SOMETHING TO SAY

Chapter 2

Starting out: presenting and practising new language

Introduction

We saw in chapter 1 the concern expressed by both Richard Johnstone and Rosamond Mitchell that much of what goes on in modern language classrooms is drilling and practice rather than genuinely communicative activities. How often in real life, for example, do we hold up a pencil or point to a picture of one and ask is this a pencil or a pen? Nevertheless, many teachers believe that this type of questioning is a vital stage in the language learning process, allowing pupils to get their tongues round the new sounds and to memorise the new words, without being over-reliant on the written form. Does this mean that such drilling has to be meaningless? This chapter explores ways in which even the presentation and practice stage of lessons can be used to give pupils opportunities to have SOMETHING TO SAY!

Presenting new language to learners in the first two or three years of language learning often involves the use of flashcards, words on the board or textbook page, of pictures/captions on the overhead projector to establish meaning. The role of the class is to listen attentively and often to repeat the language model given by the teacher. Thereafter learners may be asked to listen to a cassette or to read a text where the new vocabulary is repeated, or to answer simple questions orally.

The presentation phase, when the learners meet new language, is vital especially when they are then asked to re-use what they have seen or heard as a class activity or in pairs. If concentration lapses during this initial introduction they may be unable to compete subsequent activities. In other subjects pupils can turn to ask a friend what he or she has missed; in history, or science, for example, the friend can offer quick remedial action and words of advice and the pupil is back on task. In language lessons this is more difficult. As teachers we do, of course, check comprehension by using a number of strategies - pupils as interpreter, matching pictures to captions, ticking appropriate symbols representing meanings of different words or sentences etc. Rarely do we, however, encourage interaction in pursuit of meaning as the presentation phase is in progress. Although we may occasionally provide learners with the language to slow our speech down, or to request us to repeat, (the appeal for help communication strategy referred to in chapter 1), seldom do we systematically encourage and develop these coping strategies, thereby harnessing their potential to help foster our pupils' linguistic progression. Even less frequently do we give learners the language to express frustration, pleasure or to ask for a word to be spelt a second time, or that the projector be refocussed or that an illegible word on the board be spelt aloud or even rewritten. It is

with the aim of greater learner participation in the learning process, and increased teacher-pupil and pupil-pupil interaction, that this chapter is written.

We hope to show that the language of participation and interaction can be as important as, or even more important than, the topic-based content of textbooks or more conventional schemes of work. As is the case with all language, which learners are expected to use, however, this type of interaction language has to be modelled by the teacher, extended grammatically beyond the set phrase, and used as often as possible across a range of contexts. It also needs time to be part of the pupil's repertoire, so it has to be built into the planning of all lessons in the same way that topic content or grammatical progression is carefully prepared.

To ensure greater learner involvement, and mirror more what happens in real life language learning we are advocating making the class struggle to arrive at meaning. This entails never telling/showing a class anything without their having to interact with the teacher, or indeed with other sources of language input (tape, video, text, fellow pupils, the Foreign Language Assistant (FLA), etc.) in pursuit of meaning. Making the class struggle to arrive at meaning is a device for encouraging the pupils to :

- begin to develop their independence in using the language for themselves and not simply in response to the teacher's questions;
- hypothesise and speculate about potential meaning;
- take risks with language;
- think in the language;
- develop their strategic competence, their ability to cope with the problems of communication that are inevitable when we are trying to learn a new language;

The sections that follow discuss and illustrate how this can happen.

Section 1	the presentation stage, where pupils must struggle to understand the meaning of the new topic language that the teacher is offering them.
Sections 2 and 3	the practice stage, where the often dry routine of memorising the sounds and written form of the words can be turned into a dynamic interaction between teacher and pupil, and pupil and pupil.
Section 4	tackling pronunciation problems which pupils experience, particularly when they are exposed to the written form of the word.
Section 5	revising topics recently covered, often preceding an end of unit test.
Section 6	games where, in contrast to the presentation stage, instead of the teacher, it is the pupils themselves who make each other guess about meanings.
Section 7	the key principles behind the ideas discussed so far.

