



**Liceo delle Scienze Umane e Musicale
"Sebastiano Satta" – Nuoro**

**Progetto Erasmus+ Ka1
per la mobilità dello staff della scuola**

*“Una migliore qualità dell'insegnamento
attraverso una professionalizzazione
internazionale”*



Liceo delle Scienze Umane e Musicale "Sebastiano Satta" – Nuoro

Progetto Erasmus+ Ka1

Prima Mobilità:

Language & Methodology Refresher (Secondary)

Bell Teacher Campus, Homerton College

Cambridge

29 luglio – 11 agosto 2018



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TOPICS:

- *TBL - Task Based Learning*
- *ESP - English for specific purpose*
- *The lexical approach*
- *Dealing with errors*
- *Using songs in the class*
- *CLIL*
- *Dogme*
- *Role Play*
- *Assessment for learning*
- *Language and Expression through Literature*
- *Visit to the museum*
- *Mingling and Recycling*
- *Receptive skills*
- *Grammaring, Dictogloss & Noticing*



TBL: Task Based Learning

Task Based Learning focuses on asking students to do **meaningful tasks using the target language** (authentic language).

Assessment is primarily based on task outcome rather than on accuracy of prescribed language forms.

This makes TBL especially popular for developing target language fluency and student confidence.



TBL: Task Based Learning

The core of the lesson or project is, as the name suggests, the **task**:

Pre-task

In the pre-task, the teacher will present what will be expected of the students (ss.) in the task phase.

The teacher (T.) may prime the ss. with key vocabulary or grammatical constructs.

The teachers may also present a model of the task by either doing it themselves or by presenting pictures/audio/video demonstrating the task.



TBL: Task Based Learning

Task

During the task phase, the ss. perform the task, usually in small groups.

The teacher's role is typically limited to one of an observer or counselor—thereby making it a more student-centered methodology.

Review

If learners have created tangible linguistic products, e.g. text, montage, presentation, audio or video recording, learners can review each other's work and offer constructive feedback.



TBL: Task Based Learning

Questions:

- What's the difference between TBL and the skills/language material we usually use?
- What are the stages in a TBL lesson?
- Why is the rehearsal important?
- Which coursebook includes TBL?
- Benefits



TBL: Task Based Learning

What's the difference between TBL and the skills/language material we usually use?

- The aim and the focus is the task itself
- ...so the lesson has a “non linguistic” outcome
- Authentic tasks instead of expected answers (increasing motivation and personal involvement)
- There is speaking (or writing), but the reason students are speaking is to do the task



TBL: Task Based Learning

What are the stages in a TBL lesson?

- T. gives a model of the task
- Ss. prepare the task (individually or in pairs/small groups), valuable thinking time
- The T. monitors, providing any particular language needed
- Ss. rehearse the task with a partner
- Ss. perform the task as a group/ to a group
- Follow up and feedback on content and language



TBL: Task Based Learning

Why is the rehearsal important?

- It's "safe" and ss. will feel more comfortable
- It promotes fluency – this, and the preparation time, will help the ss. to say more and to do the task with more confidence in the performance stage

Which coursebook includes TBL?

- Cutting Edge
- ...but you can use the framework to create your own tasks and materials!



TBL: Task Based Learning

Benefits

- Creativity/ Imagination
- Critical thinking
- Self expression
- Student oriented learning
- Motivating and memorable experience
- Confidence in performing/public speaking
- Variety
- Real world
- Problem solving

• Example

Recommending a five-day trip



ESP English for Specific Purpose

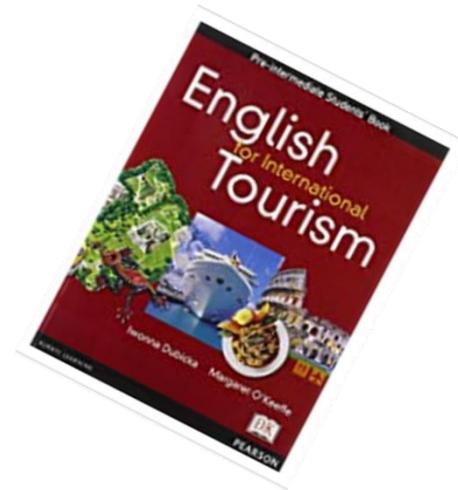
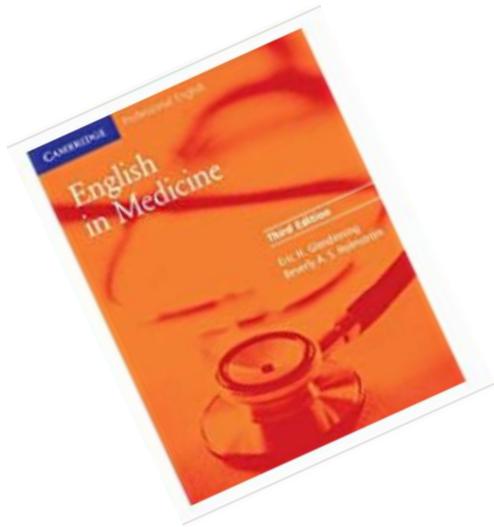
- The needs of a defined group determine the content and aims of a course
- Focus on practical needs of the learners rather than a defined grammar syllabus
- Development of the communicative approach



ESP English for Specific Purpose

Course-books

How are these course-books different to General English?



