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The PhyEmoC Manual

Contents

PhyEmoC in Practice

Authors

Sandra Attard-Montalto
Lindsay Walter
(Hip Hop section - Cecilia LeBoeuf)

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1. INTRODUCTION
Purpose of the PhyEmoC Manual

The PhyEmoC manual is intended to describe ways in which language teachers can develop their teaching to achieve a focus on the learner as well as on the language to be learned.

PhyEmoC (Physical – Emotional – Cultural) is not a "Method" in the traditional sense of the word. Nor has it ever been officially recognized as an individual Approach. This is partly because it does not focus on a single unified way of teaching language. Instead, PhyEmoC asks teachers to focus on the people they are teaching, as well as on the language they are teaching.

PhyEmoC brings together a number of different principles and techniques which are known to promote learning through engaging learners in classroom activities. Young people often have little say in what they are expected to learn, or in how and when they are expected to learn it. Where language learning is simply part of the curriculum and not a chosen subject, it is easy for learners to lack motivation.

Motivation can be seen as either intrinsic - where learners are motivated to learn because they enjoy it, and find it personally rewarding, challenging, fun or exciting - or extrinsic - where a subject is studied for an objective purpose, such as gaining a qualification, earning a good report, or pleasing parents. However, learners can also be motivated extrinsically by the pleasure gained through involvement in a learning activity.

The main underlying principle of PhyEmoC is that if teachers focus on learners holistically, and take into account individual feelings, preferences and beliefs about language learning, they will more easily engage learners in learning activities. If their interest is captured, they will be better motivated, and this in turn will enhance the learning process.

Engagement can be achieved through a variety of tactics. By drawing on different approaches and methods, teachers can provide a range of activities which vary in type, pace, and focus, in order to provide diversity of stimulating learning opportunities.

This "principled eclecticism" approach to teaching involves selecting from various teaching methods and choosing in a discriminating manner, depending on modern learners' styles and needs. Teachers using PhyEmoc draw on their existing knowledge of teaching and select from a variety of teaching tools in order to help students learn in the best way possible. The teacher is focused on the needs of the students as well as on the target language being taught.

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PhyEmoC suggests ways in which a teacher can increase the opportunities for language learning encountered by their students. It focuses on three areas which are believed to affect how people learn, and the quality of their learning. These are: utilising the learner's physical experience of language learning; optimizing the learner's emotional responses to language learning; and sensitizing learners to cultural diversity, while setting the learning of a language within its cultural context.

2. THREE THEMES
Physical, Emotional and Cultural Aspects of the Learning Process

2.1. Why "Physical"?
In the past, in traditional classrooms, differences between learners, their talents, ambitions, and preferences, were often ignored. Students were expected to learn through listening to information delivered by the teacher and through reading materials provided by the teacher.

Today it is recognized that different learners have different preferences for the way they learn (and different strengths in learning – see 'multiple intelligences', below).

2.1.1. Learning Styles
Consider the person who says:
It looks good to me – a visual learner
It sounds good to me –an aural learner
It feels good to me – a kinaesthetic learner

A kinaesthetic learner is someone who learns best by moving their bodies, activating their large or small muscles as they learn. These are the "hands-on learners" or the "doers" who actually concentrate better and learn more easily when movement is involved.

The traditional classroom catered for primarily visual and auditory learners, and the major area of kinesthethic learning was largely ignored, possibly due to a perception of activities involving movement as being 'hard to control' , and perhaps because of a fear of raising noise levels.

However the benefits for kinesthetic learning outweigh the above: for example, moving about can keep energy levels up for the whole class, and maintain alertness. Moreover, learners today are hardwired to do several things at once. Teachers are faced with multi-tasking students, for whom lessons which require them to sit still and look/listen for long stretches are non-productive.

All learners favour at least one individual learning style. However, most people have a

mixture. Moreover, different styles appeal at different times, depending on such factors as age, activity, or learning context (for example the classroom, the playground, or home). Kinesthetic activities, which are not only restricted to whole body movement, can appeal to all learners.

Activities can be adapted to appeal to a kinesthetic learning style. For example, a task in which learners are asked to order items can be achieved by writing the items onto individual slips of paper which can then be manipulated physically. Where the task is carried out by a pair or group, agreeing or disagreeing with another's choice, or suggesting alternatives, becomes simple and effective for all learners.

Similarly, trying out variations to achieve correct grammatical word order is made quick and simple by encouraging the physical manipulation of words, rather than fixing them in place by writing. Learners can "feel" their way towards accurate language.

The use of such teaching aids as Cuisenaire Rods can also facilitate this process. They are especially attractive for kinesthetic learning because of their small size, light weight, bright colour, and three dimensional shape. Kinesthetic activities are not restricted to whole body movement. Using Cuisenaire Rods, for example, which learners can touch and move about, is equally physical.

2.1.2. The Physical Environment
Learning is not just an internal process. The classroom can be exploited as a physical space to offer opportunities for learning. For example, walls can be used not only to display learners' work; they can also be a place where learners go to find information, from posters, pictures or diagrams. Corners can be separate spaces, set aside for quiet discussion, accessing the Internet, or sharing resources.

A different focus can be provided: students do not always need to look at an IWB at the front of the classroom or even at the teacher's desk. The teacher can move the focus of interest to different spaces in the room.

Opportunities for movement, mingling with other students or 'visiting' other groups to compare work, can be built into lessons.

Interaction patterns can also be varied to allow some movement or change of focus, even if it only involves a student turning around to work with the student behind rather than the one in the next desk, or moving students to sit with different partners for all or part of the lesson.

2.1.3. Physical Information Manipulation
The teacher can enhance the learning process by introducing ways beyond simply writing for learners to collect, display or organize information and ideas, which appeal to an awareness of shape and physicality.

For example, mind maps can be used to make "vocabulary networks". This involves writing a word or a theme in the centre of a page and linking words that go with it. By using this technique the student will have a good understanding of words that are related to each other. It is also possible to add a drawing or picture to enhance the meaning of the words.

Mind maps can also be used to plan a piece of writing, by brainstorming ideas around a central theme. The success of this technique perhaps reflects the fact that the mind itself does not work in the style of traditional linear note taking, but rather creates networks of understanding.

In a similar way to mind maps, graphic organisers can be used by learners to collect information, and by the teacher to deliver information. Several examples of graphic organisers can be found on:
http://www.enchantedlearning.com/graphicorganizers/

2.1.4. Multiple Intelligences

The theory of multiple intelligences is a theory of intelligence that differentiates it into a range of different intelligences, rather than limiting it to the Mathematical and Linguistic intelligences which were traditionally measured or focused on in the Stanford Binet IQ tests. The Multiple Intelligences model was proposed by Howard Gardner in his 1983 book *Frames of Mind: The Theory of Multiple Intelligences.*

Gardner chose eight modalities or abilities: musical–rhythmic, visual–spatial, verbal–linguistic, logical–mathematical, bodily–kinaesthetic, interpersonal, intrapersonal, and naturalistic.

Although the distinction between intelligences has been set out in great detail, Gardner opposes the idea of labelling learners with a specific intelligence. Each individual possesses a unique blend of all the intelligences. Gardner firmly maintains that his theory of multiple intelligences should "empower learners", not restrict them to one modality of learning.
(based on Wikipedia, the free encyclopedia)

For our purposes, emphasis on the 'intelligences' that relate most closely to the physical world, (musical–rhythmic, visual–spatial, bodily–kinesthetic, interpersonal and naturalistic), and can be utilised to keep the focus on the learner.

2.1.5. Physical Aspects of Communication

When learning a language, the spoken word reflects only a part of the communication which takes place in interaction. Whole body communication - gestures, facial expressions, the use of voice (intonation, pitch, musicality, or tone units – the packaging

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of information within an utterance to create meaning*), even the space between two speakers – plays a part in sharing meaning.

These paralinguistic features not only reinforce meaning. Sometimes they can even change the meaning, for example, by using intonation.

*eg She likes Elizabethan drama, and poetry (ie she likes Elizabethan drama, and poetry in general)
as opposed to:
She likes Elizabethan drama and poetry (she likes Elizabethan drama and Elizabethan poetry)
The second example has no comma, so consists of 1 tone unit.

2.1.6. TPR
"The most complete example of the relationship between the 'physical' and learning is provided by TPR.

Total Physical Response is a language teaching method built around the coordination of speech and action, which attempts to teach language through physical activity.

Students listen to commands in a target language and then immediately respond with an appropriate physical action. The students do not have to respond verbally until they are ready. There are many kinds of TPR teaching activities: pointing, guessing, performing physical actions, picture work, story-telling, or drama.

Stripped down to its essentials, TPR is a way of using movements, gestures and group dynamics linked with spoken language in the form of commands, to create an atmosphere in which learners quickly and easily acquire comprehension of new vocabulary and structure".

'Physical Response in the University EFL Listening Class' Ji Lingzhu and Dai Jiandong
http://www.hltmag.co.uk/oct08/mart01.htm

2.2. Why "Emotional"?
Dictionary definitions of emotion:
   a. Emotion is a strong feeling deriving from one's circumstances, mood, or relationships with others
   b. Emotion is an instinctive or intuitive feeling, as distinguished from reasoning or knowledge
   www. oxforddictionaries.com OUP 2014

2.2.1. Language learning as an emotive process
Like the clothes we choose to wear or the behaviours we adopt, the language we use to express ourselves is how we reveal to other people who we are and what we are.

When communicating in our own language, we are confident of being able to express our meaning exactly. We are also confident that other members of our community will recognise us as co-members, and will share our world view. However, when we

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communicate with others using a new language of which we are not so confident, we lose that security. Indeed, learners can even feel that they are alienating themselves from their 'home' community by choosing to use language which 'belongs' to another community.

For this reason, learning, and using, a language makes the learner feel much more vulnerable than learning, for example, a subject like geography or biology.

Moreover, communicating in another language is never a solitary activity, in which the learner can rely solely on his own choices and needs. It always involves interaction, even between the reader and the author of a written text, in which an individual learner has to work with others to achieve success.

'Success (in language learning) depends less on materials, techniques and linguistic analyses and more on what goes on inside and between the people and the classroom' (Teaching Languages: A Way and Ways, Stevick, E, Newbury House, 1980)

What goes on inside and between the people in the classroom can be guided and made positive by the actions of the teacher. Bolstering confidence, encouraging communication and praising success will raise learners' morale and increase their self-confidence. Indeed, learners' self-esteem is vital to achieve success in interaction and to motivate their participation in classroom activity.

2.2.2. How can the teacher foster self-esteem?
It is useful to guide learners towards the following affirmations:

- I am safe physically and emotionally (no-one will laugh at my efforts or punish me for making a mistake)
- I know who I am (using a different language doesn't change me or alienate me from my community)
- I know that others accept me (I still belong here)
- I know what I want to do (I recognise the value of learning the language)
- I know what I can already do (I am confident of what I can achieve in the new language)

Based on 'You can bring hope to failing students' Reasoner, Robert W
School Administrator April 1992

These statements exemplify the confidence which we want learners to feel. Our role as teachers is not just to introduce new language and encourage learners to practise it. We can be facilitators: we can engage learners in moving from extrinsic motivation (what others think and want) to intrinsic motivation (what they wish and want).

How can the teacher prevent learners feeling vulnerable when expressing themselves through a different language?

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- Focus sometimes on the production of accurate language, and sometimes treat errors as learning opportunities rather than mistakes
- Allow language-learning activities to take place in a low-anxiety atmosphere, where 'having a go' is more important than achieving completely accurate language
- Build in opportunities for learners to succeed, thus raising their confidence. The achievement of meaningful communication can result in increased self-esteem
- Plan for 'teaching, not testing': look for what learners can do, and encourage them to do it, rather than probe to find out what they can't do
- Think of learners as emotive and physical beings, not just cognitive
- Involve personally meaningful experience, your own as well as the learners', in language learning
- Draw on the learners' existing knowledge and resources when introducing new language
- Encourage learners to make choices about what and how they learn

Based on 'Attention to Affect in Language Learning' Arnold, J International Journal of English Studies, 22/1, 11-22 2011

It has been shown that the teacher's classroom behaviour can affect learners positively.

- Show learners that you are confident of them
- Praise constructively and specifically
- Pay attention to learners and listen to them
- Smile and make eye contact. (True for all learning situations, but especially for language learning)
- Take interest in learners' curiosity, and don't ignore, but value, their questions
- Take personal interest in learners
- Monitor learners' emotional involvement in the lesson
- Check frequently but unobtrusively that learners understand what you are teaching

A focus on emotion and self-esteem in the classroom can enable a teacher to motivate language learners. It is not enough, however, to make learners feel good about themselves independently of the learning process: enjoying lessons and bonding with others is only a part of the learning process. The activities in this manual which motivate language learners through focus on their emotions are all intended to increase language ability, whether fluency or accuracy.

2.3. Why "Cultural"?
2.3.1. Why is a focus on culture helpful in motivating our students to learn?

To answer the question, we need to consider what we mean by 'culture'.

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- Culture can be seen as the 'high end' creative or artistic output which is valued by a particular community, often at national level. Examples might be operatic performances, oil painting displayed in national galleries, the architecture of prestigious buildings, or the literature taught in schools. These are sometimes characterised as 'Culture' (culture with a capital 'C').
- Culture is also spelt with a small 'c'. It can be summed up as the commonly held beliefs of a particular community, its traditions, values and ways of behaving: the characteristic behaviours which result from shared assumptions, values and beliefs. Cultural knowledge describes what the community feels to be important , such as family, hospitality, sport or conformity, as well as common daily routines and behaviours (for example when, where and with whom to eat).
- There is a third approach to understanding culture. This is to focus on 'culture' as a skill to be learned. It includes building awareness of diversity of cultures in different communities, practice in recognising and accepting cultural differences and development of cultural sensitivity. This skill enables learners to accept that different cultures have, for example, different ways of defining which behaviours are acceptable for men and which for women, which foods should be eaten and how they should be prepared, which groups of people should be accorded the most respect, what is funny and what is taboo ... all the variety of options which confront us in a multicultural world.

2.3.2. Teaching about and through culture

Intercultural sensitisation involves raising the learners' awareness of the existence of different cultures, rather than becoming familiar with a specific culture. It helps the learner travel from the starting point of believing that the way we do things at home is the 'right' way, to the end destination of learning to accept that others' ways are different but no less 'correct'.

The skill of 'culture' is developed through language, because that is the medium of interaction between people of a culture. It is difficult to separate a language and its "parent" culture (unless the language is being used as an international lingua franca, for example English as an International Language (EIL), where usage is almost entirely transactional, or a tool for superficial socialising).

Like, for example, learning to use technology or to work as part of a group, 'intercultural skill' is a basic demand of education today. It can be developed by raising awareness of differences in culture, starting with getting to know about our own culture, as well as about the culture of the 'target' – the country whose language we are learning. When taught as part of, and through, the language, this attitudinal change of learning, to be tolerant to different ways of doing things, also becomes a skill for the world of the future. It becomes a core communicative life skill.

This skill is also a prime means of increasing motivation to learn the language. A focus on culture in the classroom can enable learners to place themselves with regard to their local, national and global communities, to highlight similarities and equivalences in other

cultures as well as differences, and to help them understand themselves.

2.3.3. Culture is a valuable tool in teaching a language

Learning a language can open windows into desirable other cultures, which is a very powerful motivator for young people learning the language. For example, authentic resources such as songs can be introduced into the classroom, either by the teacher or by students themselves, which learners will want or need to understand. Watching foreign films can also help by asking learners to observe body language. (Gestures, facial expressions and body language are an intrinsic part of the language, and can help kinaesthetic learners "feel" the language) Advertisements for similar products can be compared and contrasted. Similar websites can be accessed in both languages.

Teaching 'culture', then, can motivate students to learn a language by helping them understand themselves and where they fit in with their local, national and global communities; by preparing them for future membership of international communities; and by making accessible jobs, travel or entertainment. It opens up possibilities for the learner, where monocultural as well as monolingual barriers to opportunity are removed.