Section 8	what happened when a group of student teachers and their tutor sought to put the principles into practice.
Section 9	a range of *rewards and sanctions* strategies that student and practising teachers have used to motivate more reluctant learners to engage in spontaneous use of the target language.

Section 1: Presenting new language.

Let us imagine we are teaching the following school subjects in French:

Masculine: (in blue)   Feminine : (in red)

le français.   la géographie
le dessin.   la chimie
l'angłais.   la physique
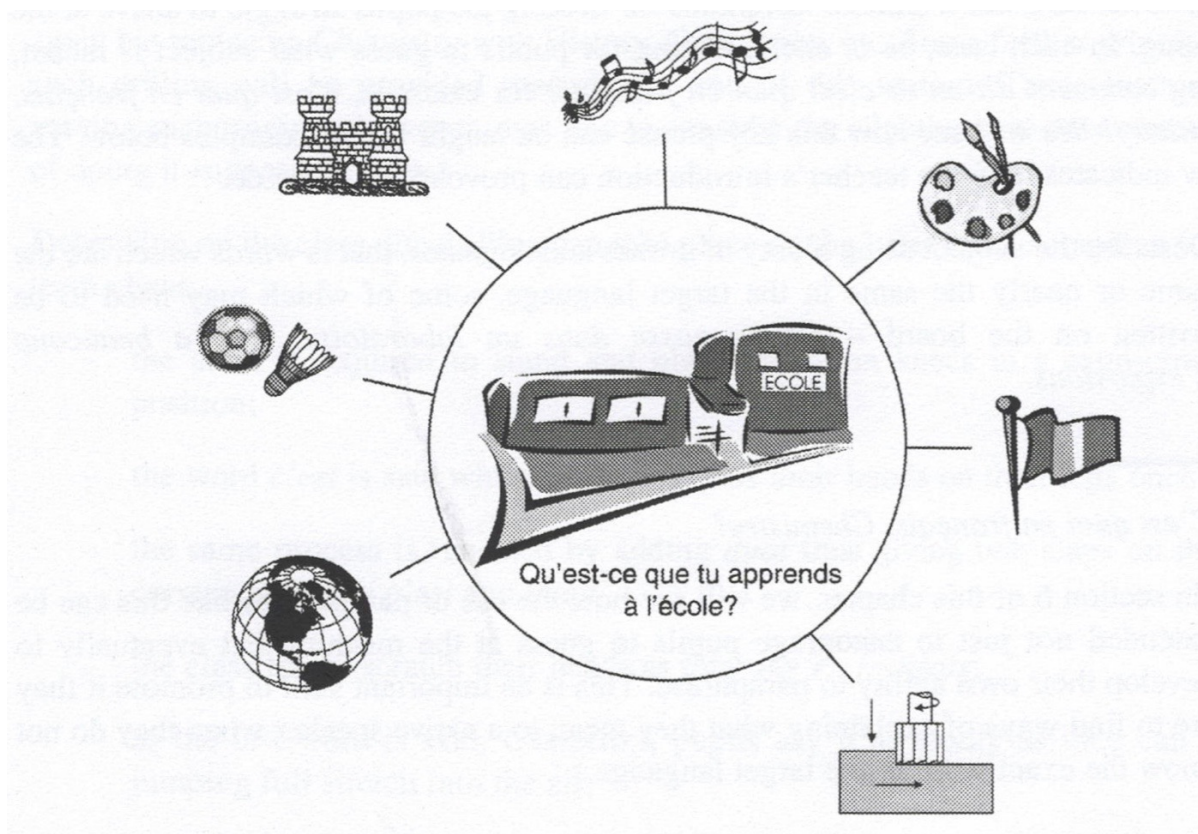   l'éducation physique
                                        l'histoire
                                        l'EMT

1 Contextualising the new vocabulary

The image of school subjects appears on the screen (see below). Only the central section with the question is shown; the symbols for the subjects are covered up with post-its.