- Topic-specific vocabulary
- kind of text associated with the field
- attention to the way these texts are used by the target community (genre)



The Lexical Approach

It's a way of introducing new language to students that will incorporate grammatical patterns rather than be grammar-led.

Language is predictable.

Lexical items, or 'chunks' will include (semi) fixed expressions, collocations and idiomatic language.



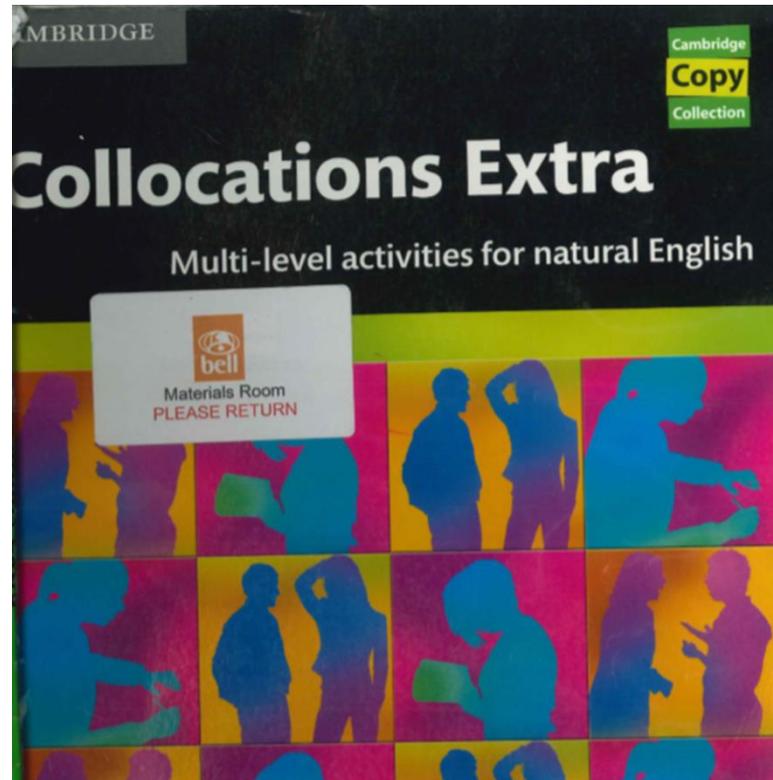
The Lexical Approach

Benefits:

- Language is likely to be natural high frequency, and therefore useful to students, motivational – giving students the feeling they're learning 'real' English;
- Introduces ready-made chunks of language;
- A lexical item may be 2-4 words or more, but will have one unit of meaning and so be more memorable;
- Promotes fluency;
- Trains the learner to do the same when reading/listening to authentic material, may recognise and therefore reinforce language studied in class, and the learner may become adept at 'noticing' lexical chunks for him/herself.



The Lexical Approach



Collocations dictionary online:
www.freecollocation.com:



Examples:

The Lexical Approach

Unit 2 Families and relationships: Love story

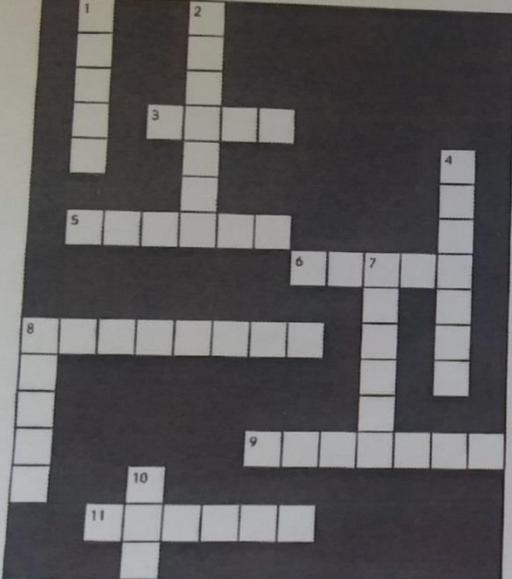
Warmer

Show the class a picture of a couple who are clearly in love. Ask the class what good or bad things might happen in their relationship.

Input

1. Students in pairs complete the crossword together.
2. Check answers to make sure everyone understands the collocations.

A Complete the crossword.



Across

- 3 The couple decided to **set up h**..... together in Paris.
- 5 They were introduced by a **mutual f**.....
- 6 For him, it was **love at first s**.....
- 8 After a year, he **proposed m**.....
- 9 They had a **fairytale w**..... in Italy.
- 11 They only invited their **immediate f**..... to their wedding.

Down

- 1 They decided to **t**..... a **party** for all their friends.
- 2 Their marriage **ended in d**..... after five years.
- 4 He decided to **fight for c**..... of the children.
- 7 She **g**..... **custody** of the children.
- 8 It was a particularly **m**..... **divorce**.
- 10 He refuses to **p**..... **maintenance** for his children.



Examples:

The Lexical Approach

Unit 2 Families and relationships: Love story

Practice

- Ss. work individually. Give half the class Hannah's story and half the class Martin's story. Ss. read the stories for gist to find out what happens.
- When the ss. have finished reading, pair up each st. who has read Hannah's text with a st. who has read Martin's text.
- Refer ss. back to the crossword clues from the input stage. Have the ss. discuss, according to what they have read, which of the sentences are true, and whose story (Hannah's or Martin's) gives evidence for this.
- Conduct whole-class feedback, drawing out the key differences between the two texts.



