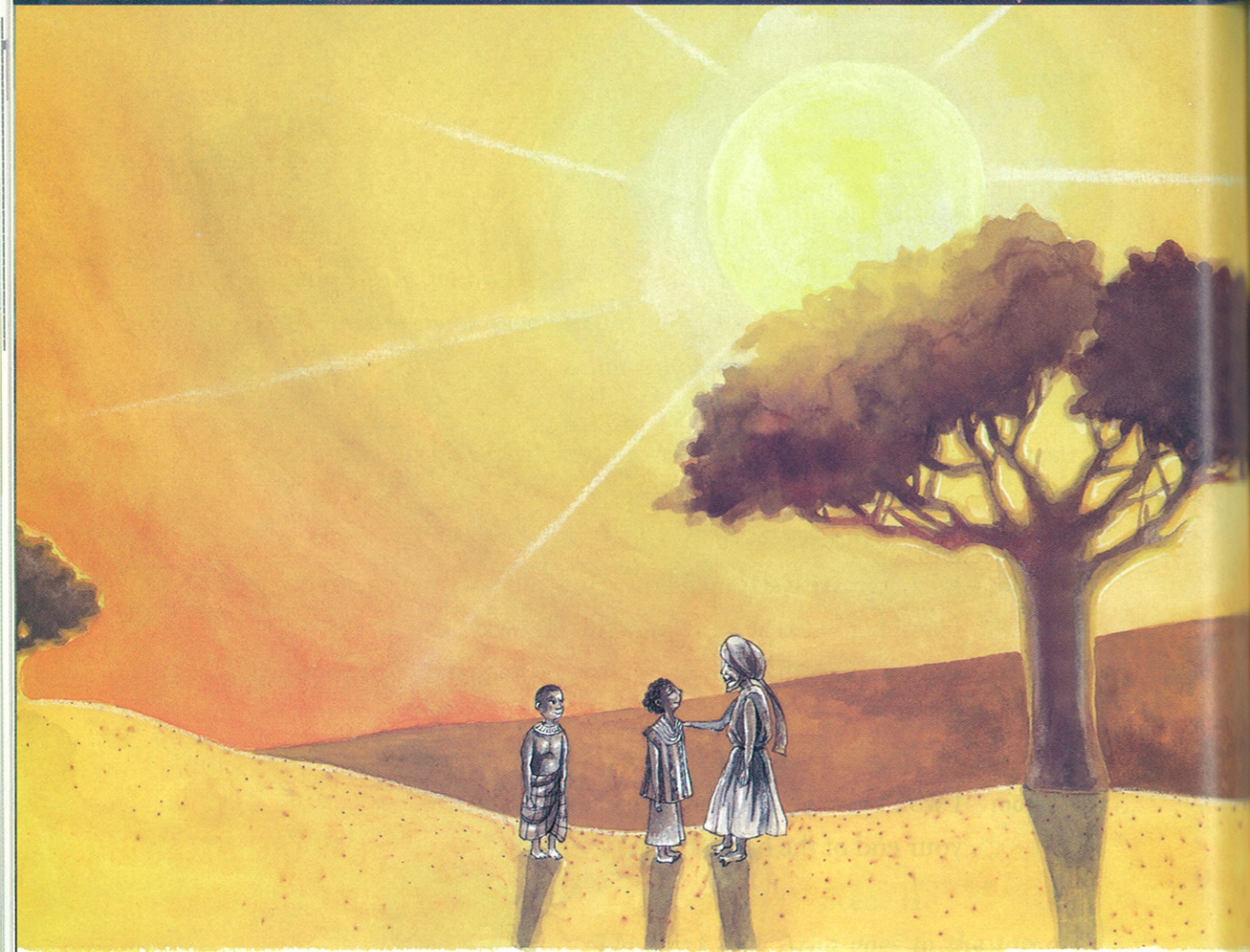
5 Haptom (To the servant, very surprised to see Arha) Did he stay there all night without blankets or clothing?  
Servant Yes. He did as you said.  
Haptom Well, you are a strong fellow. How did you manage to do it?  
Arha I simply looked at a fire on a hill far away.  
10 Haptom What! You watched a fire? Then you cheated. I cannot give you any land.  
Arha But this fire was not close enough to warm me!  
Haptom I won't give you the land. You didn't keep your end of the bargain.



Q

1. Who does Arha go to the top of Mount Sululta with?
2. What does Arha do when he gets to the top of Mount Sululta?
3. Why does Haptom say that Arha cheated?

damp [dæmp] pierce [piərs] tend [tend] sneeze [sni:z] shiver [ʃɪvə]  
manage to 용케 ~해 내다 keep one's end of the bargain 계약을 이행하다



Very sad, Arha goes back to Abdu.