The teacher points to the central section of OHT and says: *On commence quelque chose de nouveau aujourd'hui. Qu'est-ce qu'on va faire, qu'est-ce qu'on va apprendre?* This encourages the class to speculate what the topic area is. He or she then asks the contextualising phrase, *Qu'est-ce que tu apprends à l'école?*

A contextualising phrase is the phrase, usually a question, that many teachers use to preface the language being guesses in order to ensure that it is presented in a clear communicative context. For example, if it were a café dialogue and food items were being guessed then these would be prefaced by *Vous désirez?*

Provided the context is clear, that is that pupils are aware of the language area they are guessing, then they do not have to understand every word of the contextualising phrase in its initial phase. However, hearing something many times will signal to them that this is obviously an important piece of language which needs to be worked out. In the end they will need to be able to ask the question themselves. So in the course of drilling new vocabulary, it can be helpful every time the teacher uses the contextualising phrase, he or she holds the flashcard, on which is a large question mark, and *states La question est...qu'est-ce que tu apprends à l'école?* This will draw the pupil's attention even more explicitly to the question form. After a while the teacher can challenge them to work out what the question was by simply asking: *Et la question était...?*

2. Making pupils guess what the new words are

The teacher now has a number of options for making the pupils struggle to arrive at the meaning. In each case, he or she is aiming to guess what subject is meant, asking com*ment dit-on..?* or *c'est quoi en français* ? ; for example, c'*est quoi en français*

Chemistry? We will see how this key phrase can be taught in the examples below. The arrow indicates how the teacher's introduction can provoke the question.

- Describe the subject using plenty of mimes and cognates, that is words which are the same or nearly the same in the target language, some of which may need to be written on the board - *ça se passe dans un laboratoire. Il y a beaucoup d'explosions*.

>>>>>>

C'est quoi en français, Chemistry?

 (In section 6 of this chapter, we will see how the use of paraphrases like this can be extended not just to encourage pupils to guess at the meaning but eventually to develop their own ability to paraphrase. This an important skill to promote if they are to find ways of explaining what they mean to a native speaker when they do not know the exact word in the target language.)

- Give clues by indicating- ça commence avec g, c'est comme en anglais.

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C'est quoi en français, Geography ?

- Give a definition. Using the language targeted - *C'est ma matière préférée. J'adore ça. M. Davies est le professeur.*

>>>>>>>

C'est quoi en français, History?

A useful feature of the *c'est quoi en français?* question is that it also ensures comprehension since, although the target language is being used, the English "filling" clarifies the meaning for the benefit of the whole class. However, like everything else, it will have first to be taught and practised.

3 Teaching pupils how to ask *c'est quoi en français, Chemistry?*

On the first occasion that it is planned to exploit this phrase, when a pupil asks how do you say Chemistry in French?, the teacher produces a visual, for example the French flag, repeating the phrase, c*'est quoi en français, Chemistry?* The phrase is then drilled intensively on a whole class basis, taking the pressure off the individual who made the initial suggestion. This drilling can take the usual form of repetition, with the teacher showing each of the symbols on the OHT and the pupils simply having to say the phrase again but re-placing Chemistry with History, Geography, etc. Some further principles for varying such drilling will be provided towards the end of this section. Those interested in varying such routines , however, may like to consider the slightly more adventurous way of doing it suggested below.