Examples:

The Lexical Approach

Unit 2 Families and relationships: Love story

B There are always two sides to a story ...

Hannah

'I met Martin when we were both art students in Paris. He always said that for him it was **love at first sight**. I wasn't sure at first, but he was charming and fun to be with, and my feelings for him grew. So when he **proposed marriage** after we'd been together for a year, I was delighted.

'I had always dreamed of a **fairytale wedding**, but Martin said it was a waste of money. So in the end we had a small party for our **immediate family** in London.

'We **set up home** in Paris and it went downhill from there. Martin demanded to know exactly what I spent my money on. After we had children, things became even worse. I gave up work to look after them, and Martin refused to give me any money for myself. We argued about money all the time. Five years after our wedding, the marriage **ended in divorce**.

'The only good thing was that I knew Martin would never **fight for custody** of the children – he's too mean to pay a lawyer! So at least it wasn't a messy **divorce**. He hardly ever comes to see them, but at least he manages to **pay the maintenance**.'

Martin

'I met Hannah when we were both art students in Paris. A **mutual friend** introduced us and it was **love at first sight** for both of us. She was very beautiful in those days, and I could see that other men were jealous when they saw me with her. When we'd been together for a year, I **proposed marriage**.

'Our first major argument was over the wedding. Hannah's plans for a **fairytale wedding** would have left us in debt for years. I talked her out of that, but she still insisted on **throwing a lavish party** for her enormous family in London.

'We **set up home** in a suburb of Paris but it was a disaster. Hannah was useless with money, especially after the children arrived, and we argued constantly. I don't know how the marriage lasted five years.

'After the divorce, Hannah **gained custody** of the children, of course. I didn't fight the decision, as a **messy divorce** would have been bad for the children. Now they live on the other side of Paris and I only see them once a month – I have to **pay so much maintenance** that I can't afford the train fare any more often than that.'



Examples:

The Lexical Approach

Unit 2 Families and relationships: Love story

Follow up

- Tell the class to imagine they are taking part in a reality Tv chat show. In this show a presenter speaks to guests with problems, and the audience gives advice and opinions and asks questions. Allow two minutes for each ss. to invent a problem (e.g. they might disagree with their wife/husband on how to bring up their children, or they may have got into debt).
- Play the role of the presenter yourself. Ask ss. in turn to explain their problem and invite the audience to offer their opinions. Chair the discussion, encouraging debate and discussion amongst the audience.

Dealing with errors

- Do you want to correct learners' spoken errors?
- Do you think you'll prefer to correct on the spot or later? Or a bit of both?
- Where do the errors come from?



Dealing with errors

- Errors often comes from **ss.' mother tongue**
- It is better to **delete correction** in order to avoid interfering with ss.' fluency
- A good way of correct errors is the **reformulation**
- It is suitable to promote **auto-correction and peer correction**
- **Correction** should be **sensitive**: correct errors but also prize good accomplishments and progresses
- **Divide errors into categories** (grammar, collocation, pronunciation, etc.).



Dealing with errors

What kind of errors should be corrected?

- High frequency mistakes
- Errors causing miscommunication
- Errors focusing on the lesson



Correct the errors in the lyrics
Make a story from key words in the song
Ss write an extra verse to the song following the rhythm
Fill the gaps in the lyrics
Singalong – classroom karaoke!
Tell ss the story of the song as if it happened to you
Ss tell the story of the song as if it happened to them
Introduce a theme eg Beatles v Stones, Britney v Christina
Words-from-the-song bingo
Match words from the song that rhyme – bad/sad. Money/sunny
Ss interview one of the characters
Order cut-up lines of the song
Give each student a rhyming word from the song to hold up when they hear it
Comprehension e.g. what's the girl's problem/attitude/plan?
Ss create true/false or multi choice questions for other ss
Check ss know the meaning of key vocabulary in the song
Ss select from a list of eg It makes me want to dance, It's depressing
Ss write the diary of the person in the song
Show a picture of the band/CD cover/someone in a scene from the song
Ss design an advert promoting the band/song/band's concert
Ss draw pictures of what they hear/choose if they hear this one or that one
Ss change the lyrics to convert a sad song into a happy one, or vice versa
Ss decide a product this song could be used to sell and write an advert
Ss pick a Cuisenaire rod each time they 'feel' a colour
A student who has brought in his own song explains why he likes it
One or two ss do a presentation about the band
Ss predict what the song's about from its title
Ss roleplay the characters
Ss write a letter to the person in the song
Ss create their own gap fill for other ss
Ss brainstorm ideas about the theme of the song
Ss discuss their ideas about the theme of the song
Ss write a summary
Ss answer multi-choice or true/false questions
Ss put a sequence of pictures in order
Ss re-write the song from another character's point of view
Ss act out the verbs in the song

Using songs in the class



CLIL:
Content and Language Integrated Learning

CLIL

Subject taught in
English

SOFT CLIL

English taught through
content



DOGME

Dogme language teaching is considered to be both a methodology and a movement.