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3. PHYEMOC LEARNING CONTEXTS
Teaching Principles

Three teaching principles support PhyEmoC.
These are:
- support for the learner through scaffolding
- development of learner independence and autonomy
- facilitation of learning in interaction

3.1 Scaffolding

Between "not knowing where to start", and "being able to achieve something without help", there is an intermediate area where a learner has some knowledge of how to proceed, but needs support to be able to succeed. This area is described by Vygotsky's metaphor of the Zone of Proximal Development, which underpins the concept of scaffolding. Vygotsky believed that when a student is at the ZPD for a particular task, providing the appropriate assistance will give the student enough of a "boost" to achieve the task successfully.

Scaffolding is a modular system of metal pipes which provides temporary support for people constructing buildings. It enables them to build much higher than they could reach from the ground.

Scaffolding is a metaphor we use to describe how learners can be helped to achieve things which they are not yet ready to do on their own, building on their pre-existing knowledge and skills. It is a useful description because it highlights that this help is only temporary; it is removed once the learner has the necessary knowledge and experience to be independent.

The aim of scaffolding is to enable a learner to move from a position (the ZPD) where she cannot achieve a task alone, to a position where she is fully independent.
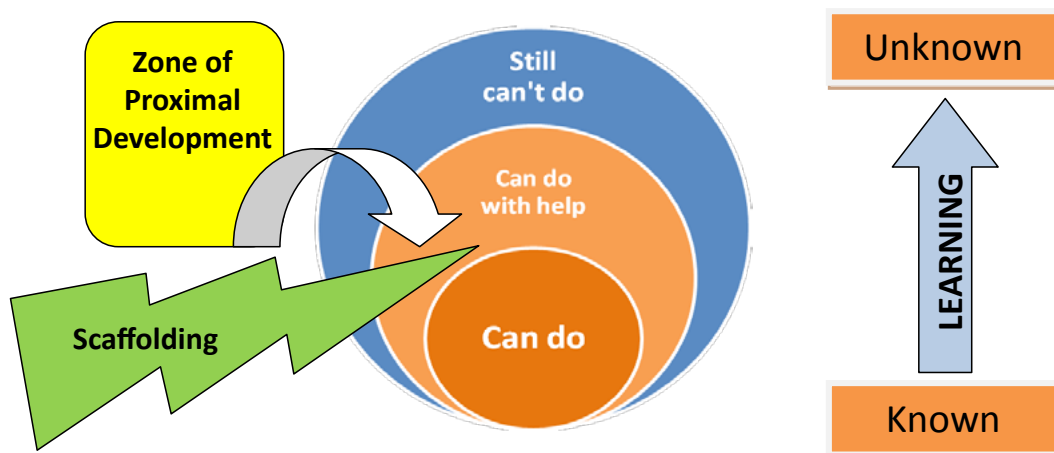
Just as scaffolding is removed from a building once it is no longer needed, so scaffolding support is removed from as learners internalise new knowledge. and become able to function unaided.
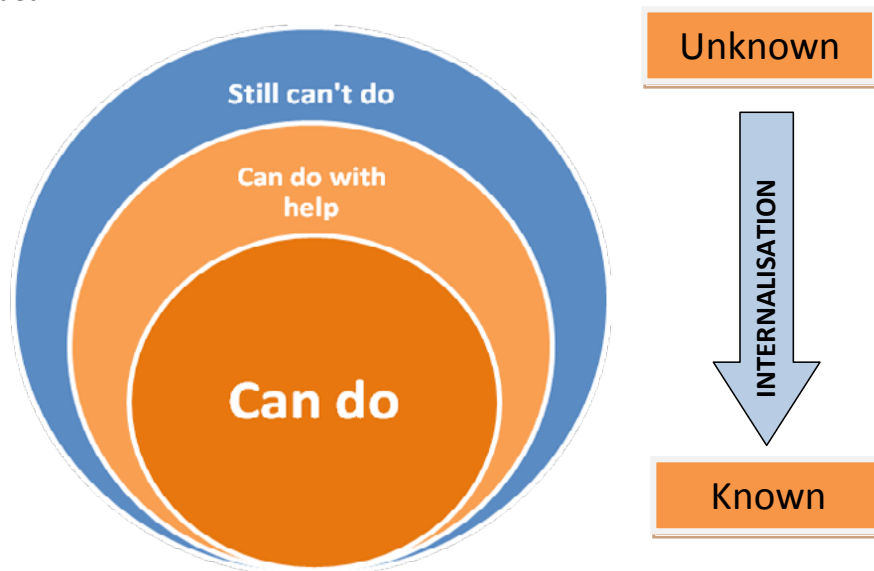
For more about scaffolding, see:
http://www.learnnc.org/lp/pages/5074?ref=search

3.2 Learner independence/autonomy

An end aim of education is to equip learners with the tools to continue their learning after lessons end, after school is closed for the holidays, and after formal schooling is complete.

There are many ways in which teachers can prepare learners to take on responsibility for their own learning.

One way is by introducing an element of choice into the learning process: choice is inherently motivating. Moreover, building choice into lessons caters for diversity among learners.

Designing open-ended tasks to be carried out in small cooperative groups encourages learners to share expertise and to learn new skills from their peers.

Although many teachers have to work from a course book, encouraging learners to locate and develop varied and interesting resources to supplement their course book increases their feeling of control over the learning process. This also helps them to become more aware of their own strengths and learning preferences and to gain insight into others'.

The activities in this manual focus less on input from the teacher and more on developing learner autonomy. A learner who knows himself and knows how he learns best is equipped to continue lifelong learning.

3.3 Learning in Interaction

Students participate in the community of the classroom through communication with each other and with the teacher. This communication is human, interpersonal and social. According to a socio-cultural description of learning, within any interaction or social exchange is the construction of knowledge. This might be knowledge about a particular topic, about the target language itself, or negotiation of, and agreement on the meaning of the language being used to communicate. Thus interaction in the classroom is itself a site for language learning, not just a tool for language practice.

For this reason, all activities suggested in this manual are to a greater or lesser extent communicative and interactive. Language is used for real communication, to achieve a communicative purpose. Learners are involved in tasks that are meaningful: language is acquired through use.

How and how far these three principles described above are adopted and adapted in the contexts described below is a choice for the individual teacher.

LEARNING CONTEXTS
Language learning contexts of the PhyEmoC Manual

PhyEmoC focuses on several contexts for language learning activities which can help engage and motivate learners, including:

- Roleplay
- Discussions
- Cultural Orientation
- Humour
- Rhythm & Rhyme (Poetry & Music)
- Games

The activities can relate to one, two or all three of the themes – physical, emotional and cultural - underlying PhyEmoC.

The following section of the manual will focus on each of the learning contexts listed above, exploring why these areas have been chosen, and showing concrete examples of activities using one or more of the PhyEmoC themes.

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1. ROLE PLAYS

1.1. Why Role plays?

Maley and Duff (Drama Techniques in Language Learning, 1978) described dramatic activities as "activities which give the student an opportunity to use his or her own personality in creating the material on which part of the language class can be based.

These activities draw on the natural ability of every person to imitate, mimic and express themselves through gesture.

They draw on the student's imagination and memory".

Roleplays provide an opportunity for learners to practise using language in a meaningful context.
They release the communicative language that they already know, and can also highlight what language the learners do not possess. Teachers can therefore have a quick snapshot of where the learners stand at a particular moment in time. What have they learnt, what needs correction, reinforcement or revision, and what do they still need to learn?
Roleplays can be seen as providing a real-life situational context within the sheltered environment of the classroom, preparing learners for a future actual situation when it occurs. There is no stress on the learner to have to get it right as they know that this is not real-life, but simulating real-life.

The learners are also involved in interaction, and the focus is not only on individuals. There is less fear of being singled out for correction, creating a safer learning environment. Moreover, psychologically, learners often shed their own inhibitions when speaking if they inhabit a role, rather than play themselves.

Roleplay:
- Creates roles where students can be uninhibited and less self-conscious
- Releases imagination and energy
- Allows learners to physically move around (good for Kinesthetic Learners)
- Provides contexts for real meaningful language in use
- Provides a variety of real-life situations not found in coursebooks
- Provides opportunities for a range of language, as language varies depending on the characters/roles and their situation
- Encourages speaking and vocabulary-building
- Can lead to further work on pronunciation or grammar
- Makes learners aware of the difference between Form and Meaning
- Makes learners aware of register (formal vs informal language)
- Is motivating because it is realistic and creates interest

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In order to have a successful roleplay, the learners need preparation:
- • The setting
- • Roles and status
- • Mood, attitude and feeling
- • Shared knowledge

Setting
The physical layout of the room reflects a psychological reality. It is recommended that the classroom layout be changed as much as possible to reflect the physical environment in which the roleplay has to take place. For example, if the setting is a restaurant, then tables and chairs should be laid out as in a restaurant.

Learners can be encouraged to think of how people react in a real-life restaurant.

What do people talk about? Is it just the food? Or are they nervous, excited, bored, irritated, all of which will affect what they say.

Role and Status
Language does not exist in a vacuum. Character, role and status affect the language used. For example, language can change in formality depending on the status of the characters, just as in real life our language changes depending on who we are talking to. A child, a friend, an employer, a doctor, a stranger all require different registers and formality.

Mood, Attitude and Feeling
Roleplay provides an excellent vehicle for lifting language off the coursebook pages into a dramatised interactional situation. When speaking, mood, attitude and feeling are expressed through intonation and expressions. Teachers can help learners practise intonation, and teach them a range of expressions which signify a variety of reactions, as it can be extremely limiting for learners to be familiar with only two or three expressions. Roleplay provides the opportunity to create a context in which expressions (and intonation) can be taught and practised.

Shared Knowledge
Shared knowledge refers to what the participants know, assume or understand in a real-life context, without overt teaching. It may not be referred to in a conversation, but it is known to both participants.

These shared assumptions, prejudices, feelings are often very much a part of culture. For example, soccer in the UK is a favourite national sport. If two fans are talking about an upcoming game on the following Saturday, one might say:

"I'm going to the match on Saturday".
For the other fan, who supports the same team, this will mean:
"I'm really excited. I hope we win!"

To their two wives, if one says:
"He's going to the match on Saturday" this could mean:
"He'll be out, so do you want to come round?"   or
"Let's go shopping on Saturday" or even
"Let's hope he doesn't come home drunk!"

Because of their shared knowledge of previous experiences, both will know exactly what is meant.

Practical Tips:
- Know when to stop – don't let roleplays go on so long that they lose focus and peter out
- Don't force learners into roles they do not like
- Watch out for learners reverting to the use of their mother tongue
- Set the level of difficulty of the task with regard to the learners' ability

1.2 Activities
Warmer Activity – Body Language
Aim: To get learners to show feelings and mood by using their body
Ask learners to start walking around the room, and then tell them HOW to walk.
Call out the following, giving some time after each one so that the learners can adapt their body language each time:
- Walk as if you have had some really good news
- Walk as if you are trying to shelter from the rain
- Walk as if you are holding something very fragile
- Now you are dragging behind you a very heavy bag
- Walk as if you don't want anyone to hear you
- Now you don't want anyone to see you
- Now you have just had some very bad news

The language can be simplified for lower levels or made more difficult for higher levels.

Warmer Activity – Intonation
Aim: To get learners to focus more on intonation than on the meaning of the phrase itself
Ask learners to work in groups of three.
Elicit what type of responses one can give in reaction to what people say, and give them an example:
Disappointed

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The class should come up with other reactions such as: happy, sad, interested, bored, excited, fed up, neutral, etc. Try to elicit a wide range of reactions.
One member of each group should say something, eg I'm going out on Saturday. The person on their right responds using the single word: **"Elephant",** picking a "mood" to say it in, such as excitement or apathy.
The others have the guess what the person felt when they responded. Demonstrate the activity.

This activity requires learners to relate to moods and intonation.

Roleplay Cards
It is quite typical to find roleplays where two or more participants are given a description of their role.
For example:

Student A
Choose a name
You are a student at a Vocational School.
You are popular and part of the in-crowd. Recently your grades have been dropping, and your parents are not happy. Your teacher has asked you to choose a partner to work on a project. All your other friends in the "cool club" have good grades, and if you don't get a good grade on this project, you will not pass your exam.
The brightest people in the class are the "nerds". They are not popular, and you and your friends have often made fun of them.
You would like to work with someone who is clever, but you are a bit worried because you have often teased all the clever students in class.
Approach Student B to see whether s/he would work with you.

Student B
Choose a name
You are a student at a Vocational School.
You are one of the brightest students in your class and have no problem passing exams. Studying comes easily to you, but you are considered a bit of a nerd. You do not have many friends, and the ones you have often stay in at the weekend to study. You would like to have more of a social life. You feel that if people got to know you, they would find that you are an interesting person.
Your teacher has just asked you to work on a project, and to choose a partner. You feel confident you will do well, whoever you work with. But you would really like to make new friends, especially if they are popular. The problem is, most of the "cool" students have often teased you and you resent it.
You have been approached by Student A, who has often made fun of you but who is really popular.
Can you work out a way to of working together happily?

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Such roleplays are good for lower level learners, as they often spell out specifically the background and mood/attitude. Sometimes they direct the learners to react in a certain way, eg You are angry ... or set a task to achieve, where the students are expected to reach an outcome.
This scaffolding is important when learners are lower level, or when they are not used to roleplays.

Other scaffolding the teacher might provide for lower levels is the functional language that is needed to achieve a communicative purpose. This could be done even a few days before the activity by eliciting from the learners, and creating a mind-map on the board, with learners being reminded of this language before they eventually embark on the activity.

Examples of such functional language are giving opinions, making requests, giving suggestions, or interrupting.

Allow learners to shape a roleplay
It can be successful to just give learners a specific situation and let them decide how to act and react. They can also decide on details for the background themselves.

This allows for more creativity and involvement, and learners are more engaged in their own learning. It is recommended for higher levels.

Where learners are slow to take responsibility for a roleplay, the teacher can offer some scaffolding. For example:

The teacher draws two stick figures on the board, and says:
This is .... what shall we call him?
(Learners provide a name, eg Peter)
And this is his girlfriend ..... Who is she?
(Again, learners provide a name, eg Susan)
He's .... how old is he? He's still at school ...
(Learners continue to supply information as the teacher tries to elicit details at every stage. This engages their attention as they are helping the story to unfold).
They've been on a first date. Where did they go?
The teacher draws a Bus Stop near the stick figures. Where are they?
The teacher then draws a clock showing a very late hour, eg 11.25pm
They've been at the bus stop for 15 minutes and no bus yet. What do you think has happened?
Learners supply this information, finally reaching the conclusion that they've missed the last bus.
The teacher then draws a house nearby.
This is Peter's house. Susan lives in another town, a few kilometres away.
The teacher then draws a TV set in the house with 2 figures sitting in front of it.
Who are these? Give them a name.

Learners are then told that Peter and Susan will try and ask his parents to let her sleep overnight.

So far, the learners have been actively engaged in creating the scenario and characters.

The teacher asks the students to split up into groups of 4, and to decide who will take Peter's role, Susan's, and the parents, who are also given a name. Here, in this case, appropriacy might be discussed. Would the parents be on a first-name basis with their son and a complete stranger?

Although the main aim of the activity is the roleplay itself, the opportunities it provides for interaction and discussion can be exploited, for example, during preparation, so the teacher asks three pairs of Peters and Susans to sit together, and their reciprocal parents to team up together. If at all possible, send the parents out of the room to the hall or playground.

Each Peter and Susan team of six has 10 minutes to discuss ideas and ways of trying to persuade their respective parents to let Susan sleep over. The six parents discuss how they would feel and react to this request.

After the 10 minutes are up, the parents return to the class and pair up with "their" son and his Susan. The roleplay is now ready to begin.