Arha I risked my life to get the land. Yet, I have nothing to show for it.

Abdu Don't give up hope. Let's go to Hailu and ask him if something could be done.

Arha and Abdu go to Hailu.

5

Hailu Don't worry about it. I'll take care of it for you.

Q

1. Why did Arha risk his life?
2. Why do Arha and Abdu go to Hailu?

| risk [risk]

#### Scene IV

Many people including Haptom in the city are invited to a feast at Hailu's house. On the day of the feast, the hungry guests have been waiting for the food for a long time.



5 Guest 1 (Whispering) Wonderful smell of food is coming from the kitchen.

Guest 2 (Whispering) My mouth is watering already.

Guest 3 (Whispering) It's getting late. The food should have been served already.

Guest 4 (Whispering) I wonder why Hailu hasn't brought the food out.

10 Haptom (Speaking out) Hailu, why do you do this to us? Why do you invite us to a feast and then serve us nothing?

Hailu (Surprised) Why, can't you smell the food?

Haptom Of course I can. But smelling the food is not the same as eating it.

15 Hailu Then, is looking at a fire the same thing as feeling its warmth? If Arha was warmed by the fire in the distance, then you have been fed by the smell coming from my kitchen.

20 Haptom Ah, now I understand. You have opened my eyes, Hailu. (To Arha) I now declare you the owner of the land, house, and cattle.

Hailu (Smiling) Bring the food in.

25 The feast begins.



Q

1. Who does Hailu invite to come to a feast?
2. What does Haptom declare?

| feast [fi:st] whisper [hwɪspər] declare [dɪkleəɪ]

Check your understanding

A Order the stage directions according to the story.

- 1 One cold night, at Haptom's house in the city of Addis Ababa.
- Very sad, Arha goes back to Abdu.
- The next day, Arha goes to the top of Mount Sululta with Haptom's servant at night.
- The feast begins.
- At dawn, Arha puts his clothes on and goes down the mountain back to Haptom's house.
- Many people including Haptom in the city are invited to a feast at Hailu's house.
- Arha and Abdu go to Hailu.
- 2 Arha goes to Abdu for advice because he is very worried.

B Complete the story using the words in the box.

In the old days in the city of Addis Ababa there was a young man named Arha. He had come as a boy from the country of Gurage, and in the city he became the \_\_\_\_\_ of a rich merchant, Haptom Hasei.

Haptom Hasei was so \_\_\_\_\_ that he owned everything that money could buy, and often he was very \_\_\_\_\_ because he was tired of everything, and there was nothing \_\_\_\_\_ for him to do.

One cold night, when the damp wind was blowing, Haptom called to Arha to bring wood for the fire. When Arha was finished, Haptom began to talk.

"How much cold can a man \_\_\_\_\_?" he said, speaking at first to himself. "I \_\_\_\_\_ if it would be possible for a man to stand on the highest peak of Mount Sululta, where the coldest winds blow, for an entire night without blankets or clothing and yet not \_\_\_\_\_?"

new wonder servant die rich stand bored

Go further

C Read and match the description with the correct person.

1 He decided to cut a baby into two to reveal the true mother. The true mother decides that it is better to let the baby go than have it killed.



2 She pretended to be a man to save Antonio. She said that although the contract gave Shylock a pound of Antonio's flesh, it did not say anything about taking blood with the flesh.



3 The branches of a fruit tree in his yard grew over to the neighbor's yard and the neighbor took the fruit. The young boy went to the neighbor's house and stuck his arm into the neighbor's room. Then he asked the neighbor who the owner of the fist was.



D Who could have said the following? Read and write the names.

- 1 \_\_\_\_\_ : Hailu is so wise and he has opened my eyes. I have to thank him for teaching me a lesson.
- 2 \_\_\_\_\_ : It's good to help others in need. My feast was a good way to solve the situation.
- 3 \_\_\_\_\_ : A friend in need is a friend indeed. I'm happy to help my friend with a fire.
- 4 \_\_\_\_\_ : Thanks to my wise friend, I was able to get the land.

Think about it

E Who do you agree with, Hailu or Haptom? Talk with a partner.



# Language Focus

## A Word Power

fool + -ish → foolish	when + -ever → whenever
child + -ish → _____	where + -ever → _____
girl + -ish → _____	who(m) + -ever → _____
boy + -ish → _____	what + -ever → _____
style + -ish → _____	how + -ever → _____

## B Useful Expressions

- Abdu is Arha's friend from another tribe who **used to** work for Hailu. p.131
  - Sarah **used to** be fat, but now she is thin.
  - Sam and Mary **used to** go to Mexico every summer vacation.
- I'm a **man of my word**. p.132
  - Ben is a **man of his word**. If he said he'd be here on Friday, he is going to be here on Friday.
  - Susan has always been a **woman of her word**. You can count on her.
- You are a strong fellow. How did you **manage to** do it? p.135
  - We finally **managed to** sell our old house.
  - He **managed to** survive the earthquake.