Dogme is a communicative approach to language teaching that encourages teaching without published textbooks and focuses instead on conversational communication among learners and teacher.

A pedagogy of bare essentials unburdened by an excess of materials and technology.

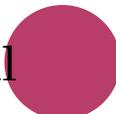
It is student-centred

The aim is speaking.



DOGME

Dogme has ten key principles:

1. **Interactivity:** between teachers and ss. and amongst the ss. themselves.
 2. **Engagement:** ss. are most engaged by content they have created themselves
 3. **Dialogic processes:** learning is social and dialogic, where knowledge is co-constructed
 4. **Scaffolded conversations:** learning takes place through conversations, where the learner and teacher co-construct the knowledge and skills
 5. **Emergence:** language and grammar emerge from the learning process.
 6. **Affordances:** the teacher's role is to optimize language learning affordances through directing attention to emergent language.
 7. **Voice:** the learner's voice is given recognition along with the learner's beliefs and knowledge.
 8. **Empowerment:** ss. and teachers are empowered by freeing the classroom of published materials and textbooks.
 9. **Relevance:** materials (e.g. texts, audios and videos) should have relevance for the learners
 10. **Critical use:** teachers and ss. should use published materials and textbooks in a critical way that recognizes their cultural and ideological biases.
- 

DOGME

Main precepts:

- **Conversation-driven teaching**

Dogme also places more emphasis on a discourse-level (rather than sentence-level) approach to language, as it is considered to better prepare learners for real-life communication. Teaching is a conversation between the two parties.

- **Materials light approach**

The Dogme approach considers that student-produced material is preferable to published materials and textbooks that focus on grammar more than on communicative competency and also textbooks, especially those aimed at global markets, denote a cultural biases.

Indeed, Dogme can be seen as a pedagogy that is able to address the lack of availability or affordability of materials in many parts of the world.

- **Emergent language**

Dogme considers language learning to be a process where language emerges rather than one where it is acquired.

Language is considered to emerge in two ways:

1. classroom activities lead to collaborative communication amongst the ss.
2. learners produce language that they were not necessarily taught.

The teacher's role is to facilitate the emergence of language and encourage learners to engage with this new language to ensure learning takes place rewarding, repeating and reviewing it.



DOGME



**An example
of activity:**

Choose 3 topics

Ask ss to write 3 questions for their classmates

Practise

Correction/ feedback



ROLE PLAY

Role-play is any speaking activity when you either put yourself into somebody else's shoes, or when you stay in your own shoes but put yourself into an imaginary situation!

Why use role-play?

- It's fun and motivating, engaging and memorable
 - Quieter ss. get the chance to express themselves in a more forthright way
 - The world of the classroom is broadened to include the outside world - thus offering a much wider range of language opportunities
 - Ss. are given a chance to rehearse their English in a safe environment.
 - Mistakes can be made with no drastic consequences.
- 

ROLE PLAY

The role of the teacher

Facilitator – ss. may need new language to be 'fed' in by the teacher. If rehearsal time is appropriate the feeding in of new language should take place at this stage.

Spectator - The teacher watches the role-play and offers comments and advice at the end.

Participant - It is sometimes appropriate to get involved and take part in the role-play yourself.



Example: Leeson's Trial

ROLE PLAY



Nick Leeson's Fraud Trial

Although he came from an ordinary background, Nick Leeson worked for Barings, Britain's oldest bank, which includes the Queen as a client. In the 1980s, they employed him as a *trader*, because he was ambitious and hard working and even though his qualification documents were obviously fake.

He worked buying and selling stocks and shares and because he wanted to make millions for himself and Barings, he took big risks. The bank promoted him and sent him to work in their Singapore office. He was soon making millions for Barings by *betting* or taking *risks* on the future direction of the Nikkei Index. His bosses back in London, who were extremely happy with his large profits, trusted him.

Leeson and his wife Lisa seemed to have everything: a salary of £50,000 with bonuses of up to £150,000, weekends in exotic places, a smart apartment and frequent parties.

Barings believed there was no risk of losing money because Leeson said that he was doing business for a client. In truth, this 'client' was a fake account, number 88888 and when Leeson's risks *failed*, he began to *hide* his losses there. Normally, a bank would have a system to check its traders, but it seems Barings did not.

As the losses grew, Leeson requested extra money to continue trading, hoping to escape disaster by doing *deals*. Over three months he bought more than 20,000 futures contracts worth about \$180,000, to try to 'move' or change the market.

He couldn't change the market and when the Kobe earthquake caused the Nikkei index to crash, he lost \$1.3 billion. This was more than the entire capital and reserves of the bank, and Barings went out of business. Leeson quickly became known as the man who singlehandedly brought down Barings. He panicked and escaped to Germany, but was arrested in Frankfurt. Nick was under stress here, because the Singapore authorities were trying to force him to return to Singapore and attend a trial there. After a few months, he had to go back to Singapore and his trial began.

**Example:
Nick Leeson's
Fraud Trial**

ROLE PLAY



STAGES

- Lead in – look at photo, what's his job?
- Read text and write why Barings/Nick Leeson was wrong
- In the end, who's in the wrong?
- Ss. discuss and give their opinion
- Ss. choose roles
- T. divides the class according to the roles
- Preparation time: questions or roles and statements
T. offers language support and 'spies'
- Set out the court room
- Perform
- Feedback: on content
on language (positive/negative aspects)



ROLE PLAY



Assessment for Learning

What makes Expert Teachers?