Although this example might seem to have a longer preparation time than the role card roleplay, the added value of the group discussion is one way of using peer scaffolding. The build-up to the roleplay details also ensure engagement, and adaptation to the learners' own input.

See also the following:
http://serc.carleton.edu/introgeo/roleplaying/
A website providing further definitions of Role Playing and its benefits in a classroom. Page also contains links to examples of how to apply Role Play to lessons.

http://www.darkshire.net/~jhkim/rpg/whatis/education.html
A collection of articles related to using Role Playing Games (RPGs) in an educational context.

2. DISCUSSIONS

2.1. Why Discussions?

In order for learners to speak, there must always be a reason to speak. Language is simply a tool, a means to an end, and not the target.

Discussion is a wonderful vehicle for language learning, as it can provide multiple contexts where language occurs naturally. It enables purposeful practice for speaking, and grows the learners' capabilities at that point, with opportunities to teach, correct, revise, and plan the next stage of their development.

It can also appeal to learners' emotions if the topic is chosen to be of particular interest to them.

The most natural way to get learners to talk is to give them a situation where they are required, for example, to exchange ideas and opinions, inform, accept or reject opinions, or make suggestions.

Discussion is highly effective in small groups, to maximise talking time for all the students. Although some learners are hesitant to speak, with regular discussion they l ose self-consciousness and feel more secure.

The most effective number for discussion is three. When learners are allowed to "rehearse" their points in a small group they become more confident in whole class discussion and will express opinions freely.

The teacher's role is simply to monitor, take notes for future feedback and when needed, to facilitate.

It is also useful for the teacher to decide a focus for feedback, and tell learners in advance. Positive feedback is vital, so point out that you will be listening for examples of good language to share with the class. Alternatively, suggest a focus on a certain area of grammar, vocabulary or pronunciation.

Discussions need not be whole lesson-long activities. They can be short focuses, especially for low level learners.

As every teacher has experienced, speaking fluently does not automatically result from the learners' knowledge of grammar and vocabulary.

Speaking happens in real time and is linear (ie speech keeps moving forward). Learners can struggle to produce and control grammar and articulation (pronunciation), while they are trying to "get their thoughts together" to communicate meaning. This results in the speaker's attention being spread across a number of areas, which affects fluency.

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To achieve fluency, learners have to achieve a certain amount of automaticity in language production. One way of doing this is to chunk language, where pre-fabricated chunks of language are learnt as a whole, rather than individual words. In this way, the speaker can slot in useful high-frequency and familiar chunks, and free the mind to express more complex language, for example, by paraphrasing an unknown item of vocabulary, or more complex meaning.

This can happen at all levels, including low levels. Teaching chunking is another form of scaffolding for learners, which makes them feel enabled and empowered.

2.2. Activities
Warmer Activity – Using TPR (Total Physical Response)
Aim: To get learners to explain and defend their opinion
Move some desks out of the way and ask learners to stand at the back of the class OR simply take the learners out into the playground.
Tell learners you will be saying two words, and for each one, you will point in a particular direction. Depending on what they choose, the learners have to go to that side.
Call out: Blue and point left, and Red and point right.
After learners have move to one side of the room/playground, ask them to find a partner on the other side (in pairs, or threesomes if there is an imbalance), and explain why they prefer that colour and not the one they other has chosen.

If the class is small, you can have two teams discussing across the divide.

Other complementary pairs which work well are:
mountain – sea
sun – moon
vegetables – meat
football – swimming
rap music – pop music
rap music - classical music

Controversial Topics
If these topics have personal value to the learners, they usually generate discussion, and sometimes even argument.

Again, it is useful to have learners discuss in small groups, with short feedback to the entire class later. However, be aware that learners' attention strays when they have to listen to others' opinions.

Beware of setting any discussion topics where most of the class will opt for one particular side. There will be hardly any discussion if topics are centred around the old generation/new generation themes:

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1. The Internet does more harm than good.
2. Punishment never does any good.
3. Married people are happier than unmarried people.
4. Education doesn't happen in schools.
5. Travel is the best education.
6. Fashion contributes to social success.
7. Tourism brings progress.
8. Mobile phones are useful in the classroom.
9. Patriotism is outdated. We are part of a global world.
10. You can only be wise when you get older.

Problem-Solving

Although personally relevant subject matter usually creates interest, other types of topic can also generate equal interest, because it involves learners or because it is a challenge.

Problem-solving tasks can be of various types:
- Reading individual information and then jig-sawing the information each individual team member has, to find a solution to a problem
- Choosing a particular person, based on given information eg:
  - ✓ which prisoner to release on parole
  - ✓ which candidate to choose for a job
  - ✓ which person should receive a prize
- Deciding on layouts, eg:
  - ✓ Which houses to allocate to different families on council property
  - ✓ Which animals to place next to each other in a zoo
  - ✓ Which students to seat where in a class
  - ✓ Which classrooms to have next to each other
  - ✓ Which guests to seat next to each other at a dinner

With layouts, lower levels can be supplied with a plan to help them visualise alternatives. Higher levels will easily manage themselves, and it should be part of their task to draw a layout.

An example of a layout discussion activity is given in Appendix 1.

Problem-solving: Crime – TV Style

As crime is the basis of several popular entertainment series, a number of tasks built round this could capture learners' attention. A crime to solve simulates a situation learners are interested in, as criminal investigations pose a mystery, and they have probably often played armchair detective themselves.

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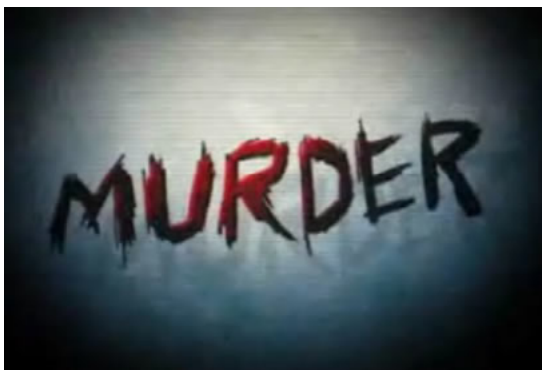
An example of a Murder Mystery is given in Appendix 2.

3. CULTURAL ORIENTATION

3.1 Why culture?

Learning a language should not only mean learning to read, speak, listen and write in that language. It should incorporate how to perform effectively and participate in the culture. Being able to communicate linguistically is not necessarily the same as functioning effectively when interacting in a particular community.

As mentioned in the introduction, language cannot be separated from culture, as it is in fact a product of that culture and vice versa. It is the means of communication, both written and spoken, of a group of people with a shared set of assumptions, beliefs, values and norms. These shared ideas are learnt at the earliest stages of childhood, in much the same way as a child learns a language and acquires communicative competence.

In any community, there is a vast interconnected web of shared knowledge which reflects what people in that culture assume, believe and value. The majority of people in that culture conform to similar social norms, they have similar moral attitudes, and share similar social mores – traditional customs, attitudes and manners. They adhere to conventions stemming from their fundamental values. This affects social behaviour, body language, "coded" language (language which is not simply taken literally, but could have another meaning) and implicit shared knowledge.

Teachers can focus on exposing learners to two main areas of cultural development:
- Awareness-raising of and sensitisation to general cultural diversity, including raising learners' awareness that the way we "do" things is not necessarily the norm
- Exploration and discovery of the culture of the target language

Teachers should also aim to equip their learners not only with intercultural knowledge, but with intercultural skills, ie the ability to act and react (understand and perform) within a target culture/cultures different to their own. Some of the first skills required are attitudes of openness, tolerance, sensitivity, and the ability to cope in ambiguous

situations, where a person is not sure of what is meant or what the appropriate procedure is in a particular situation.

3.2 Learning about Culture through Language Activities
3.2.1 Activities: Raising Awareness

Big C-Culture and Little c-culture
Aim: To raise awareness of the difference between Culture as seen from the Cultural Arts point of view and culture as in a shared system of beliefs and values

Give learners a list of words on cards, eg
opera, towns, literature, language, driving habits, ballet, visual art (paintings), film, classical music, gender roles, body language
Ask learners to work in pairs to decide how to categorise these words.
Which words go together?
Afterwards collect class feedback and allow discussion about the categories adopted.
Next ask learners how the words that they decided were not Culture (capital C) are categorised in their community, ie how would they describe towns? Gender roles? Driving? etc
Encourage discussion about how these can be different from country to country.
The aim here is to realise that these words all form part of the culture (lower case c) of a community or country.

This activity is designed to help learners discover for themselves the difference between Culturel and culture.

What is Culture?
Following the above activity, ask learners to exemplify what else they think culture is.
"What is culture to you? What do we mean when we say in XXXX (the name of your country), we have a different culture from …?"

Start a mind map on the board with "culture" at the centre.
Ask learners to think quietly about what sets their country apart from other countries they have visited. Then ask them to volunteer at least one aspect of culture they can think of.
For example, one learner could say:
Towns
On the board, write TOWNS as a topic.
Then ask learners whether they can think of what could be different about towns.
If the learners are not forthcoming, try to elicit:

houses, streets, traffic, types of transport and any others they can think of which are different in different countries.

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Now ask the learners to work in groups of three to four. Each group should create their own mind map for one topic, such as:
Food and Drink
Language
Social Life/Society
Routines
Type of Politics
Physical Behaviour
Business - corporate cultures in your country

At the end, information from all the teams is collected on the board or used to produce a poster mind map to show what culture is.

The Culture Iceberg
Aim: To raise awareness of Deep Culture

Write WYSIWYG on the board, and elicit its meaning.
(WYSIWYG is an acronym which means What You See Is What You Get).

Draw an iceberg on the board, showing what is visible above sea level and the large part which is not. Elicit what the drawing is and then ask learners whether they see any similarity to culture.

The aim is to get learners to remember the facets of culture they discussed before, and see where they would place them:
Visible – easily recognisable
Beneath the surface - not clear until you get to know people and the culture a bit more
Deep culture – the facts which are usually very hard to find out, and which you only recognise when you are very familiar with a culture or find out when people tell you about them

What can be observed

Not observable

Deep Culture

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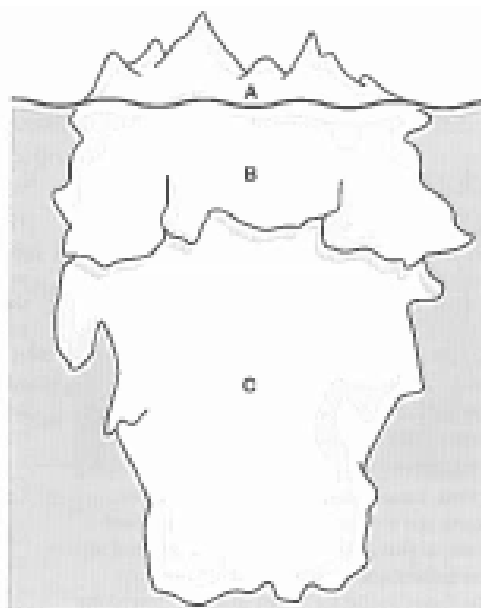
Then ask them to think about their own culture, and discuss in pairs or in small groups (three or four) where they would place the following:

Age/Thoughts and perspectives/Actions/Gender/Life Experiences/ Behaviours/ Sexual Orientation/Language/Race/Religion/Style/Balance between Work and Home/ Corruption/Directness of Speech/Gender Roles/Personal Friendship/Physical Gestures

Ask learners to think of any other things which they think could be visible/invisible.

Elicit:
Social Organisation and Class/ Greetings/Democracy/Emotion shown in public/Family Life/Press and other Media/Punctuality/Treatment of outsiders and foreigners/Values and Beliefs/Physical Abilities/Politeness/

The Cultural Iceberg

Behaviors & Practices
Characteristics which are apparent to the casual observer

Observable

Not observable

economics

Interpretations
How the core values are reflected in specific situations in daily life such as working or socializing.

religion

family

Core Values
Learned ideas of what is considered
good or **bad**
desirable or **undesirable**
acceptable or **unacceptable**

history

educational systems

the media

Institutions of Influence
The forces which create, define, and mold a culture's core values

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from http://blogs.isb.bj.edu.cn/mcgowan/2013/08/14/cultural-iceberg/

3.2.2 Activities: Own Culture
Time Capsule
Aim: To identify which items are representative of the learners' own culture by
selecting items for a Time Capsule

Explain to learners that they are going to bury a Time Capsule on the school grounds. The capsule is to be opened in 100 years' time. The learners need to agree which 10 items to bury in the capsule. The 10 items are an attempt to reveal to future generations current culture.

Before starting this discussion, tell learners they are going to watch a short videoclip (a social/historical time capsule) about the US of A as represented by the years:
1949 - 1989
http://www.youtube.com/watch?v=2v2JcpolIQU

As a reading exercise, learners can work in pairs and research a particular year see:
http://www.school-for-champions.com/history/start_fire_facts.htm#.U5mmwzOKDIU
for information about the names and events mentioned in the song "We Didn't Start a Fire" which accompanies the videoclip.

The lyrics of this song can be found on:
http://www.azlyrics.com/lyrics/billyjoel/wedidntstartthefire.html

The class can then ask questions about any of the names in the song. The pair with the relevant information supplies the answer.

Divide up the learners into groups of five. Each group compiles a list of what should go into their capsule.

As a class, they then discuss the ideas.

A possible extension of this activity is to:
Ask the teams to agree on 15-20 common items.

A further extension is to have each team compile a video using photos, footage, music etc.
Videos can easily be created in Windows Live Movie Maker or in iPhoto, which learners probably already use extensively.

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Profiling Your Own Culture
Give learners the following bank of words:

physical contact	dress	role of religion	political system
punctuality	taboos	speech volume/sound	climate
humour	gestures	communications	politeness to outsiders
gender roles	population	body language	handshakes/greetings
respect for age	beauty	risk/uncertainty	density/spread
role of authority	work-life balance	political system	class distinctions
emotional displays	centralisation of power		physical distance
individualism vs collectivism			

Ask learners to work in pairs to place these words under one of three factors:
Structural
Social
Physical

When they are finished, each pair has to describe their own culture, using the above factors.

Do's and Don'ts – Mind Your Manners
Using the cultural factors in the exercise above, learners work in pairs to compile a list of Do's and Don'ts for visitors to their country.

Learners prepare a leaflet and/or poster for tourists or visitors.

Body Language – Survey
Ask learners to come up with examples of body language such as gestures, facial expressions, crossing arms, crossing legs when seated, standing with feet wide apart, head nodding when listening, head scratching, or head shaking.
In groups of six, they have to decide on a maximum of 15 expressions and gestures to focus on. The learners then compile a survey with a grid showing these things.
eg

1. Shaking head up and down										
2. Shaking head sideways										

The learners then go and observe people in social situations and tick the relevant box whenever they observe one of the behaviours.

The information is later compiled and the learners decide what body language is most typical of their country.

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3.2.3 Activities: Other Cultures/the Culture of the Target Language
Cultural Briefing

A follow-up to the Do's & Don'ts and the survey (see above) could be to work together with a class in another country. To find another class eager to exchange information about their culture and to find out about others is to post a request on the e-Twinning site: www.etwinning.net

In this way, the classes can exchange Do's & Don'ts, and other information about acceptable or inappropriate actions and body language. They can also design and prepare a Cultural Brief about their own country. This activity is intended to raise awareness of which aspects of culture are immediately obvious to outsiders, and which are obscured. Giving the learners the choice of what to include develops learner autonomy and so creates more interest.

Learners can also prepare questions to ask the twinned class. It is up to them to decide what they would like to know, and which situations they would like to "be prepared" for, for example, how to behave in social situations, or what is considered a taboo subject for conversation.

Cultural Dilemmas
Learners could also prepare quizzes for the other class, in multiple-choice format, with up to 10 dilemmas. The learners imagine situations a foreigner might find himself in where s/he does not know exactly what to do, and as a result could behave inappropriately.