**check-up** Complete the sentences with the appropriate words.

- The girl \_\_\_\_\_ survive to the end of the film.
- We \_\_\_\_\_ visit our parents at Christmas every year.
- If Jane said she'd help you, she will—she is a woman \_\_\_\_\_.
- Oranges \_\_\_\_\_ be very cheap in Florida, but now they are quite expensive.

## C Pict-O-Grammar

1 I'm not sure **if** she will accept my proposal.



- I wonder **if** anyone could spend an entire night on the highest peak of Mount Sululta. p.131
- I don't know **if** this bill is correct.
- cf. I wonder **whether** he is home or not.

2 It doesn't rain **whenever** I bring my umbrella.



- Whenever** you are cold, look at my fire in the distance. p.133
- My parents have always been supportive **whenever** I needed help.
- cf. He seems to make good friends **wherever** he goes.

**check-up** Choose the correct words to complete the sentences.

- She wondered (whether / that) it would snow tonight.
- (Whatever / Wherever) happens, we'll be together.
- Let's ask him (what / if) he was invited to the party, too.
- My neighbor's dog wags its tail (whoever / whenever) it sees me.

When you write a play, organize the structure of the story: exposition, rising action, climax, falling action, and resolution.

**A** Make groups of four and guess the story using the following pictures.

**Scene 1**

Long long ago, a father and his son took their donkey to the market.

**Scene 2**

**Scene 3**

**Scene 4**

**Scene 5**

**Scene 6**

So, they didn't sell their donkey. The father, his son, and a donkey walked home again.

**B** Write a play script on page 271 using your guess above and the words in the box.

e.g.

**Father, Son, and Donkey**

Characters Father / Son / Donkey / Villager 1, 2, 3, 4, 5

**Scene 1**

*A father and his son take their donkey to the market.*

Villager 1 (*Laughs at them*) You're stupid! Why do you walk? You can ride the donkey!

Father He says we're stupid. Then, I'll get on the donkey.

Son \_\_\_\_\_

You can use....

- behind
- stupid
- carry
- ride
- get on
- get off
- sick
- laugh at
- crazy
- heavy
- walk
- tired
- kind

## Let's Perform a Play

연극 *The Fire on the Mountain*을 공연해 봅시다.

- 1 8명이 한 모듬이 됩니다.
- 2 각각 배역을 정합니다. 등장인물과 제작진을 정한 후, 함께 소도구를 준비합니다.

e.g.

**Characters and Staff**

Arha Minho  
 Haptom Namsu  
 Abdu Nami  
 Director Inseong

**Characters and Staff**

Arha \_\_\_\_\_  
 Haptom \_\_\_\_\_  
 Abdu \_\_\_\_\_  
 Hailu \_\_\_\_\_  
 Servant \_\_\_\_\_  
 Guest 1 \_\_\_\_\_  
 Guest 2 \_\_\_\_\_  
 Guest 3 \_\_\_\_\_  
 Guest 4 \_\_\_\_\_  
 Director \_\_\_\_\_

You can use....

- director
- set design
- makeup
- costume
- sound effects

- 3 배역에 따라 극을 연습하고 무대와 의상 등을 준비합니다.
- 4 친구들 앞에서 공연합니다.
- 5 다른 모듬의 공연을 본 후 평가해 봅니다.

	Acting	Costume	Set Design	Sound Effects	Makeup	Total
Group 1						
Group 2						
Group 3						
Group 4						
Group 5						

★: not bad (1 point)    ★★: good (2 points)    ★★★: excellent (3 points)

# On Your Own

## A LISTEN Listen and answer.

- 1 **Listen!** Choose the correct words to complete the sentences.
- They are talking about the boy's (uncle / cousin).
  - The girl (hasn't seen / has seen) Junseok for a long time.
  - Junseok is taking (music / art) lessons these days.
  - Today must be a very (exciting / interesting) day for Junseok.
- 2 **Listen Again!** Choose where the boy is going.



## B Order the sentences in the box to complete the dialog.

- A .. Hi, you seem to be in a good mood today. What's up?  
 B .. I received a call from my old friend, Yunho, this morning.  
 A .. \_\_\_\_\_  
 B .. \_\_\_\_\_  
 A .. \_\_\_\_\_  
 B .. \_\_\_\_\_  
 A .. Good for him.