- The degree of challenge they present to ss.
- How they organize and use their knowledge
- How they monitor, assess ss.' understanding and give feedback

Ss. need to know the learning outcomes (aims) of the lesson:

- Where they are now
- Where they are going and how

Outcomes should be presented at the beginning of the lesson

And checked at the end to see if they were accomplished



Assessment for Learning

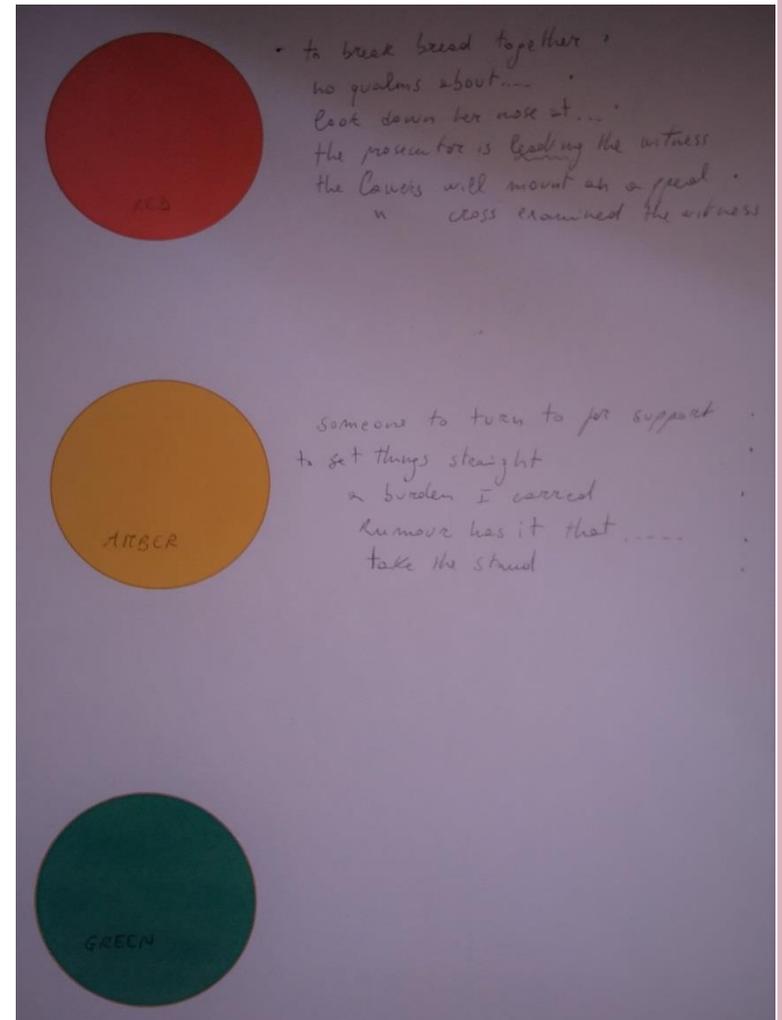
Visible learning:

- Traffic light
to catalogue new language
- Mini white boards
to negotiate meaning
- Success criteria
for auto-evaluation

Give feedback that promotes learning:

(no praise without effort/ praise with information)

Increase the challenge



**Example of
success criteria**

Assessment for Learning

Speaking Target

Date	Topic	Success Criteria	Target Time	Real time and Comment
	Describing a picture	I can use 5-10 examples of Present Continuous I can describe what clothes people are wearing I can describe where people are using 4-8 prepositions		

Example of success criteria

Assessment for Learning

Success criteria – tick and comment

I can	3 ticks? √ √ √	Comments
Speak for at least 2 minutes		
Speak fluently without reading		
Speak slowly and clearly		
Use film vocabulary <i>plot, thriller, is set in, sentimental, romantic, dull, character, violent, gripping, gory, clichéd, gruesome, cast, performance, rom-com, hilarious, predictable, thriller, happy ending, underrated, overrated, I was in stitches, the plot twists and turns, script, tense, gets under your skin, feel-good movie, I was on the edge of my seat from start to finish, artificial, far-fetched, out-of-this-world, full of suspense, the theme, is based on, I was in tears, the lead role (Unit 9/handout)</i>		
Use language of recommendation <i>I'd recommend watching it, it's worth watching, I'm sure you'd love it if you are into action, it was also highly recommended by the BBC (p. 110-111)</i>		
Use accurate grammar and a range of grammar <i>Verbs? Verbs in the correct tense? Use present tenses for the plot? Relative clauses? (Unit 9) The passive voice? (Unit 9)</i>		
... (anything else? – please comment)		



Language and Expression through Literature

Poetry

Names - *Wendy Cope*

Show the first and the last verse:
Ss. imagine what is in the middle

She was Eliza for a few weeks
When she was a baby –
Eliza Lily. Soon it changed to Lil.

Later she was Miss Steward in the baker's shop
And then 'My love', 'My darling', Mother,

Widowed at 30 she went back to work
As Mrs Hand. Her daughter grew up,
Married and gave birth.

Now she was Nanna. 'Everybody
Calls me Nanna,' she would say to visitors.
And so they did - friends, tradesmen, the doctor.