For example:
1. You are invited to a Maltese home for dinner.
a. You decide to take a bottle of wine as a gift.
b. You decide to take flowers.
c. You don't take anything at all.

2. You walk into a Maltese shop to buy something.
a. You just ask for the item you want to buy.
b. You smile and say hello to the shop assistant before asking.
c. You say: Good morning, fine weather, isn't it?

3. A Maltese colleague invites you home for dinner, at 8pm.
a. You turn up on time.
b. You turn up before 8pm.
c. You turn up at around 8.15pm.

4. You have been accepted as an intern in a Maltese company, to work as an office assistant. For your first day, you are not sure what to wear.
a. You wear a suit and tie.
b. You wear shorts and flip-flops because you want to go to the beach afterwards.
c. You wear something casual but smart.

The classes exchange quizzes, and then email each other with responses and any questions they have.

It is important for learners to understand, however, that there is no rule book to follow. They need to develop cultural learning strategies, from reflective observation to active experimentation, which Kolb refers to this as an 'experiential learning' style.
(*Kolb, D.A.   1984 Experiential Learning: Experience as the source of learning development, Englewood Cliffs, NJ, Prentice Hall)*

3.3 Learning Language through Culture & Culture through Language
In the activities in the section above, learners were learning about culture through a range of language-based activities.
In this section, we will also explore how language can be learnt through the context of culture.

3.3.1 Using Authentic Materials
Authentic materials can be used to reveal information about a country's culture as well as to teach the language.
Authentic materials can be in the form of:
- Films
- TV Programmes
- Humour/Comedy programmes/written texts/cartoons
- Songs
- Sports reporting
- Newspapers/Online Newspapers
- Advertisements

Using authentic materials requires some thought and planning beforehand. For example, unlike course books, authentic materials are not graded in level, and their language is aimed at native speakers.

Here are some tips to help learners access authentic texts:
- Use short discrete pieces, as long (written or spoken) texts can be intimidating
- Break up a longer listening or reading into short sections – allow learners to re-listen or re-read on request
- Set the context or background to the text beforehand, so that learners can begin to make guesses about what it might contain
- Pre-teach any complex structures or vocabulary

- Add headings, side headings, diagrams and pictures to clarify the structure and meaning of the text
- Set questions whose answers will guide learners to overall understanding, or which will focus the learner's attention on important parts of the text
- Where a text is 'challenging', make tasks simple and easy to achieve
- Vary the level of the tasks according to the level of the learners
- After listening, provide transcripts so that learners can see the text
- Provide some frameworks to help learners with summaries. For example,
- Provide the following support language:

I was reading an article about …….
What interested/surprised/annoyed me most was ……..
What I found strange/curious/unbelievable was …..
I thought you might be interested because …….
I'm not sure I agree with …….

The activities described in the following section have been flagged up as activities targeting culture. However, language can also be the focus of the activity before, during or afterwards. It is the teacher's decision to include more of culture and less of language, or vice versa.

If language work is also an objective, here are a few things you could do with authentic reading or listening texts:

1. Create gap-fill exercises (remove words) and replace with gaps (in transcripts for listening texts)
2. Ask learners to complete statements about a text
3. Ask learners to predict what they will read/hear in the text from headlines (and any subtitles), then read and confirm
4. Ask learners to confirm True or False Prediction statements
5. Ask learners to set questions themselves about what they hope to find out in the text
6. Cut up the text into paragraphs (or sentences) and ask learners to re-order.
7. Dictate the text, but "BLEEP out" words (using a whistle). Learners take dictation and try to fit in an appropriate word
8. Ask learners to look for words in the text with a particular stress pattern
9. Ask learners to underline all the stressed words in the text
10. Ask learners to present the information obtained from the text. (This can be done using a graphic organizer such as a flow chart to note down key facts). Afterwards learners present the information in their own words
11. Ask learners to present the information diagrammatically or graphically
12. Cut the text into different sections, and give a section to each pair/group of three. Learners have to note the key facts of their section, and then come together with other teams to jigsaw the information to get the whole "story"
13. For authentic materials like films, find transcripts from the internet create gapped texts

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14. Find lines of dialogue from a film scene (from film transcripts on the internet). Cut up and ask learners to re-order the text (from following the video rather than from the language itself)
15. Allow learners to watch a scene in a film with the volume off, and invent suitable dialogue. Then they listen to confirm how closely they matched the original

3.3.2   Activities
Communication Styles

Films are excellent vehicles for learning. Not only do they consist mainly of dialogues between people, but they offer a visual aspect which helps understanding.

Typically, scenes from films are used for learners to listen to, and answer questions to check comprehension.

However, a different starting point could be to ask learners for feedback on their emotional reaction to what they see. Films should not only be seen as a teaching medium, or tool: they are entertainment. Films evoke emotion.

Films can reveal cultural norms. For example, show videoclips in the target language, and create activities in which learners have to analyse the scene in terms of:

- Physical gestures
- Facial gestures
- Body language
- Distance between speakers
- Status – how formal/distant or informal/friendly the characters are in their respective roles
- Tone used/loudness of voice Modes of addressing people (ie by title, surname or first name)

Other aspects the learners could look at include:
- Are families large or small?
- Are people formal or informal with their families? With friends? With acquaintances?
- How do people convey information – directly or indirectly?
- What topics do people speak about when socialising?
- What is the role of the male? The female?
- Do people talk to or treat women differently from men?
- Do people disagree openly? Or do they avoid direct disagreement?
- How is the bill paid at a restaurant? Who pays?
- How do people answer the phone?
- What kind of houses/flats do they live in?

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Learners share their observations and discuss to identify similarities or differences between the target culture and their own culture.
Language in the video can be another resource:

- Do the speakers use formal or informal language? In which situations?
- Do they use polite language or direct language?
- Do they apologise or ask for permission frequently?
- Do they use detailed, complex language or short, simple sentences?
- What functional language do they use for greeting each other, for saying goodbye, to interrupt, or prevent interruption?

Native & Non-Native Speaker Language

A. Phatic Language

There is language which is not really meant to convey any information, but to create "small talk" and establish a sense of sociability.

For example, acknowledgement, greeting, or polite ritualised formulas:
"How are you?", "You're welcome", "Have a nice day!", "Nice weather, isn't it?", Take care!", "What's up?", etc.
These expressions, termed phatic language, help keep the channels of communication open.

If a learner is not familiar with the use of such language,
How are you?
for example might produce a detailed description, instead of the expected monosyllable
fine!

It is therefore very useful to explore the social functions of language. Learners can research videoclips (YouTube is an ideal source) to collect examples of language used for greetings, for example. It is also possible to compare greetings between males and between females, and to discuss similar situations in the learners' own cultures.

B. In the non-native speaker's shoes

Ask learners to work in threes; **A** tells **B** a short anecdote in their native language; **C** observes and notes body language gestures and other features described in 'Communication Styles' (above).

(Telling a story in your own language encourages you to use the full range of intonation and paralinguistic features such as gestures, body language and facial expressions typical of your culture. For example, a French person would gesticulate more than a British person; an Italian or Maltese person would gesticulate wildly.)

A now imagines that he is a 'foreigner', a visitor from the country whose language you are teaching.

A then re-tells the same story, using the same language, to the same audience (**B**).

However, this time, he tells it as the non-native speaker. **C** again observes and notes body language gestures and other features.

Afterwards, the differences between the two narrations are described and compared. This provides an opportunity to reflect on how a learner should aim to look and sound when speaking the target language. It highlights not only differences in body language, but also speed of language, intonation, etc, which learners might not have noticed before.

TV Programs

All TV Channels have some programmes which are national adaptations of globally successful programmes such as quizzes, like "The Weakest Link" or "Who Wants to be a Millionaire", reality shows based on survival, contests like "The Voice", etc. These shows usually try to imitate as much as possible the "original" show, to try and guarantee success nationally.

However, there are also programmes which are purely national (rather than global) in character.

Comparing TV schedules in the target language culture and the learners' own, available electronically on the internet, allows learners to notice the relative importance of different genres in the schedules.

For example:
- News
- Sport
- Politics
- Comedy
- Foreign programmes
- Films or Movies
- Crime
- Serials & Soaps

Learners can discuss how many nationally-made programmes there are compared to foreign-made, or can create bar charts or graphs showing a week-long programme guide and the hours allocated per day to each genre.

Humour/Comedy

Humour is discussed elsewhere in this manual, with a range of activities using jokes and humour. However, it requires a particular mention in this section, because humour is very much a part of culture.

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Humour can be of different types:
- witty, highbrow humour, often with a play on words
- slapstick, where the actions take precedence
- satirical
- dry/deadpan
- bathroom humour
- jokes at other's expense
- self-deprecating
- bonding-in-the-moment (where you make a joke at the right moment, or throw in something witty or lighthearted to lighten the mood)

Although humour is a human universal which exists in every culture, it is also very culture-specific. Humour cannot easily cross cultures: the "joke' is lost in translation.

Different cultures use humour to define themselves and to highlight 'otherness': the British make jokes about the Irish, the Germans about the Bavarians, the Dutch and the Flemish Belgians make jokes about each other. Most often, there are historical reasons for "putting people down".

It is interesting to note that these jokes are not necessarily understood by other speakers of that language. For example, an Irish joke does not have the same meaning to an Australian as it does to an Englishman. The Austrians and the Swiss would not necessarily find jokes about Bavarians equally funny. Jordanians make jokes about the "Salti", people living in the town Salt, which are meaningless to other speakers of Arabic.

Sometimes humour is self-deprecating. The Jews, the Maltese and the Scots make jokes about themselves; the Japanese NEVER do.

Comparison of different kinds of humour can be very revealing of differences in cultures. It is also useful to examine the language used for telling anecdotes, or the structure of jokes such as punchlines, Question and Answer types, or country specific examples like 'knock knock' jokes.

Sport
How much time a particular sport is given in media coverage can reveal which sports are popular in a culture, and the reasons they appeal.

For example, in Malta, waterpolo is a front-runner, being a sport typical of a Mediterranean country, while there is little or no coverage of skiing, ice hockey, or any sports associated with a cold climate. (However, like most of Europe, Malta is of course also football-crazy).

Similarly, in very many countries football (soccer) is a perennial favourite, but not in the States, where the homegrown American football is preferred. Cricket and rugby, on the other hand, (both a legacy of the British Empire) are extremely popular in Commonwealth countries.

Sports Commentaries

Not only is the importance given to sports in the media revealing of culture, but so are the commentaries learners can listen to and compare.

Sports commentaries are often significantly different in the following areas:

- What is said, ie is it just a blow-by-blow account of what is happening?
- Or are other details mentioned, eg some history or information about a player?
- Is it one commentator, two (a chat) or more people (a discussion)?
- Does the number of commentators vary per sport?
- Is the commentator partisan or neutral?
- Is the commentator always a man?
- What is the commentator's tone like? Calm and normal speed, only rising if there is an exciting moment, and falling if there is a disappointing moment?
- Or is the commentator always excitable, with fast language, and lots of voice movement and changes in volume?

Consider, for example, the loudness..... and length ... of the word "GOAL" in Mediterranean countries! And the many ways in which commentators show partisanship during a match.

Learners should be encouraged to pick sports articles from their own national newspapers or online newspapers, and from newspapers / online newspapers in the target language.

Their task could be to compare how a similar sports event is reported in different cultures.

Learners have to compare:

- Whether the "facts" are the same
- Whether "facts" are reported differently (different perspectives)
- What "style" of language is used
- What language is used in reporting – are there specific verb structures used, for example?

Newspapers

Similarly to sport, news articles in the national and target culture can usefully be compared.

Once again, learners should be encouraged to pick articles themselves.
Their task could be to compare how a similar news event is reported in different cultures.
What are the highlights/scandals/main points mentioned?
Is politics a main part of the news, or are human-related articles?

Learners have to compare:

- Whether the "facts" are the same

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- Whether "facts" are reported differently (different perspectives)
- What "style" of language is used
- What language is used in reporting – are there specific verb structures used, etc?

Adverts

Advertising is big business. Millions are spent each year on finding out how to target a particular audience. It is useful to get learners to look critically at advertising and relate it to their own culture.

A. Awareness-raising

Here are some (out of several) You Tube videoclips about cultural differences.
Get learners to watch them before discussing:

HSBC Adverts – Cultural Differences
http://www.youtube.com/watch?v=ALWwK7Vz4gY

McDonald's Adverts in Asian countries:
http://www.youtube.com/watch?v=_d3SXLxzP3E

Differences – McDonalds in USA Vs China
http://www.youtube.com/watch?v=a6r8HwHgm2E

Coca Cola around the world
http://www.youtube.com/watch?v=_m6MTNb99Z8

Global companies are particularly challenged as they constantly need to adapt to different target cultures whose values are different from each other. What is desirable in one culture could be taboo in another.

The desirability of any product is contingent on a culture's beliefs and values.
For example, a Whisky producer would not benefit from advertising in an Islamic culture.
On the other hand, companies like Coca Cola have moved in, seeing their opportunity in the desirability of a drink which is seen as socially "upmarket" and "cool", as well as acceptable.
Based on previous work on identifying aspects of their own culture, learners can design country specific advertisements, and then identify how these would need to change to appeal to others.

What type of advert? – What's the Problem?

This is a very good warmer
There exists an apocryphal story about a Coca Cola advertising manager who went to an Arab country to sell Coca Cola – which should have sold, as an American IN-drink! He started a huge advertising campaign.
After a few months, sales dropped off. When they started to examine why, they were hit with a reality they had overlooked.

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The manager, who did not speak Arabic, had decided to focus on visual images, rather than language, and he decided to put three images on a billboard:
The image of a man lying in a desert, about to die.
The image of a man drinking Coca Cola.
The image of a man running along, healthy and invigorated.

Since he was not very conversant with Arab way of life, he believed that the cartoons should suffice and send a strong visual message.

Sales of the soft drink immediately plummeted.

Why?

The answer to the problem is this:
Arabs normally read from right to left.

C. Adverts & Cultural Values
Based on previous work on culture – beliefs and values – learners should already know what cultural values are.
Ask learners to discuss what cultural values can be targeted when a product is advertised.
Learners design their own grid showing these cultural values (see (Appendix 3), and then watch a series of commercials to identify their use.

D. Defend the Advert
Many adverts are available on You Tube, although not necessarily those which are country specific. However, all learners are familiar with TV adverts. Ask learners to choose an advert they like and prepare a short talk on its appeal with reference to national culture.

A follow-up activity could be to hold a competition to award "Oscars" to adverts.
Learners can decide on categories, such as:
- Funniest Ad
- Best Special Effects
- Best Slogan
- Most Original Ad
- Best Photography/Imaging
- Best Dialogue
- Best Voice-Over
- Best Soundtrack
- Most Stupid Ad
- Worst Ever Ad

E. Analyse the advert

Appendix 4 has a suggested sheet for analysis which can be adapted according to need.

The task here is to compare a number of local adverts with adverts from the target culture, and to discuss what is revealed by the comparison.

See also the following:

http://www.acphd.org/media/271383/barnga_instructions.pdf
A card game designed for stimulating conversation as students are supplied with conflicting rules.
http://www.ncrel.org/sdrs/areas/issues/educatrs/presrvce/pe3lk1.htm
A website containing links to a number of articles highlighting the importance of Multicultural Education in today's classrooms.
http://www.njcu.edu/cill/vol7/leblanc-dicks.html
An article examining ways to discover culture and language learning in a French language classroom.

4. HUMOUR

4.1. Why Humour?

Research suggests that humour produces psychological and physiological benefits that help students learn. Its primary psychological role is to act as a buffer to relieve physical stress, and laughter has been shown to stimulate a physiological effect that decreases the production of stress hormones. As a result, classroom anxiety is reduced. It also helps maintain a positive feeling and contributes to a feeling of empathy between learners and teachers.