Depending on the class, the drilling can take place on the basis of an American football team chant:

- the class is required to stand and place hands on knees in a semi-crouching position;
- the word *c'est* is said whilst each pupil hits their hands on their legs once;
- the same process is repeated by adding *quoi* thus giving two slaps on the legs corresponding to *c'est* and *quoi*;
- the class has to scratch their heads as they say e*n français*;
- as the last word is said, *Chemistry*, pupils say it as loudly as they can whilst jumping full stretch into the air;
- Once the class has got the idea of this, it can be taken one step further. The class is split into 2 halves facing each other and the procedure is repeated several times with a competition to see which side of the class can say *Chemistry* the loudest when they jump in the air. This can eventually be developed to promote the use of the phrase *Nous étions plus forts que vous!* The whole process can be translated into pair work in which pupils argue about who was the loudest using the phrase *J'étais plus fort(e) que toi!*

A slightly less noisy alternative is to do the routine but with pupils having to say *Chemistry* very quietly/slowly/fast!

Having drilled the phrases intensively, the teacher can now return to the pupil who made the original suggestion and see if they can ask their original question using the visual support provided. It is likely that whatever routine is adopted, it will have to be repeated during several lessons until the phrase becomes an automatic part of classroom interaction.

Similarly, if a pupil finds they cannot answer a teacher's or another pupil's question a very helpful strategy is for them to say *Je ne sais pas* and then to nominate someone to help them: *Shirley/James, tu peux m'aider?* This means that every pupil has something to say whether or not they know the answer. It also begins to develop those communication strategies.

- Using the example of *c'est quoi en français*, can you think of a way that you could drill *je ne sais pas; tu peux m'aider?*

4 Guessing the right answer

Once a pupil has asked *c'est quoi en français, Chemistry?*, the teacher can of course supply the word and move directly into the activities for whole-class practice described in section 2.

But if the teacher is ready to be a little more ambitious, he or she can also prolong the guessing process by presenting carefully-selected alternatives from which the pupils choose the appropriate answer. Various strategies can be employed for the selection of the alternative, depending on the level of challenge required:

- the word to be guessed is contrasted with words the pupils have never encountered before, but which are cognates or near cognates: *cravate, crème, chimie?*
- Already-known words can be contrasted with the one being guessed, the words being taken from the topic area under discussion: *mathématiques, chimie, géographie?*
- the same process, except that the words are taken from other topic areas.

When employing alternatives, one has to be careful to vary which of the three alternatives actually represent the answer. There is a natural tendency to gravitate towards making it the third or the first of the options! An example of classroom interaction in German resulting from guessing the word could be:

P. Wie heißt Geography auf Deutsch?
T. Wer weißt? Wer hat eine Idee?
Niemand? Also! Was meint ihr? Ist es:

P. What's Geography in German?
T. Who knows? Has anyone any ideas?
Nobody? Okay! What do you think? Is it:

a Biologie.
b. Erdkunde.
c. Sport.

a Biology
b Geography
c Sport

T. Was meint ihr? Habt ihr eine Idee?

T. What do you think? Any ideas?

At this point one can get the class to vote on what they think the right answer is. This could be done by a whole-class show of hands on the following basis:

T. Wer meint, 'a'? Wer meint 'b'?
Wer meint 'c'?

T. Who thinks it's 'a'? Who thinks it's 'b'?
Who thinks 'c'?

The answer can then be given but just using the letter prefacing the appropriate alternatives. So the class is challenged to remember what word was that was linked to the letter. This would then promote the following language:

T. Also, es war 'b'? Was war 'b'?
Wer kann sich daran erinnern?

T. So. It was 'b'? What was 'b?
Can anyone remember?

If the class is on the ball, then they can retain the different possible answers and say the word they thought it was. Within this context we shall see, in chapter 5 how it is possible to start to gradually build up the use of more complex phrases such as:

Ich meine, es ist.........
Ich glaube, es ist.........
Ich würde sagen, es ist.........
Es ist.........., meine ich.
Es ist..........,glaube ich.........
Es ist..........., würde ich sagen.

I thinks it's..............
I believe it's.............
I'd say it's...........
It's ....I think.
It's.......... I believe.
It's .... I'd say.