They used the patients' Christian names.
'Lil,' we said, or 'Nanna',
But it wasn't in her file
And for those last bewildered weeks
She was Eliza once again.



Language and Expression through Literature

Poetry

Names - Wendy Cope

Write a personal version of 'Names' mapping your life to date

or

**You're Lil:
write a letter for your grandchildren to read,
looking back on your life**

Transposition: transform poetry into prose or drama and vice versa



Language and Expression through Literature

Bringing Shakespeare Alive

- T. distributes cards with words from Romeo and Juliet
- Ss. guess from which play they come from
- Each student has a card with one of the verses from a main scene (numbered)
- Ss. learn by heart their own verse
- Ss. in the right order, perform the scene



Language and Expression through Literature

Bringing Shakespeare Alive

Let ss. work with a plot summary – choose best of two/put cut-up version in order/order chapter titles

Find contemporary theme (e.g. arranged marriages for Romeo and Juliet)

Use a scene from a popular drama ss. have been watching (e.g. mother-son argument for Hamlet or an accusation of adultery for Othello)

Put a scene in a contemporary setting (e.g. make the trial from The Winter's Tale a courtroom drama)

Choose a play if there's a new film version out or if there's a theatre production coming on in your city



Language and Expression through Literature

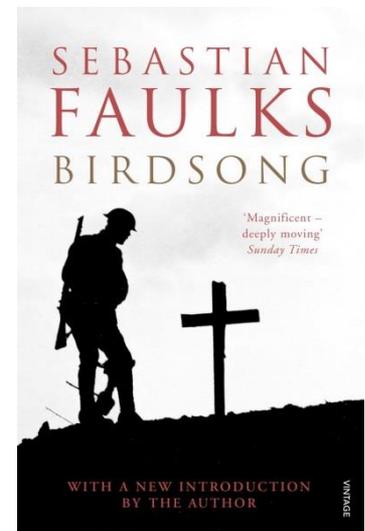
Contemporary literature

Read your text (description or letter) and think about:

- The impression you have of Stephen
- What war has done to him

Compare your views with a partner

(T. put together one st. who has read the description with one who has read the letter)



[Stephen's men] in their own view were a formidable group of men. No inferno would now melt them, no storm destroy, because they had seen the worst and they had survived. Stephen felt, at the better moments, the love for them that Gray had demanded. Their desperate courage, born from necessity, was nevertheless endearing. The grimmer, harder, more sardonic they became, the more more he cared for them. Still he couldn't quite believe them, he couldn't comprehend the lengths to which they allowed themselves to be driven. He had been curious to see how far they could be taken, but his interest had slackened when he saw the answer: that there were no boundaries they wouldn't cross, no limits to what they would endure. He saw their faces wrapped in woollen comforters, their caps sticking out beneath their helmets and they looked like creatures from some other life...They were built to endure and to resist, they looked like passive creatures adapting to the hell of circumstances that oppressed them. Yet Stephen knew they had locked up in their hearts the horror of what they had seen, and their jovial pride in their resilience wasn't convincing. They boasted in a mocking way of what they had seen and done; but in their sad faces wrapped in rags he saw the burden of their unwanted knowledge.

Dear Isabelle

I am sending this to you at the house in Amiens where it will probably be destroyed, but I am writing to you because I have no-one else to write to. I am sitting beneath a tree, near the village of Auchonvillers where we once came to spend the day. Like 100s or 1000s of British soldiers in these fields, I am trying to contemplate my death. I write to you to say that you are the only person I have ever loved. This letter will probably never find you, but I wanted to tell someone what it feels like to be sitting on this grass, on this Friday in June, feeling the lice crawl against my skin, my stomach filled with hot stew and tea, perhaps the last food I will eat, and hearing the guns above me crying out to heaven. Some crime against nature is about to be committed, I feel it in my veins. These men and boys are grocers and clerks, gardeners and fathers - fathers of small children. A country cannot bear to lose them. I am frightened of dying. I have seen what shells can do. I am scared of lying wounded all day in a shellhole. Isabelle, I am terribly frightened I shall die alone with no-one to touch me. But I have to show an example. I have to go over first in the morning. Be with me, Isabelle, be with me in spirit. Help me to lead them into what awaits us. With my love always.

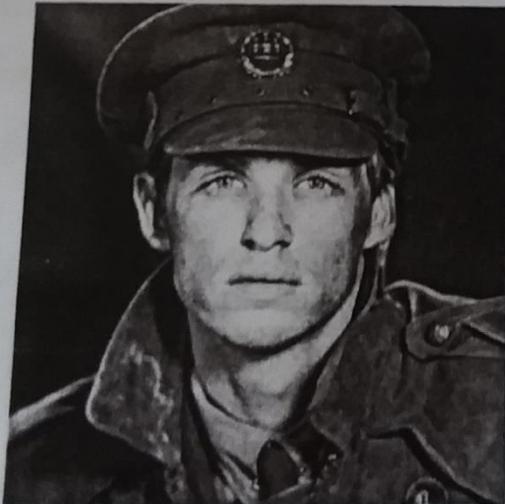
Stephen

Language and Expression through Literature

Contemporary literature

Choose one of the following tasks:

- You're Isabelle. Imagine that you *have* received Stephen's letter and you've just read it. You were once deeply in love. What do you want to say to him? Try to put that into a letter and reply to him.
- If you haven't read the book/seen the film and you don't know how the story ends, imagine what happens to Stephen at dawn, and beyond. 'synopsis' of the story, a brief outline of the remainder of *Birdsong*.
- Imagine one of Stephen's men goes to him before dawn:



Student A: You are Stephen and one of your men comes to you hours before dawn where you're all due to go over towards the enemy. He says he's more frightened than he's ever been in his life and doesn't know if he can do it. What can you say to him?