Humour can also facilitate learning by increasing memory retention. Moreover, learners will often retell a joke to their family and friends, reinforcing learning.

However, humour in the classroom requires careful use. It should be well-planned, appropriate and contextual, and not offensive in any way.

In this section, you will read about the use of jokes, puns and language play in the classroom.

Humour can be used for a linguistic purpose, such as demonstrating a grammar rule, or explaining the meaning of a word. Activities or roleplays which use humour can involve creative language or word play

Some factors to be aware of:

- Don't force humour – if the students don't get it, move on
- Don't explain a joke – this deadens any potential enjoyment
- Don't flog the joke to death. Brevity keeps the joke funny.
- Don't direct humour towards students – this can be seen as sarcasm

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The role of the teacher is to set up lessons where learners can discover the joke for themselves, perhaps explaining the occasional word, or perhaps highlighting a structure used in the joke.

In this section we shall look at some activities exploiting six common types of humorous text:
1. Jokes structured round Grammar or Vocabulary
2. Witty Quotations
3. Reading for Fun – Anecdotes with a Punchline
4. Riddles
5. Misprints
6. Cartoons

Typical exercises involve:
- Predicting the punchline
- Matching lines
- Asking learners to provide the verb in the right tense
- Working out the meaning of vocabulary
- Providing a word bank with words taken from a set of short jokes.

Any of the techniques above can be used with different types of structures. It is recommended that for the majority of these activities, learners work in pairs or in groups of three/four, to promote discussion, interaction and enjoyment.

4.2. Activities
A. Jokes structured round grammar or vocabulary
Jokes and anecdotes related mainly to one of two tenses:

The Past Tense (s)
The Present Simple
Most learners are familiar with the use of the past to relate stories, but are prob ably unaware of the use of the Present Simple narrative to provide a sense of immediacy or vividness.

Present Simple Jokes:
Examples:
1. A priest is talking to a class of children about being good, and about going to heaven.
   Then he asks: "And where do you want to go?"
   "Heaven! Heaven!" cries one child.
   "And what do you have to be to get there?" asks the priest.
Predict the answer.

Answer:
"Dead! Dead!" shouts another.

2. A teacher asks her class, "What is the chemical formula for water?"

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One little child excitedly replies: "HIJKLMNO"!
The teacher, puzzled, asks, "What on earth are you talking about?"
Predict the answer:

Answer:
The boy replies, "Yesterday you said it was H to O!"

Such jokes could be the basis of a discussion on how the Narrative Present is often used in anecdotes, commentaries (eg sports commentaries), and film and book reviews.

Present Perfect /Present Perfect Progressive Jokes:
> Example:
> Match the correct line to the jokes:

1. How do we know that carrots are good for the eyes?
2. I put an ad in the paper looking for a husband, and all the replies say the same thing:
3. Why have you bought another bag of mothballs?

> a. Take mine!
> b. I've been trying to kill them all morning, but I've only hit one!
> c. Have you ever seen a rabbit with glasses?

Conditional Jokes:
> In the following jokes, the learners have to provide the correct structures.
> 1. What (you do) if you (be) in my shoes?
>   Buy a new pair.
> 2. What (you do) if I (throw) a grenade at you?
>   Pull the pin out and throw it back.
> 3. If you (break) your legs falling off that wall, (do not) come running to me!
> 4. If you (find) some money, (you keep) it?
>   No, I'd spend it!

Misunderstanding Grammar:
Another type of activity could be to get learners to find out what the error that creates the joke is, and to get them to rephrase the sentence.
Examples:
1. Wanted: A room by two gentlemen 30 feet long and 20 feet wide.
2. Sign outside Pizzeria: Try our Pizzas! None like them.
3. It takes many ingredients to make our burgers great but, the secret ingredient is our people.
4. Lost: Wallet belonging to a young man made of calf skin
5. A tailor's guarantee: If the smallest hole appears after six months' wear, we will make another absolutely free.
6. Sign in laundry: Automatic washing machines. Please remove all your clothes when the light goes out.

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7. Sign near school: Slow children crossing.
8. Warning at a safari park: "Elephants Please Stay In Your Car."

Humour with Grammar - using multimedia
You Tube is a great source of videos on just about everything. Videos which show people performing actions can be used to enable learners to use language in context. This can be through listening or relating, paraphrasing or describing.

Example
Find a suitable video (eg Mr Bean).
Ask learners to sit facing each other, one of them looking at the screen and the other with their back to the screen.
Turn the sound off and play the video.
Student A (who can see the video) will start describing what is happening in the video, while Student B listens.
Half-way through, the students switch chairs and Student B has to describe what is happening.

This activity produces a lot of use of the Present Progressive.

B. Jokes involving Vocabulary:
1. Some jokes could challenge the students to deduce vocabulary from context.
    Example:
    What is an 'airhead'?

How do you make an *airhead* laugh on Friday?
Tell her a joke on Monday.

Why don't *airheads* get coffee breaks?
Because it would take too long to retrain them afterwards.

What would an *airhead* say if her doctor told her she was pregnant?
Is it mine?

2. Jokes encouraging the use of dictionaries:
Learners work in groups of three. They are given the text to understand (dictionaries are allowed).

How to impress a woman:
Compliment her, cuddle her, kiss her, caress her, love her, stroke her, comfort her, protect her, hug her, wine and dine her, purchase gifts for her, listen to her, respect her, stand by her, support her, go to the ends of the earth for her.
How to impress a man:
....

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The learners decide together the meaning of the vocabulary, and then create a punchline.

The answer:
How to impress a man:
Arrive naked .... with beer.

3. Half-jokes allow for movement around the classroom
Find some jokes on the internet. Some example websites are given at the end of this section, but there are several more websites which target humour. They should have at least two paragraphs.
Cut up the jokes into two parts, so that the joke cannot be "understood" by only reading one part.
Make sure you have three to four jokes cut up into two parts each.
Each learner is given a half-joke, which they have to read carefully, ready to relate the joke in their own words. Learners then move around the classroom, briefly describing their part of the joke, until they find someone who seems to have the other part. They then share the joke.
When they have finished, they move around to find another pair to swap jokes with.

This activity not only involved active movement, but focuses on reading (skimming), paraphrasing, and speaking skills.

C. Witty Quotations:
Quotations are interesting, especially when it is celebrities who supply the quote. They are short, often witty, and can be used for text prediction or to match half-quotations.

Matching - An example of a matching exercise can be found in Appendix 5.
As a follow-up task, ask learners to discuss the message in the quotations.

Jumbled Quotations – To raise awareness of word order, ask learners to sequence a jumbled quotation.

Example:
do uncommon life you you attention common when an in command things the in way will the world the of

Answer:
When you do the common things in life in an uncommon way, you will command the attention of the world.
George Washington Carver (1864 – 1943)

D. Expand the sentence – Learners can fill in missing words
Example:

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The words are given in the order in which they appear in the quotation:
 "Whenever/asked/if/do/job,/tell/'Certainly/can!'/busy/find/how/do."
Theodore Roosevelt

Answer:
Whenever you are asked if you can do a job, tell them, "Certainly I can". The get busy and find out how to do it.

E. Anecdotes with a punchline:
Learners read through the joke and see whether they can come up with a punchline. This reinforces reading skills, and provokes discussion between learners. It can also involve creativity.

Example:
A new teacher was trying to make use of her psychology courses. She started her class by saying, "Everyone who thinks they're stupid, stand up!" After a few seconds, Little Johnny stood up. The teacher said, "Do you think you're stupid, Little Johnny?"
....

Answer:
"No, Miss, but I hate to see you standing there all by yourself!"

F. Riddles
Riddles are short questions which provoke thought.

Examples:
How do you know if you're overweight?
You step on the scales and it says: To be continued ...

What do you give a man who has everything?
A woman to show him how everything works.

What goes up as it comes down?
An umbrella.

These kind of riddles can be given as matching exercises, prediction exercises or fill-in-the-blanks-type sentences.

Learners can also be further stimulated by having a "Vote for the Best Answer" Competition, where competitiveness provides engagement and involvement, creativity, and even physicality, if the answers are written on slips of paper and displayed around the class. The learners read all the answers, and allocate marks from 1-5. The answer with the most marks wins.

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G. Misprints & Bloopers

Misprints or typos found in menus, signs, adverts and elsewhere are often the cause of hilarity. In this type of exercise, learners find which words are causing the misunderstanding, and paraphrase to set the mistake right.

- This exercise involves reading for detail, rather than scanning or skimming for gist, with subsequent focus on vocabulary or grammar (the error).
- See Appendix 6 for an example.
- Alternatively funny signs or notices can be given to learners, asking them to summarise why they are stupid. See Appendix 7 for an example.
- Look out for Bloopers on You Tube – this provides a way of introducing multuimedia into the classroom. Learners have to listen out for the blooper, and if they think they know it, they stand up, but don't say what it is. This kind of exercise will give learners who are not as quick to get it, or who have poorer listening skills enough time to understand the blooper.
- A search on the internet for Exam Howlers or Gaffes will provide several examples of the funny things students write in exams.

Try this particular site for some very funny Exam Howlers:
http://www.soulgrowth.co.uk/editors%20page/exam.htm

H. Cartoons

It is often said that a picture says a thousand words. Cartoons therefore lend themselves to humour, as the visual element is efficient in getting the message across.

Here are some things you can do with Cartoons:

1. Photocopy/print out a short three or four box sequence cartoon containing dialogue from a comic strip, newspaper or the internet. Tippex out the words in the balloons. Learners have to work in pairs to come up with their own dialogue.

2. Photocopy/print out a cartoon or funny sign from a newspaper or the internet. In pairs, learners think of a suitable caption.

3. Photocopy/print out a short two to four box sequence cartoon with no dialogue from a newspaper, comic strip or the internet, but blank out the last one (the "punchline" box). Pairs of learners working together have to predict the last box.

4. Ask learners to create their own cartoon with dialogue, of three to five boxes, to share with classmates.

See also the following:

http://ltr.sagepub.com/content/13/3/241.short
Example of educational humour`
http://www.apa.org/monitor/jun06/learning.aspx
An article explaining the connection between laughter and learning.

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5. RHYTHM AND RHYME

5.1 Poetry
5.1.1 Why Poetry?
Poetry is a rhythmical form of words which express an imaginative-emotional-intellectual experience of the writer in such a way that it creates a similar experience in the mind of his reader or listener. *Clive Sansom*

(Poetry is) a literary expression in which words are used in a concentrated blend of sound and imagery to create an emotional response
www.iclasses.org/assets/literature/literary_glossary.cfm

(Poetry is) texts in rhythmic form, often employing rhyme and usually shorter and more concentrated in language and ideas than either prose or drama
www.longman.co.uk/tt_seceng/resources/glosauth.htm

(Poetry is) an imaginative response to experience reflecting a keen awareness of language. Its first characteristic is rhythm, marked by regularity far surpassing that of prose. Poetry's rhyme affords an obvious difference from prose.
www.armour.k12.sd.us/Mary's%20Classes/literary_terms_glossary.htm

Perhaps a widely accepted defining characteristic of poetry is that it exists in rhyme form. Poetry was not originally meant to be read in silence, but to be read aloud, to hear the cadences of the voice as the poem is recited.

5.1.2. Activities
Rhythm & Sentence Stress 1
Because poetry is written in metre (a particular rhythm based on the stresses in words), this can sometimes be used to help learners identify the primary stress in words and sentences.

Example:
"No longer mourn for me when I am dead."   *Shakespeare*

This has the rhythm:
bah-BAH bah-BAH bah-BAH bah-BAH bah-BAH (This is an iamb – a very common (but not the only!) pattern in English poetry.

no LON-ger MOURN for ME when I am DEAD

Learners can be asked to come up with sentences of their own which sound the same way that this sentence does, eg

His happy singing woke the neighbours' dog
Exposing learners to poetry raise their awareness of patterns of language. They can listen to poetry on websites with audioclips

See:

These are just two of several sites on the internet. Just google the poet and insert Lyrics or script into the search engine.

Rhythm & Sentence Stress 2

To raise awareness of sentence stress give learners different sentences with the same stress patterns to match up.

Example:

Match the sentences with the same stress patterns:

What's the time?	Believe me, please.
I approve.	What is your name?
Begin!	Keep quiet!
He's seen it.	Don't wait!
Where are you from?	He insists.
Don't forget!	She talked.
We stopped to rest.	What d'you do?
Come and see us.	Just can't believe it!
I tried to phone you.	See you later.
Who cares?	They've finished.

With your partner, write a short 4 line poem using the structure:
a-b-a-b
Make sure the a's have the same stress pattern, and end in rhyming words, and do the same for the b's (same stress pattern, and a rhyming word at the end)

Limericks

Limericks are poems with five sentences, with the rhyming pattern AABBA. They are usually quite frivolous. Here is an example:

There was a young lady of Cork,
Whose Pa made a fortune in pork;
He bought for his daughter
A tutor who taught her
To balance green peas on her fork.

Getting learners to write limericks is not only great fun, but also helps them recognise sentence stress.

Modern poetry:
There is a wealth of modern poetry which can be used in class to generate discussion.

For example:
Bloody Men, by Wendy Cope, is an analogy between men and buses.
http://www.maths.tcd.ie/~evoflynn/Poems/Buses.html
http://www.youtube.com/watch?v=pmVHm2PB0fQ
This example also shows learners that poetry can be relevant to modern life, and this can encourage learners to experiment and write their own poetry.

SONGS

5.2.1. Why Songs?
Poetry relies on the rhythms of speech. The rhythm of songs is determined by the background music.
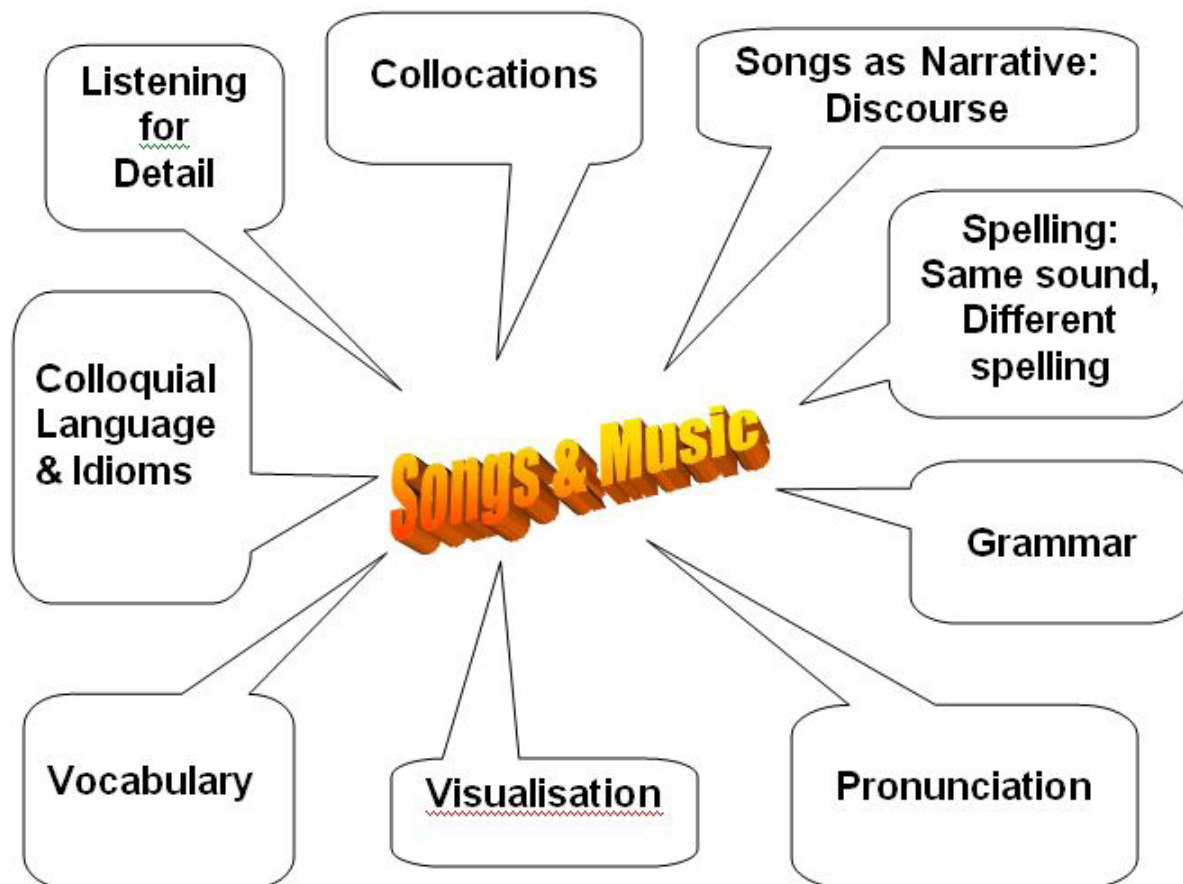
Songs have the benefit of being popular. Learners often listen to songs repetitively, and will sing along in a foreign language even if they don't understand all the words

Why use songs?
- When you play a song, students listen attentively, improving their aural comprehension
- vocabulary, sentiments, and cultural background are acquired and can also serve as discussion material
- singing gives students a chance to relax from the pressure of everyday activities
- group spirit is fostered
- students can take the song outside the classroom and recycle language and vocabulary
- students' interest in learning the foreign language is reinforced
- singing is suitable for small and large groups alike

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So how can we use songs?