- Ⓐ He's taking photo lessons.
- Ⓑ He loves it. He says that it's the perfect hobby for him.
- Ⓒ Wow! How does he like it?
- Ⓓ I haven't heard from him for a long time. What's he up to these days?

## C Complete the sentences with the appropriate words in the box.

- I wonder \_\_\_\_\_ something like this has ever happened.
- Visit us \_\_\_\_\_ you can.
- \_\_\_\_\_ comes will be welcomed.
- \_\_\_\_\_ happens, we'll meet here tonight.

if  
that  
what  
whoever  
whatever  
whenever

## D Read and answer.

*Enter Portia, dressed like a judge.*

Portia Antonio and Shylock, come forward. Is your name Shylock?

Shylock Shylock is my name.

Portia (To Antonio) You stand within his danger, do you not?

Antonio Yes, so he says.

Portia Let me look at the contract.

Shylock Here it is.

Portia Lawfully by this contract, Shylock may cut off a pound of flesh nearest to Antonio's heart.

Shylock Oh, noble judge! Oh, wise young judge!

Portia Are you ready to take the flesh?

Shylock Yes, I am.

Portia Since the contract says to take only the flesh, make sure not to take any blood.

- Where are they now?
  - a market
  - a university
  - a court
- What do you think will happen in the end?
  - Antonio will die because his flesh will be cut off.
  - Shylock will give up Antonio's pound of flesh.
  - Shylock will win the case and speak highly of the judge.

결말 추측하기

글쓴이의 주장이나 이야기의 결말이 문두에 드러나지 않는 경우, 결론이 어떻게 날 것인지를 추측하면서 읽는다. 글속에 자주 나오는 어휘나 주요 내용을 통해 그 글의 결말에 도달할 수 있는 실마리나 논리를 찾아내도록 한다.

다음 극본을 읽고 결말을 예측한 후 판사의 마지막 말을 순서대로 배열해 봅시다.

**Judge** Now, everyone! I am ready to hear Manuel Gonzales, the baker, against Pablo Perez, the neighbor. I will hear the baker first. Manuel, tell your story.

**Manuel** *(Rising)* This man, Pablo Perez, comes and stands outside my bakery every day.

**Judge** Does he keep other people from going into your bakery?

**Manuel** No, sir, but....

**Judge** Then what does he do?

**Manuel** Every night I slave over a hot oven while Pablo sleeps. Then he gets up in the morning and smells the fine sweet pastry I've baked. He should pay for it!

**Judge** Now, Pablo Perez, it is your turn. *(Pablo stands.)* Is it true that you smell his cakes and pies?

**Pablo** I can't help smelling them, your honor. Their fragrance fills the air.

**Judge** Did you ever pay the baker for smelling his cakes and pies?

**Pablo** Well, no, sir. It never occurred to me that I had to pay him.

**Judge** Pablo Perez, you will now put ten gold pieces on this table—for Manuel Gonzales.

*Villagers gasp. Manuel looks surprised and delighted.*

**Pablo** *(Stunned)* Ten gold pieces! For smelling the air near my own house?

**Judge** Pablo! Bring the gold pieces here.

- Please put the gold pieces back in the purse and return it to Pablo.
- Pablo has smelled your pastry and you have touched his gold.  
I hereby declare that the case is now settled.
- Manuel! Empty that purse on the table and count the gold pieces.

Tell Brian to "Break a Leg" for Me!

+ Some English idioms using body parts have very interesting meanings.



Break a leg란 '행운을 빌다'는 뜻을 나타내는 표현으로, 극장에서 무대에 나가는 배우들에게 극이 성공하기를 바라며 행운을 빌어주는 데서 유래했다고 합니다. 옛날 영국에서는 연극이 끝나고 나면 관객들이 배우의 호연 여부에 따라 무대에 동전을 툇으로 던지곤 했는데 동전을 주우려면 다리를 굽혀야 했으므로 break a leg는 극의 성공을 기원하는 표현이 되었다고 합니다.

이처럼 신체의 일부에 해당하는 단어를 포함하는 재미있는 영어 표현들을 소개하면 다음과 같습니다.

- shake a leg: 서두르다
- cost an arm and a leg: (물건이) 매우 비싸다
- two left feet: 몸치
- tone-deaf: 음치
- thumbs up and thumbs down: 만족(승인)과 불만(거절)

Fun Fun with ICT

» 위에서 소개된 표현 외에, 신체의 일부에 해당하는 단어를 포함하는 다른 표현들을 알아봅시다.

1 인터넷 검색창에 다음과 같은 표현을 넣어 검색해 봅시다.

2 찾은 표현과 의미를 정리해 보고 친구와 비교해 봅시다.

Expressions	Meaning