Student B: You're in the trench and you know that you will hear the command at dawn, in just a few hours. You've never felt so scared and you don't know what to do, should you speak to your commanding officer? You decide that's the only thing that could make you feel better and you'll go to his tent. What do you want to say when you get there?



Language and Expression through Literature

Language task: fill in with prepositions

Dear Isabelle

I am sending this * you at the house * Amiens * it will probably be destroyed, but I am writing * you because I have no-one else to write *. I am sitting * a tree, * the village * Auchonvillers * we once came to spend the day. Like 100s or 1000s * British soldiers * these fields, I am trying to contemplate my death. I write * you to say that you are the only person I have ever loved. This letter will probably never find you, but I wanted to tell someone what it feels like to be sitting * this grass, * this Friday * June, feeling the lice crawl * my skin, my stomach filled * hot stew and tea, perhaps the last food I will eat, and hearing the guns * me crying out * heaven. Some crime against nature is about to be committed, I feel it * my veins. These men and boys are grocers and clerks, gardeners and fathers - fathers * small children. A country cannot bear to lose them. I am frightened of dying. I have seen what shells can do. I am scared * lying wounded all day * a shellhole. Isabelle, I am terribly frightened I shall die alone * no-one to touch me. But I have to show an example. I have to go * first * the morning. Be * me, Isabelle, be * me * spirit. Help me to lead them * what awaits us. With my love always.

Stephen



Language and Expression through Literature

Give ss. choices of activities and maybe even texts – this can enhance their involvement

Give ss. the message that they shouldn't worry about unknown words when first meeting the text, instead initially focus on what they *do* understand, what they get from it

If you're not (always) tied to a syllabus, choose texts which move/amuse you



Language and Expression through Literature

More ideas for extensive reading

More ideas for extensive reading

1. Set up a series of book reviews. When learners finish a book, ask them to write a short review and give it a star rating (one to five stars, a five star book being excellent). Book reviews should not be book reports. Don't ask learners to write a summary of the plot, this is usually difficult, takes a lot of time, and also gives away the plot for the others.
2. Have a mini book fair. Ask learners to make posters related to their favourite book. They should then try to "sell" the book to others in the class.
3. Play Call my Bluff. Ask one learner to show the cover and title of their book to the rest of the class. Then ask everyone to write a paragraph about what they think is inside the book (including the learner whose book it is). Collect the paragraphs. Read them out loud. Ask the learners to vote for which one they think really reflects the book.
4. Play *Find Someone Who...* which is connected to books and reading. For example:

Find someone who...

- likes crime stories
- reads in bed
- has read more than three books this term
- started a book but didn't finish it
- has read a book based on a movie

Visit to the Museum

Follow these steps for an enjoyable morning in the museum:

- Choose a classmate to walk round with
- Choose a painting or another exhibit that you like (or maybe two?)
- Prepare to give a mini presentation to our group – make notes below
- Show your favourite painting/object, and give a mini presentation.



**Example of
observation sheet**

Visit to the Museum

Name of the piece	
Why I like it	
Room No: (See Floor Plan)	



Visit to the Museum

Expressions to help the ss.:

I love the way
the artist
captures

It takes
me back to

I appreciate the
way the
craftsman

The
figures are
stylised

His depiction of

This puts me
in mind of

Exquisite
detail

The painting
makes me feel

Fine

brushstrokes

Visit to the Museum



Feedback:

Our tour of the Fitzwilliam

- ② they date back to the 17th century
- ② they are really very fine pieces of art
- ② every little detail
- ② it makes me feel at home
- ② he may have been impressed by Japanese painting
- ② brush strokes
- ② mastery
- ② it takes me back to the time I used to live in Normandy
- ② this is a part of Normandy which is very close to my heart
- ② it gives me a sense of peace and quiet
- ② Monet used a blue filter

Grammar

We used ^{to} use them to fight WE USED TO USE THEM ...

At the weekend I used to go around the countryside

A smile woman
(visually)
smiling

Pronunciation

cover

breast

it's similar to the Japanese one (stress)

mobile

~~I~~ CHOOSE

I choose this because...

background

Visit to the Museum

Lexis - can you improve these?