Here are some ways of using songs:

5.2.2. Activities
Songs as Narrative:
Some songs tell a story. To find the lyrics to a song, either google the name of the song+lyrics, or go to: www.lyrics.com
Copy the lyrics onto a word document, enlarge them and space the lines out for cutting up into cards.
An example is given in Appendix 8.
Learners work in pairs to sequence the lines, generating discussion.

For very high levels, learners work in pairs to reconstruct the story BEFORE listening. Then they can listen to the song to check.

For slightly lower learners, play the song once before asking learners to sequence the lines.

For lower language learners, vary the level of difficulty of the task.

For example, if you want them to reconstruct the story BEFORE listening, cut up the songs in stanzas, not single lines. This will make it easier to reconstruct.

Alternatively, colour code the lines, and then cut up the lines singly, so that learners can group together the lines that belong together, and reconstruct each stanza separately (see Appendix 9).

For very low levels, give learners one or two lines each (enlarged), so that they only have to listen out for a short text.
When they hear their line, they place it on the classroom floor, until every line is in place.

Listening for detail:
Song worksheets with gaps can be useful, as can giving a whole text but with some words altered. Teachers should be careful when changing a text to use words that fit into the context, and not stand out like a sore thumb.
An example can be found in Appendix 10.

Collocation:
Words which collocate can be found in any piece of text,.
Here is an example of a song with collocation exercises:
http://www.englishexercises.org/makeagame/viewgame.asp?id=228
see We are the Champions by Queen for more collocations.

Song for Pronunciation - Spelling vs Sound:
Possible activities:
Many songs have rhyming words at the end of a line. Find some songs where words rhyme but have different spellings.
Find a song where there is a predominant rhyming sound.
Ask learners to come up with as many spellings that could have the same sound, for example /i:/ eg ea (sea, meat, heat), e (me, the, he), ey (key, donkey, monkey), uay (quay), y (sunny)

Songs for Grammar:
Some songs feature a particular structure, eg If I Were a Rich Man (from Fiddler on the Roof), or If you were a Sailboat - Katie Melua, or If I had a Million Dollars – Bare Naked Ladies.
In Appendix 11, there is an example of a song highlighting Present Perfect.
You will find other teachers on the internet who are keen to use and share resources:

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1		2nd conditional	destrell@espol.edu.ec
2	What if god was one of us	2nd conditional	destrell@espol.edu.ec
3	Logical Song	Adjectives	bsmsenglish
4	how to save a	advice/regrets ?	@brpumphrey
5	No, no, never	Comparatives	destrell@espol.edu.ec
6	I'll be waiting	Future continuous	@acjavierre
7	Every breath you take	Future continuous	@acjavierre
8	Father and Son	giving advice	@theteacherjames
9	Everybody's Free (To Wear Sunscreen)	giving advice	@thejamesabroad, @indiafearnley
10	You've got to learn	giving advice	http://evasimkesyan.edublogs.org/20 got-to-learn/
11	You Can't Hurry Love	giving advice	@thejamesabroad
12	Gotta Be	giving advice	@ceciELT
13	What I've done'	giving advice	@springrose21
14	Should I Stay or Should I Go?	giving advice	@ario_f
15		giving advice	@springrose21
16	Don't worry be happy	They don't really care about us'	@esolcourses
17	Blowing in the wind	many + countables	@danielatomatis
18	Viva la vida	Mixed tenses	destrell@espol.edu.ec
19	This love	Mixed tenses	destrell@espol.edu.ec
20	I should have known better	modals	@steve_muir
21	My Happy Ending	Past Simple (to be)	psantoso@bali.ialf.edu
22	"A Song About Love	past, modals, wish, used to	
23	It must have been love	perfect modals	avid.young.minds@gmail.com
24	Lemon tree	pres.cont.	@danielatomatis

		what to teach	who suggests
26	I've been waiting for a girl like you	present perf continuous	@janetbianchini
27	We are the champions	present perfect	@danielatomatis
28	Long line of Cars	present + continuous	twitter.com/eslgurus
29	I still haven't found what I'm looking for	present perfect simple	destrell@espol.edu.ec
30	We are the champions	present perfect simple	destrell@espol.edu.ec
31	Lucky	Present Simple 3rd person	destrell@espol.edu.ec
32	Tom's Diner	Present simple vs Continuous	destrell@espol.edu.ec
33	I want to break free	Present simple vs Continuous	destrell@espol.edu.ec
34	The man who sold the world	Simple Past	destrell@espol.edu.ec
35	I used to love her	used to	avid.young.minds@gmail.com
36		what to teach	who suggests
37	Que sera sera	will future	@danielatomatis
38	I wish it would rain	wish + would	avid.young.minds@gmail.com
39	Mama Said		
40	If I were a boy	2nd conditional	wesolowska_m@wp.pl
41	Because you loved me - Celine Dion	Simple Past	anonima_747@hotmail.com
42	Another day in paradise - Phil Collins	Mixed tenses	""
43	The girl from Ipanema - Frank Sinatra	Simple Present	""
44			
45	boys don't cry - The Cure	2nd conditional	Blanca Mallorquina

From:
https://docs.google.com/spreadsheet/ccc?key=0AnayGhctnQeddHlvaEIxTFJmeDd0eWk-0dXlDLTV6aHc&hl=en#gid=4

Songs for Visualisation:
Music is evocative: it arouses feelings and stirs memories.
Choose music (no words) which creates an atmosphere.
Learners listen with eyes closed and then discuss in pairs what they imagined.

Songs for Vocabulary or Idioms:
Songs often have a wealth of colloquial language.

Provide a gap-fill for listening skills practice, and then focus on the colloquial language.

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Higher levels can often work out meaning from context.
For lower levels, pre-teach some vocabulary, or set up a matching exercise where the colloquial language is matched to its meaning.

Songs of a specific genre: eg Hip Hop
Poetry can be found in Hip Hop music, also known as Street Music or Street Poetry, which has the added value of being close to youth culture and young adults' identity.

Although lyrics can be difficult to understand, and most music listeners have difficulties remembering lyrics, there are studies supporting the use of Hip-Hop in language learning among young adults. This is supported by findings that listeners, who otherwise never have contact with this type of African American English in other situations, develop a comprehensive African American English vocabulary merely from listening to Hip Hop. This could be important in introducing current street language to students.

One teacher, who has had a lot of success teaching English through hip-hop music, *Jason R. Levine*, otherwise known as *Fluency MC*, uses a lexical approach when teaching English.
Jason Levine calls clusters of unanalysed text that have been memorised from having been heard together over and over again "chunks" or "collos" (collocations).

We find it easier to remember groups of words that are clustered together. If you have ever heard a student justify an answer with "it just sounds right", that is probably because the student recognises a 'chunk' of language.

Simple repetition is, as Jason Levine puts it, "limited, dull and unnatural". To make it fun, add music, rhythm and rhyme, and your students will automatically start learning! When students sing, repeat and remember a text "intense exposure to collos" will result in a high learning rate.
Find out more about "collos" and rhyme here on Fluency MC's website:
http://www.colloandspark.com/whats-collo.html
or learn some grammar by watching one of the You Tube videos on:
http://www.youtube.com/collolearn

Example of lessons using hip-hop – A modern type of street poetry
Creating a rhyme to learn facts is especially useful when students who are learning another language need to remember facts, eg in a CLIL situation – when the focus is not on the language as much as on the content.

1. Write an important fact to remember on the board.
2. Ask students to write the first line using this formula:
   Board a short sentence summing up the most important part to remember.
   Eg Fact to learn:
   To build a fire, it helps to understand the basic principles of a fire. Fuel (in a nongaseous state) does not burn directly. When you apply heat to a fuel, it produces a gas. This gas, combined with oxygen in the air, burns.

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Teacher's sentence: **To build a fire you need fuel.**

3. List possible perfect rhymes for your word:
   eg fuel; Duel, dual, jewel
   and near-rhymes: school, rule, kilojoule, , cool (these would rhyme in American English).
   Add another line about the subject, with a word that rhymes at the line end.
   eg To build a fire you need **fuel**
       This is an important **rule** (near rhyme)

4. Continue this process until you have created a rhyme which includes all the facts you need to learn.
    eg To build a fire you need **fuel**
        This is an important **rule**
        To make it burn, apply some heat

What rhymes with Heat? Meat, meet, seat, sheet, street, downbeat, treat, balance sheet, treat, upbeat, etc

To make it burn apply some heat
It won't be cool, it won't be sweet
Needs oxygen, or it won't heat!
etc.

5. Ask students as homework to repeat their rhymes to themselves as they leave class and then a few more times as they're falling asleep that night, and a few times the next week. If they do this, they'll remember their key rhyming facts forever.

Dictogloss
Dictate a stanza of the lyrics from a song, and ask students to listen, without taking any notes. Then ask the students to work in pairs and try to reconstruct the text as best as they can. Explain that it is important for them to work together. It is acceptable to miss out some words, but the aim is to get as close to the original as possible.
After a pair has put down everything it can remember, the discussion is opened up to the class. The class tries to put together as much information as they can remember.

Although the teacher is not needed at this stage of the activity, it is useful to check and direct the learners to share ideas with other students.

For lower levels, after some time, read it out again, to help students who have poor listening skills.

Finally, the class should present a transcript, which is then compared with the original.

Any grammatically correct sentences should be accepted as correct if all the information is given.

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At the end of the activity, show the students the original text so that they can compare their work.

See also the following:
http://www.colloandspark.com/introduction.html
Hip Hop muusic written specifically for the classroom.
http://eslhiphop.com/2013/04/intermediate-multiskilled-lesson-plan-social-mobile/
A collection of Lesson Plans based on Hip Hop music.
http://members.tripod.com/~Patricia_F/poems.html
A collection of poems which can be adapted for a classroom

6. GAMES

Why Games?

Games, including computer games and mobile apps, can create contexts for language to be practised or learnt. The content is meaningful and the language vivid. When l earners enjoy an activity, it becomes memorable. Games, especially if challenging, can also release adrenalin, and can contribute to language learning by increasing motivation.

A change of pace from the serious to the light-hearted, and vice versa, is particularly welcome.
We often need to manipulate energy levels to spike interest (as with warmers) or to quieten down a class (coolers). Sometimes we just need to fill time when students are late, or we have finished our planned lesson earlier than expected.

Games can be held at any point in the lesson:
- At the start
- At the end
- In the middle

And they can have a variety of uses:
- Reinforcement
- Practice
- Snapshot evaluation
- Recycling
- Diagnostic purposes

They can also provide:
- Relaxation
- An opportunity for play
- Competition
- Physical movement

What makes a good language game?
It should:
- Tie in with the syllabus or lesson plan
- Have aims and result in language practice
- Be meaningful
- Provide learners with a challenge
- Be multifunctional
- Be short
- Cater for latecomers or fast finishers
- Change the pace of the lesson
- Increase/decrease energy levels
- Be fun

The following suggestions are designed to ensure the greatest success with the games you select:

- Review the game thoroughly in advance
- Ensure the task is doable for the learners' level
- Prepare clear instructions
- Demonstrate the game
- Plan grouping to ensure that every student has an active role in the game, and that groups are balanced
- Establish any rules
- Create new teams for different games, maximising interaction between class members
- Observe how individual players react to games; students who make an error may feel sensitive, so try to soften any blows to pride
- Be flexible: If a game is not going well, discard it, and try a different game
- End the game while learners are still enjoying it – don't wait for boredom to set in

6.2 Activities
Blindfold
Aim: To have learners give and understand directions

Learners are divided into A/B pairs. The centre of the room is filled with 'obstacles' (eg chairs), with passages in between. A students (the guides) go to the far end of the room. B students are then blindfolded (or close their eyes). The 'guides' (A) then give directions to their blindfolded partners (B) to enable them to walk through the obstacles without touching them. Anyone touching an obstacle is eliminated.
Then the groups reverse roles.
Level: elementary upwards
This is an exercise in developing trust between partners, precision in the language of instructions and careful listening.

Word Association
Aim: To recycle vocabulary/learn new vocabulary

Spread learners around the classroom. Demonstrate the activity:
Say a word, eg book, and then touch one of the learners. The person you touch must say **the first word that comes to mind**.

The student then walks over to another person and touches their arm to show that they are next. If they do not know that word in English, they can call out the word in their own language, and any student who can translate it takes the next turn.

Here is an example of such a series: Book — worm — earth —sky— blue — sea — fish — swim — sink — dishes — food - supermarket - shoplifting - detective ...

This activity caters for kinaesthetic learners, and also creates a sense of suspense, as no one knows when their turn will come.

Collaborative Story-telling
Aim: To use Past Tenses in narratives

This game calls on the imagination and creative talents of each group member to compose an entertaining story.
Start a story and after a few lines, stop at an interesting point. For example:

"It was late at night. The boy walked through the forest holding only a torch. Suddenly on his right, he saw a pair of shining yellow eyes. So he ...."
and at that stage pass the story on to the next person.

As in the activity above, ensure attention by selecting the next "story-teller" at random.

For example, if sitting in a circle, learners can call out the name of another student and throw a ball for them to catch.

Alternatively, have everyone write their name on a slip of paper, and the person telling the story can pick a name out of a bag.

For low levels, if the learners are not confident enough to structure the story, it might be useful for the teacher to "push the story along" by taking over after each participant.
For example:

T: Peter was a boy who lived with his grandfather. His grandfather was an old sailor, who had a boat which he kept in the harbour. One day, Peter ..... (indicates Student A)
S: ...... wanted to take the boat out. When his grandfather went shopping, he took the boat.
T: He sailed off, and soon he was out of the bay and started sailing along the coast. All of a sudden .... (indicates Student B) and so on.

Running Dictation
Aim: To reinforce word order in sentences
        To structure discourse (rearrange a text)

Cut up a story or letter sentence by sentence, and hang the individual strips around the class or in the corridor outside the class. Let the learners know how many strips there are, and that half-way through that number, the students have to change roles.

Learners work in pairs. One student is the "scribe" and the other the "runner". Their task is for the runner to run to an individual sentence, memorise what is written there, and return and dictate it to the scribe. If they cannot remember it, they have to run back and

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check. Half-way through, they reverse roles. After they have collected all the sentences, they then need to work together to re-order the strips. The pair that finishes first wins, but the others should continue the task until they too have re-ordered the text.

If the class is large, set up teams of between three and five – A, B, C and D (and possibly E).