^{GET AWAY FROM / ESCAPE FROM}
I feel good when I stay out from the city centre

A man on the back of a horse *horseback*

^{IF}
In case they have to prepare

^{PAY ATTENTION TO}
We put things in a lot of detail

A fake can be very real *genuine* a fake can look like the genuine outside

Is this a fake [of the real one]? *REPLICA*

We should get things back to their country *REPATRIATED*

We had a helmet but not the face part *VISOR*

How can we make our lives everlasting? *PURSUDE THE EVERLASTING LIFE*

People ^{WERE} believed in luck *SUPERSTITIOUS*

^{by}
It's from a Dutch artist

^{DISTINCTION}
There's a great difference between the colours and the butterfly

^{SNAPSHOT / SLICE}
This is like a photo of life going on

^{depicts}
It's about nature

Surrealist~~x~~

When I entered the room, this is the one picture > it DREW me

To look at with Jacqueline

People don't know [what to look for in art] *PEOPLE AREN'T DISCERNING*

They make me imagine *evoke*

^{REVERE}
They like animals

He bought this land so he could paint this scene *he was devoted to his art*
dedicated

Mingling and Recycling

Mingling

Aim: fluency – people are curious so it will generate a lot of speaking

- Each st. says something about himself/herself that their classmates don't know
- The others ask questions about it. They can work in pairs changing partners until they have spoken with everybody.

Recycling

Contest:

- Split the class into groups
- A st., in turns, describes a new word: the others have to guess the word asking questions.



Receptive skills



Activity

- Write on board some key words concerning a story (names, adjectives, verbs)
- Ss. have to guess the story (work in pairs)
- Tell the story
- Ss. reconstruct the main stages of the story (in pairs)
- Ss. write 3 questions concerning the story
- Speaking: Have you ever meet any famous person?



Grammaring, Dictogloss & Noticing

Written grammar vs spoken grammar

Noticing hypothesis:

- To acquire new forms from input ss. need to notice them
- input vs intake
- Connection between what noticed and what produced
- Not noticed = not produced

Which features of English are easier/harder to notice?



Grammaring, Dictogloss & Noticing

Noticing in vocabulary learning

- Occurs when ss. give attention to a language item as a part of the language, rather than as a part of the message
- St. thinks: "I have seen that word before", or "it is being used differently from ways I've seen before", or "this is a new word"

Can you think of ways a teacher can help ss. notice?



Grammaring, Dictogloss & Noticing

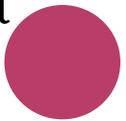
Noticing in pronunciation

- Listen and read – circle word with specific sounds
- Minimal pairs
- Pairs of sentences
- Listen and mark the stress
- Listen and mark the intonation
- Record ss.' speech and compare with a model



Grammaring, Dictogloss & Noticing

Dictogloss:

- Grammar dictation is better known in some quarters as the dictogloss procedure. Essentially it consists of asking ss. to reconstruct a dictated text so as to capture as much as possible of its information content in as accurate and acceptable a linguistic form as possible
 - This process requires ss. to draw upon a nexus of *interrelated skills*. Initially ss. engage individually in the creative reconstruction of text from memory and from their linguistic resources. They then share this with others in a process of gradual approximation to a final product.
- 

Example

Grammaring

Expand this headline into a full sentence. Can you predict the story?

MAN PROPOSES IN AIRPORT, WOMAN ACCEPTS ON PLANE

Now, use the notes (in the given order) to write a newspaper text of six sentences. You may need to change the form of some words.

when Charles Devlin propose Lilian Lyle outside duty-free shop Rome airport she tell
have wait reply
not have wait long
mid-flight Heathrow Captain Murray Smiles announce over airliner address system
'have message Charles Devlin
proposal marriage Lilian accept'
passengers applaud cabin crew offer congratulations Ahmed Habibi passenger Dubai
emerge first-class cabin bear two gold watch offer couple
declare most romantic thing hear 30 years

Example

Grammaring

Compare your text with the original story.

When Charles Devlin proposed to Lilian Lyle outside the duty-free shop at Rome airport, she told him that he would have to wait for a reply.

He did not have to wait long. In mid-flight to Heathrow, Captain Murray Smiles announced over the airliner's address system: 'I have a message for Charles Devlin. His proposal of marriage to Lilian has been accepted.'

Passengers applauded, cabin crew offered congratulations and Ahmed Habibi, a passenger from Dubai, emerged from the first-class cabin bearing two gold watches that he offered to the couple. It was, he declared, the most romantic thing he had heard for 30 years.



Example of methodology plan

My Methodology Plan by

My goals when I leave Cambridge are:

	By (month, year)
Goal 1	
Goal 2	
Goal 3	
Goal 4?	

Suggestion of possible goals:

- Read over my notes from our training sessions, workshops and plenaries
- Start/join a What's App/Instagram with our group
- Try Task-based learning with one of my classes
- Read more about The Lexical Approach and try 2 new ideas in 1 or 2 classes
- Try two or three of the activities we saw with Using Songs
- Give positive language feedback to my ss
- Give feedback on 'gaps', reformulating ss' language output
- Use a correction code with written work
- Try teaching language through 'content' (soft CLIL) for one lesson
- 'Flip' a lesson – record the input for ss to watch at home
- Teach materials-free or materials-light
- Set up an extended role play
- Try two visible learning techniques – traffic lights, vote cards/Kahoot! Mini white boards, success criteria
- On a cultural visit to a gallery/museum in your town - set up a 'personal tour'
- Use one of the three texts Jacqueline showed us (Names, R and J, Birdsong)
- Choose a piece of literature and build a lesson around it
- Try grammaring
- Try dictagloss
- Use 'noticing' techniques when I'm presenting language on the board
- (Other goals that will be appropriate in your school/university/with your students)

*Thanks for your
attention!*