A runs, then dictates to B. B runs and then dictates to C. C then runs and dictates to D. D runs and then dictates to A, and so on. It is good to have a team formed from a factor of the number of slips hung up. In this way all students will have an equal number of opportunities to run, dictate and write.

Board Games

Board Games are popular with people of all ages, and can involve a number of players. A maximum of six students per team ensures everyone can see the board properly, and participants do not have to wait long for their turn.

There are several established board games which can be adapted for the language class. For example:

A. Snakes and Ladders
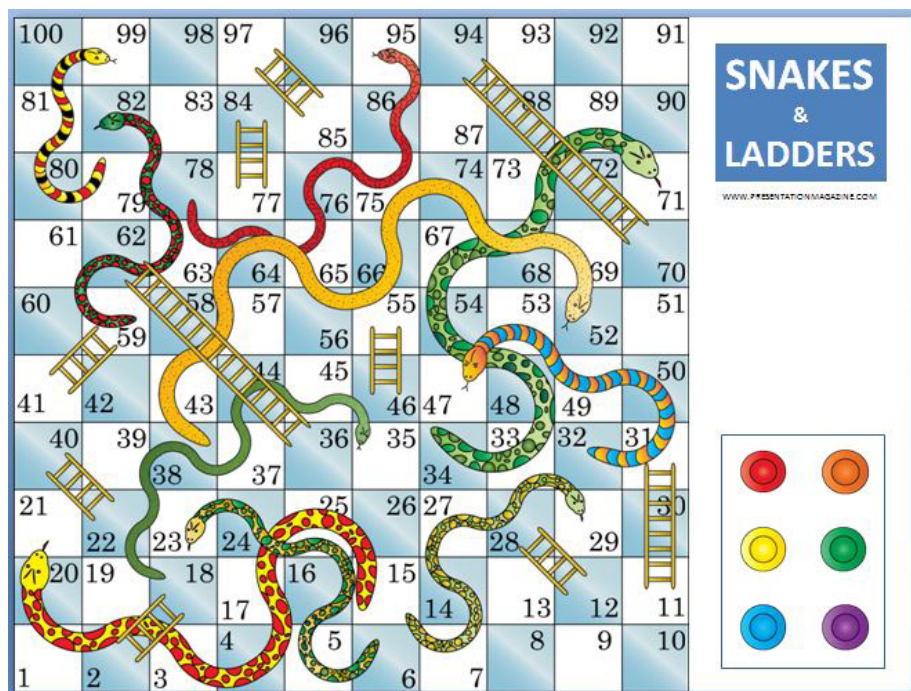
This website provides a downloadable Snakes and Ladders Game for use:
http://www.presentationmagazine.com/snakes-and-ladders-board-game-8031.htm

Collect learner errors and compile a list, for example 15 mistakes, and add another five correct sentences. Allocate each sentence a number from 2-99 (avoid any number where there is either the foot of a ladder or the head of a snake on the downloadable powerpoint).

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Explain to learners that they throw a die to move round the board. If they land at the foot of a ladder, they move up the ladder. If they land on the head of a snake, they move down. When they land on a square, they have to check against the sheet of sentences the teacher prepared to see if there is a sentence for that number. The person who lands on that square has to:
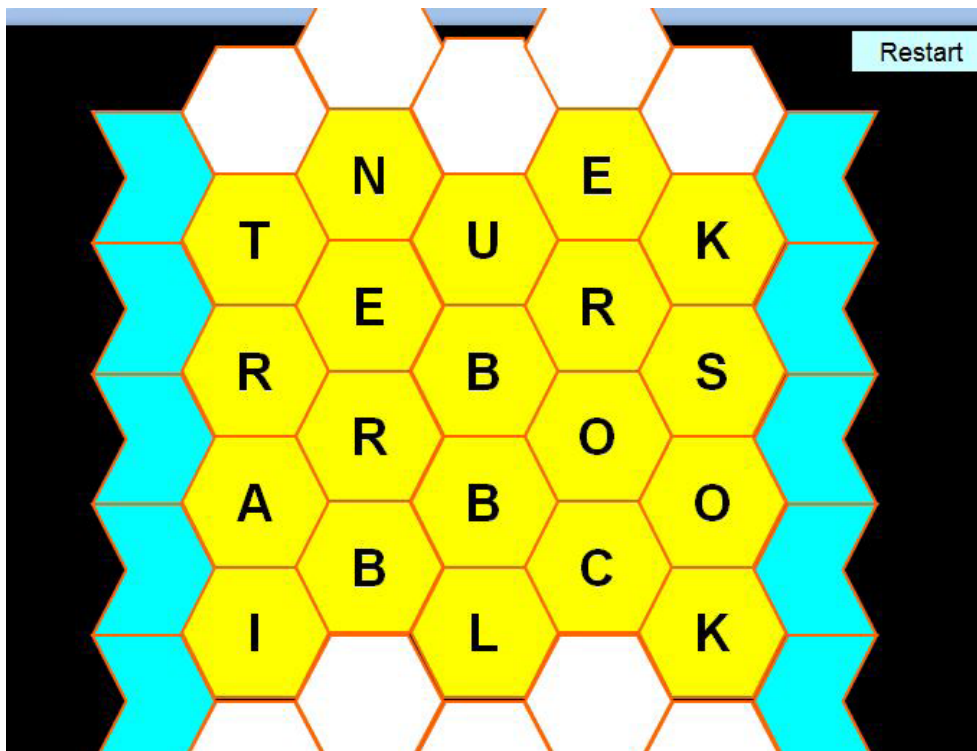Say whether the sentence is correct or not
Correct it if it is wrong.
If they fail, they return to their original position.

B. Blockbusters
The Powerpoint is downloadable from:
http://www.trainerbubble.com/Products/Bubble_Busters_PowerPoint_Game.aspx

Learners play in teams. The smaller the teams, the more people can play the game. For each team, one student acts as the Quizmaster.

Prepare a list of questions in advance, one for each letter. These could be based, for example, on Vocabulary, Grammar (spotting the error), or Pronunciation. The Quizmaster should be supplied with the Answer Sheet.

Teams play against each other, trying to move across the board to the other side by choosing a letter and then answering a question. If they are correct, they take ownership by placing a counter on that letter. Teams can choose a letter strategically if they want to block off an opposing team.

The downloadable Powerpoint from TrainerBubble can be used on computers, where the letters can be clicked on to change to the team colour.

Similar well-known games include Who Wants to be a Millionaire, Jeopardy, and Battleships, all of which can be found on the internet. The following sites contain downloadable games or allow the teacher to create games for classroom use.

http://www.toolsforeducators.com/
http://www.toolsforeducators.com/boardgames/
http://people.uncw.edu/ertzbergerj/all.html
http://www.internet4classrooms.com/links_grades_kindergarten_12/game_puzzle_makers_teacher_tools.htm
http://boardgames.lovetoknow.com/Create_Your_Own_Printable_Board_Game
http://www.esl-lounge.com/board_gamesindex.php

Word Cards
Visual learners like Word Cards because they can see the words, kinesthetic learners are happy because they can handle them, and aural learners also benefit from reading the words out loud.
Set up a grid in a word document, type in the words you want to use, print it out and cut up the cards.

Collocation Cards
Type up collocations and ask learners in pairs to match the words with their collocations. An example worksheet is given in Appendix 12.
In this type of exercise, accept any other correct collocations which are suggested.
The worksheet in Appendix 12 has some adjectives which will collocate with more than one word.

Dominoes
See Appendix 13 for an example. Learners work in small groups of three or four and match up a verb with a particle. The others in the team have to agree or challenge the player.

Memory
Memory is a game which requires remembering where cards are. This effort to remember often results in greater retention of what is on the cards, and not only where the card is.

Place cards face down in a grid system. A players lifts up first one card, read it out, and then another, also reading it out. They then have to see whether there is a match. If there is, the player keeps the cards. If not, the player replaces the cards in the same

place as they were before. Other players try to remember where the cards were when it comes to their turn.

For example, if the game involves phrasal verbs, one student might pick up GET and COME. No Match. Another player picks up IN. If that player can remember where GET or COME were, they would be able to get a match.

The winner is the player with the most cards at the end of the game.

Any matching exercise could be turned into a Memory Game.
Examples of matching exercises:
Phrasal Verbs
Verb tenses
Words belonging to lexical families
Word Stress patterns
Sentence Stress patterns

Vocabox and Hotseat
Learners often take notes about vocabulary in the form of lists, with no apparent organisation. After a few days, it becomes almost impossible to retrieve items of vocabulary.

A Vocabox is where vocabulary is collected for the whole class. Every day, a particular class member is responsible for writing new vocabulary onto cards. Other students can request words to be written down and added to the Vocabox.

The Vocabox is available to anyone who wants to review vocabulary outside lesson times.

At the end of the week, the teacher allocates a short vocabulary check in the form of a Back-to-the-Board Game. The class is divided into teams. In turns, one member of each team sits on a chair facing the class, back to the board. – the Hotseat.

A learner from another team picks a word at random from the Vocabox and writes it on the board.

The learner in the Hotseat has to listen for clues from his team to guess the word, perhaps explaining what the word means, or when to use it, or by providing a gapped phrase.

This activity engages all the learners, as teams are actively involved in supplying clues, showing that they understand the meaning, and the Hotseat person is trying to retrieve the word from memory. This is an excellent Vocabulary Recycling activity.

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For more inspiration and online games, see also the following:

For Vocational and Technical Education:

https://tefltastic.wordpress.com/

Contains a large amount of material/games/lesson plans for use. The material has been written by a teacher for teachers.

http://businessenglishlessonplans.wordpress.com/2013/10/04/games-to-try-with-technical-english-learners/

A list of games to try with students

General:
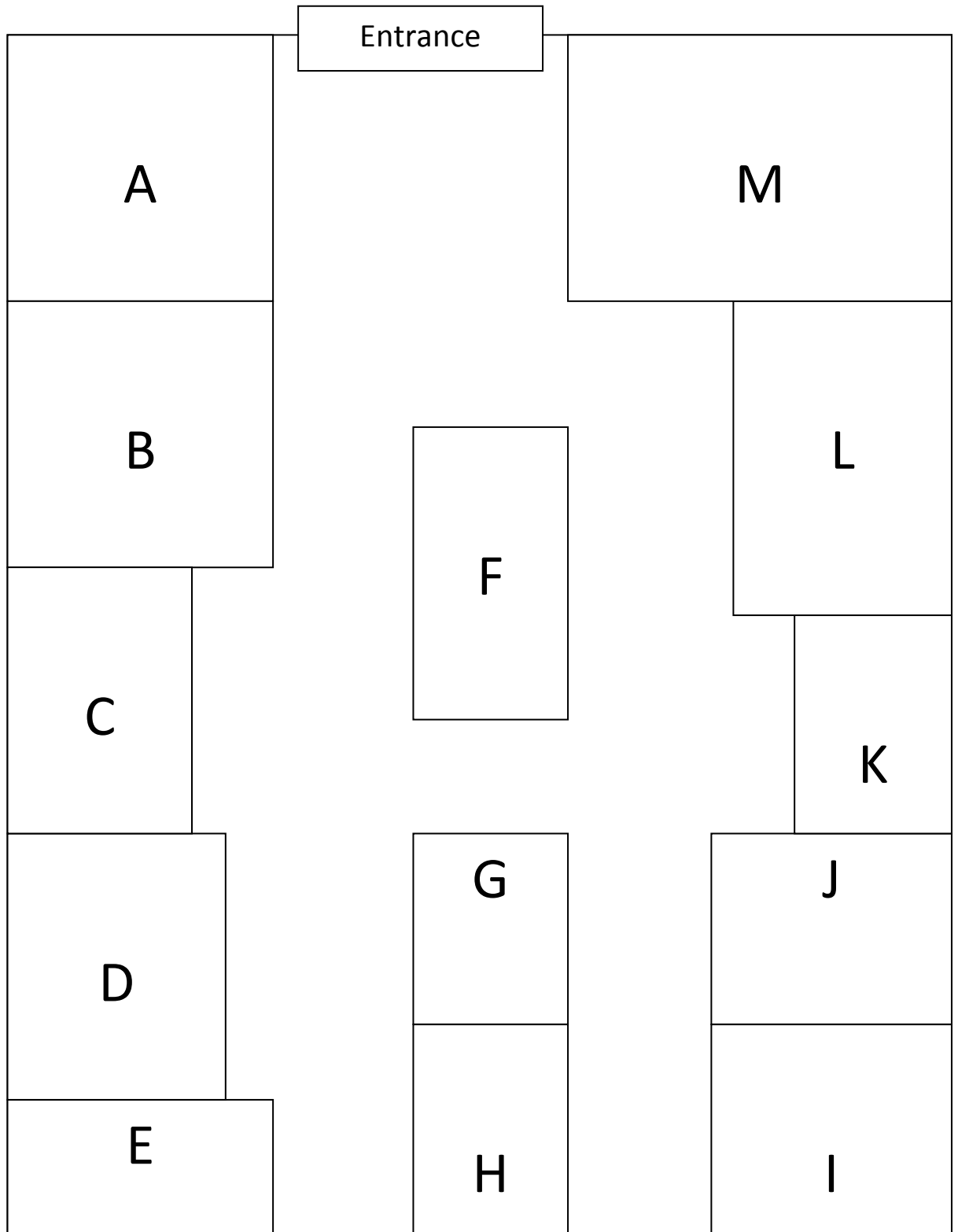
http://www.english-online.org.uk/games/gamezone2.htm

Contains a selection of flash games

http://larryferlazzo.edublogs.org/2011/06/05/the-best-language-learning-games-that-are-not-online/

Contains testimonials from students as to what their favourite classroom games are.

APPENDICES

Appendix 1 - Exhibition Layout Problem

Entrance

A

B

C

D

E

F

G

H

M

L

K

J

I

Water supply is only on the left of the hall, where stands A to E are. Stands F to G do not have electric cables.

Your vocational college has decided to hold an open day exhibition for parents, other schools and outsiders (possibly even future recruits to the school) to see projects different departments have been working on. Each department has spent considerable time preparing for this exhibition, and now want to show off their departments in the best light possible.

So far the stand allocations have been met with several complaints from the different departments, asking to be relocated to another stand.

Your team has been selected to sort out the problems.

Current allocation:

    A   Art & Design - Crafts
    B   Joinery/Furniture-making
    C   Construction Engineering
    D   Business & Commerce
    E   Mechanical Engineering & Electrical Engineering
    F   Creative Media & Graphic Design
    G   Animal Husbandry & Horticultural Skills
    H   IT
    I   Fish Husbandry
    J   Hairdressing & Beauty
    K   Marketing
    L   Plumbing & Welding/Fabrication
    M   Health & Social Care

Complaints:

1. IT would like a bigger stand, as they have several computer items to display, and there are no electric cables in H.
2. Creative Media & Graphic Design need electricity for their computers.
3. Fish Husbandry have been planning on bringing in a fish tank and there is no water supply in I.
4. Hairdressing & Beauty also need water, as they were planning on giving free haircuts and treatments to a few visitors.
5. Mechanical Engineering & Electrical Engineering think their stand is too small for 2 departments to share.
6. Construction Engineering have various models to display and think their stand is too small.
7. Plumbing & Welding/Fabrication think they should be closer to Construction Engineering, and Mechanical Engineering & Electrical Engineering.
8. Business & Commerce think they should not be dwarfed by Construction and Mechanical Engineering & Electrical Engineering. They think they should have a spot towards the front of the hall.
9. Marketing think they should be close to Business & Commerce.
10. Animal Husbandry & Horticultural Skills think their stand is too small, and would not like to be in the middle. They plan to have lots of plants and even bring in a goat.

Design a better layout, and prepare arguments to present to the different teams if they don't get the most ideal conditions.

Appendix 2 - Murder Mystery

A group of students from your school has decided to go on holiday after finishing their final exams. They decide to go to Malta, a top Mediterranean destination, and rent a converted farmhouse with a pool. As a group, this works out quite cheaply as the farmhouse sleeps 8.

The farmhouse is in the countryside, and about 600m from a little beach which is quite secluded. The students have already been there to swim and have only found one or two locals there. The nearest village is 1.5 Km away.

The group consists of 4 boys and 4 girls:
Sean, Chris, Tim and Luke, and Petra, Megan, Lindsay & Sandra on the girls' side.

So far they have been enjoying the sun and sea, sometimes going out on their own or in pairs or groups, sometimes going off for a swim, other times walking into the village to buy food and drink, or to catch a bus to see some sights. They are not often together as a group except for breakfast and dinner.

On the fourth evening, when they prepare to cook something for dinner at 6.30pm, Chris and Megan are missing. The others start to prepare the food.

All of a sudden, a white-faced Chris bursts in to say that Megan is dead. He went to the beach to have an evening swim and found her there – killed by a blow to the head with a rock.

In your teams, pick up the cards one by one, starting from No 1, and discuss each piece of information you get to see whether you can find out who murdered Megan.

1. Chris had just started to date Megan.	11. Tim has been applying to universities, but they only take top students. So far, only Megan got better grades than he did.
2. Tim says that Megan left for the beach at around 5.30pm. Before that, she was reading a book.	12. Petra overheard an argument between Chris and Megan the night before. It sounded quite bad.
3. Luke says he saw Megan on the beach as he was walking along the coastline. This was around 6pm, because he later looked at his watch to see whether they should return to prepare supper.	13. Sean had often made it clear that he would like to resume his relationship with Megan, but she ignored him.
4. Sandra & Lindsay were together until 5.45pm, after which they split up.	14. Luke had told Chris certain things about Megan that had shocked Chris.
5. Sean and Chris say that they were individually walking in the countryside in the afternoon. No-one was with them.	15. Sandra was also overheard arguing with Chris. She was crying.
6. Megan had previously dated both Luke and Sean, and it was she who had broken off with them.	16. Chris left the farmhouse when Megan did and bought some groceries from the village, for dinner. He left them at the farmhouse, where he didn't see anyone, and then went to the beach.
7. Petra was with Luke most of the afternoon, except when they were swimming on the rocks out of sight of the beach. She was snorkelling for about an hour before they returned to the farmhouse.	17. Sandra arrived at the farmhouse just when they were about to start preparing dinner.
8. Megan was a bright student and in the running for the top award for science that year.	18. Tim was already at the farmhouse when Sean returned just after 6.
9. Lindsay saw Petra snorkelling as she walked along the cliff on her way back to the farmhouse after leaving Sandra.	19. Lindsay joined Luke on rocks and they waited for Petra. They sat there till around 6.15pm.
10. Chris had also dated Lindsay and Sandra before hooking up with Megan.	20. Sandra was still in love with Chris.

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Appendix 3 - Cultural Values - Adverts

As you watch the TV Commercials, tick which cultural values are being targeted. Then discuss whether the members of your group agree.
Was the targeting successful?

Cultural Values	Ad 1	Ad 2	Ad 3	Ad 4
Impress others				
One up on your friends/ neighbours				
Wish come true				
Live the moment				
Look good/beautiful				
Be sexy				
Keep your youthful looks				
Be fashionable				
Be smart				
Be houseproud				
Treat yourself				
Relax & enjoy				
Stay healthy				
Take care of yourself				
Take care of your family				
Respect elders				
Save money				
Plan ahead				
Be successful/rich				
Save time				
Don't delay				
Don't miss out				
Be exciting				

Appendix 4 - Adverts Worksheet

Advert	A	B	C	D
Target Group	Is it clear who this ad is aimed at?			
Values Targeted/ Consumer Benefits	Which Cultural Values is it aiming at, eg Stay Young, Plan ahead, Treat Yourself, Impress other people, etc...?			
Visual Image	What is the context of the advert, ie the scenes that are presented in the ad, or the background?			
Voice-Over Word-Density	Is there a lot of "narrator"-style voiceover in the ad, or not?			
Content Word – Density	Is there a lot of dialogue between actors, or writing on the film, eg information, details, etc?			
Music Association	What emotions is the music trying to arouse?			
Tactic employed	How does the advert try to persuade you to buy?			

TV advertising

- Target group: Is it clear from the advert who the product is for?

- Values Targeted: Values here refer to our sense of what is good and bad, and what is desirable or undesirable.

- Visual image: What visual impact does the ad use to convey the message and encourage you to buy the product

- Voice-Over Word Density: Is there a lot of "narrator" talk in the advert, or does it let the image do the work?

- Content Word Density: Is there a lot of focus on "content", either in dialogue or writing across the screen (slogans, info, etc) or not?

- Music association: the background music reinforces and complements the product's image

- Tactic Employed: How does the advert try to persuade you to buy?

Language Analysis:

1. Which "positive reinforcement" words were used to drive home the message?

2. Which verbs were used to mean "buy"?

3. Was there a slogan or catchphrase used?

Appendix 5 - Quotations

There are only two tragedies in life:	but never forget their names.
I have often regretted my speech,	when he is making a mistake.
The dictionary is the only place	but not simpler.
In theory, there is no difference between theory and practice.	and not everything that counts can be counted.
A pessimist sees the difficulty in every opportunity;	one is not getting what one wants, and the other is getting it.
Be nice to people on your way up	but wisdom listens
We are drowning in information	where success comes before work.
Never interrupt your enemy	never my silence.
You have to be efficient	because you might meet them on your way down.
Not everything that can be counted counts,	But, in practice, there is.
Make everything as simple as you can,	but starved for knowledge.
Forgive your enemies,	an optimist sees the opportunity in every difficulty.
Knowledge speaks	If you're going to be lazy.

Appendix 6 - Funny Warnings on Packets

What's wrong here? Work with a partner and write a sentence saying why this is stupid.

ON TESCO'S TIRIMISU DESSERT
Do not turn upside down. (Printed on the bottom of the box.)

ON MARKS & SPENCER BREAD PUDDING
Product will be hot after heating.

ON PACKAGING FOR A ROWENTA IRON
Do not iron clothes on body.

ON BOOTS CHILDREN'S COUGH MEDICINE
Do not drive car or operate machinery.

ON NYTOL (A SLEEPING AID)
Warning: may cause drowsiness.

ON A KOREAN KITCHEN KNIFE
Warning: keep out of children.

ON A STRING OF CHINESE MADE CHRISTMAS LIGHTS
For indoor or outdoor use only.

ON THE INSTRUCTIONAL MANUAL FOR A CANON CAMERA (circa 1966)
Do not rattle playfully at the shutter button.

ON A JAPANESE FOOD PROCESSOR
Not to be used for the other use.

ON SAINSBURY'S PEANUTS
Warning: contains nuts.

ON AN AMERICAN AIRLINES PACKET OF NUTS
Instructions: open packet, eat nuts.

ON A BAR OF DIAL SOAP
Directions: Use like regular soap.

ON A FROZEN DINNER AT HOME
Serving suggestion: Defrost.

ON A HOTEL-PROVIDED SHOWER CAP IN A BOX
Fits one head.

ON A PACKET OF SUN-MAID RAISINS
Why not try tossing over your favorite breakfast cereal?

ON A HAIRDRYER
Do not use while sleeping.

ON A BAG OF FRITOS
You could be a winner! No purchase necessary. (Details inside).

ON A SWEDISH CHAINSAW
Do not attempt to stop chain with your hands or genitals

ON A CHILD'S SUPERMAN COSTUME
Wearing of this garment does not enable you to fly.

Taken from: http://www.laughbreak.com/lists/package_instructions.html
And also found on: http://www.meridian.net.au/Humour/RealLife/sillyinstructions.html

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Appendix 7 - Misprints

BLOOPERS! Find the Mistake – And Correct It

Try our Kebabs!
Tasty lamb meat
wrapped around a
revolting spit!

On a CV:
I worked at HSBC for 4
years, and then took a
break to renovate my
horse. After that, I joined
a Call Centre.

The patient lives at home with
his mother, father, and pet
turtle, who is presently
enrolled in day care three
times a week.

By the time he was admitted,
his rapid heart had stopped,
and he was feeling much
better.

Job Advertisment

We are a law firm
looking for a
Receptionist/Personal
Assistant. The
successful candidate
will need to have
independent thinking
skills, and speak
Spinach and Italian.

FOR SALE BY OWNER
Complete set of
Encyclopedia Britannica.
45 volumes. Excellent
condition.$1,000.00 or
best offer. No longer
needed.
Got married last
weekend. Life knows
everything.

The patient is a 79-year-
old widow who no longer
lives with her husband.
She was admitted to
hospital at 7am this
morning. Whilst in
Casualty she was
examined, X-rated and
sent home.

Medical Case Notes:
Mr Stephen Brown
Healthy-appearing,
decrepit 69 year old
male, mentally alert but
forgetful.

FREE!
Tiny Kittens.
Ready to eat.

Horoscope
Cancer (Jun 22 and Jul 21)

This is the week to be
sociable as the sun is rising
in Mars.

Go out and make friends
with stranglers.

Sign in Bar
The management
would like to
apologise for any
incontinence during
the renovation.

On a Tourist Brochure
YOU ARE WELCOME TO
VISIT THE CEMETERY
WHERE FAMOUS RUSSIAN
AND SOVIET COMPOSERS,
ARTISTS, AND WRITERS
ARE BURIED DAILY EXCEPT
THURSDAY.

At a Zoo
PLEASE DO NOT FEED
THE ANIMALS.
IF YOU HAVE ANY
SUITABLE FOOD,
GIVE IT TO THE
GUARD ON DUTY.

Appendix 8 - The River Higher Levels

The River

Bruce Springsteen

I come from down in the valley

where mister when you're young

they bring you up to do like your daddy done

Me and Mary we met in high school

when she was just seventeen

We'd ride out of this valley

down to where the fields were green

We'd go down to the river

and into the river we'd dive

Oh down to the river we'd ride

Then I got Mary pregnant

and man that was all she wrote

and for my nineteenth birthday I got a union card

and a wedding coat

We went down to the courthouse

and the judge put it all to rest

No wedding day smiles no walk down the aisle

no flowers no wedding dress

That night we went down to the river

and into the river we dived

Oh down to the river we did ride

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I got a job working construction

for the Johnstown Company

but lately there ain't been much work

on account of the economy

Now all them things that seemed so important

well mister they vanished right into the air

Now I just act like I don't remember

Mary acts like she don't care

But I remember us riding in my brother's car

her body tan and wet down at the reservoir

At night on those banks I'd lie awake

and pull her close just to feel each breath she'd take

Now those memories come back to haunt me

they haunt me like a curse

Is a dream a lie if it don't come true

or is it something worse

that sends me down to the river

though I know the river is dry

That sends me down to the river tonight

Down to the river

my baby and I

Oh down to the river we ride

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Appendix 9 - The River Lower Levels

The River – Bruce Springsteen

I come from down in the valley
where mister when you're young
They bring you up to do like your daddy done
Me and Mary we met in high school
when she was just seventeen
We'd ride out of this valley
down to where the fields were green

We'd go down to the river
And into the river we'd dive
Oh down to the river we'd ride

Then I got Mary pregnant
and man that was all she wrote
And for my nineteenth birthday I got a union card
and a wedding coat
We went down to the courthouse
and the judge put it all to rest
No wedding day smiles, no walk down the aisle
No flowers no wedding dress

That night we went down to the river
And into the river we dived
Oh down to the river we did ride

I got a job working construction
for the Johnstown Company
But lately there ain't been much work
on account of the economy
Now all them things that seemed so important
Well mister they vanished right into the air
Now I just act like I don't remember
Mary acts like she don't care

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But I remember us riding in my brother's car
Her body tan and wet down at the reservoir
At night on those banks I'd lie awake
And pull her close just to feel every breath she'd take
Now those memories come back to haunt me
they haunt me like a curse

Is a dream a lie if it don't come true
Or is it something worse
that sends me down to the river
though I know the river is dry
That sends me down to the river tonight
Down to the river
my baby and I
Oh down to the river we ride

Appendix 10 - Annie - Listening for Detail

Annie – James Blunt

Spot the mistakes! Correct any mistakes you hear.

Annie, you had your face in the bright lights.
I thought I saw your picture having such a smile in a magazine,
Did it all come falling?

Annie, you were made for the big stage.
They said you're a star to be in the Chicago Times,
But the walls came falling down, down.
Will you go out with me?

'Cause Annie you're a singer, that's just not going very far.
And all the world will know your name,
And you'll be famous as you were
'cause I'll cry for you.

Annie, would it be great to be recognised?
And did you practise your smile
But now no one's looked
And it's a great shame,
That the words are crumbling?

Annie, why aren't you washed in the limelight?
'Cause I thought that you said you'd be a star several years ago.
Did it all come falling down, down.
Will you go out with me?

'Cause Annie you're a singer, that's just not going very far.
And all the world will know your songs,
And you'll be well-known as you are
'cause I'll cry for you.

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Original:

Annie, you had your name in the bright lights.
I thought I saw your photograph having such a laugh in a magazine,
Did it all come tumbling?

Annie, you were made for the big time.
They said you're a star to be in the NME,
But the walls came tumbling down, down.
Will you go down on me?

'Cause Annie you're a star, that's just not going very far.
And all the world will know your name,
And you'll be famous as you are
'cause I'll sing for you.

Annie, would it be nice to be recognised?
And did you practise your autograph
But now no one's asked
And it's such a shame,
That the dreams are crumbling?

Annie, why aren't you bathed in the limelight?
'Cause I thought that you said you'd be a celebrity several years ago.
Did it all come tumbling down, down.
Will you go down on me?

'Cause Annie you're a star, that's just not going very far.
And all the world will know your name,
And you'll be famous as you are 'cause I'll sing for you.

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Appendix 11 - I still haven't found what I am looking for - U2

I Still Haven't Found What I'm Looking For - U2

I (climb) the highest mountains
I (run) through the fields
Only to be with you
Only to be with you.

I (run), I (crawl)
I (scale) these city walls
These city walls
Only to be with you.

But I still (not find)
What I'm looking for.
But I still (not find)
What I'm looking for.

I (kissed) honey lips
Felt the healing in her finger tips
It burned like fire
(I was) burning inside her.

I (speak) with the tongue of angels
I (hold) the hand of a devil
It was warm in the night
I was cold as a stone.

But I still (not find)
What I'm looking for.
But I still (not find)
What I'm looking for.

I believe in the Kingdom Come
Then all the colours will bleed into one
Bleed into one.
But yes, I'm still running.

You broke the bonds
And you loosed the chains
Carried the cross of my shame
Oh my shame, you know I believe it.

But I still (not find)
What I'm looking for.

Appendix 12 - Collocation Cards

cosy	place	market	leader
boiling	hot	terribly	nice
awful	weather	tacky	comments
sheer	luck	interesting	book
tasty	food	grotty	hotel
fashionable	clothes	broad	smile
hot	drink	painful	ordeal

Appendix 13 - Dominoes

ACROSS	GET	THROUGH	PUT	THROUGH	HAND
IN	FILL	IN	COME	ABOUT	TURN
IN	TURN	OUT	COME	THROUGH	CROSS
OUT	GET	BY	CALL	IN	DROP
IN	BRING	OUT	STAND	OUT	MAKE
UP	PLAY	ALONG	GET	OFF	PULL
THROUGH	CATCH	UP	TURN	AROUND	TURN
OVER	LOOK	AROUND	GET	IN	LOOK
UP	GET	UP	PUT	OFF	CALL
OFF	PULL	UP	TURN	OFF	BRING
ALONG	STAND	ASIDE	PULL	OFF	CROSS
OFF	COME	AROUND	TURN	ASIDE	LOOK
AFTER	PULL	OUT	FALL	THROUGH	CROSS
OVER	CHECK	IN	FALL	OUT	GET