Providing pupils with the means to ask *c'est quoi en français....?* means that they can be given some limited opportunities, even in the presentation phase, to choose what they want to learn. If the topic is free time, for example, they can ask *c'est quoi en français* collecting posters/helping Dad with his motorbike? etc.

For now, let us assume that the meaning of all symbols on the OHT has been established. Pupils still need:

a to get their tongues round the new sounds;
b to remember which word is which;
c. to learn to spell them;

Traditionally, we use questioning techniques and worksheets for this process. How can the same aims be accomplished but in a way where conveying real meanings is at the forefront and pupils are encouraged to use the language spontaneously to get things done in the same way as they did when learning their first language?

Section 2: Initial whole-class practice with the teacher

The usual drills involve pointing at a symbol and asking questions that move from:

. the closed type of question: *c'est l'histoire, oui ou non?*
. to supplying alternatives: *c'est l'histoire ou l'anglais?*
. to the open-ended: *c'est quoi en français?*

To avoid pupil embarrassment in case they struggle, we tend to carefully scaffold the interaction. Johnstone, however,(1989, p25) notes that these kinds of problem-reducing stategies often result in the pupils hardly producing any language at all:

Et le meilleur programme pour toi, c'était...?
Eastenders.
Bon alors... Eastenders... Tu aimes ça, Paul?

Any of the following strategies can be grafted on to provide more meaningful whole-class practice of the new language and to include, even in this practice phase, the kinds of interaction language which is reusable in many contexts. The examples below give the language for an immediate reaction, such as *I don't understand* or the language needed to say how the teacher can help, like *please focus the OHP* or *please say it again*; examples, therefore, of strategic competence. All of these would need to be practised with visual support just like *c'est quoi en français...?*

1 Bring into focus on the OHT

Bring a symbol into focus very slowly on the OHP. Language generated by this activity could be:

lC'est trop flou
Ce n'est pas clair
Ce n'est pas au point

2 Gradually pull out OHTs of the symbols from a picture of a mouth (for topic food) or a school bag (for the topic school subjects

Encore un peu

8

Must be said before the teacher reacts and reveals more of the symbol.

3 Conveyor belt (as illustrated in TV's Generation Game) with pictures of objects from a topic (clothes, food, drinks, toys, etc) on a strip of acetate pulled across the OHT screen.

This memory game can be done slowly or fast. Pupils can work in teams to remember as many words as possible and can control the teacher's speed of presentation by use of the appropriate language:
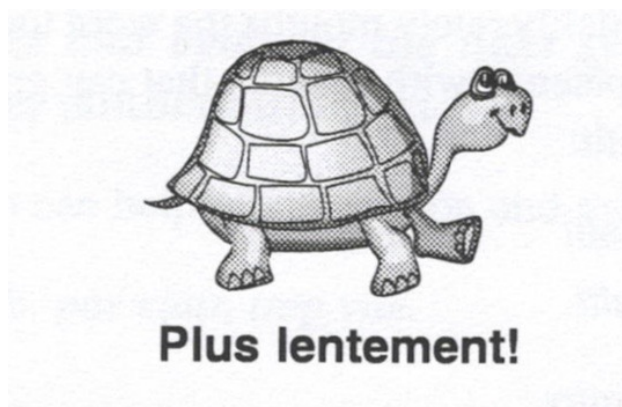
Encore une fois
Moins vite
Plus lentement
Reculez, s'il vous plaît
Avancez, s'il vous plaît

Visual support for this language, such as a picture of a tortoise with *plus lentement* written underneath can be used to support pupils initially.

Plus lentement!

As pupils make their first attempts at saying the word, the teacher is careful to use expressions such as *bonne prononciation*, that he or she intends pupils to produce themselves in pair work at a later stage.

Section 3: Practising the new language-moving from whole-class to pair work practice

Possibly the greatest potential for the next activities is the fact that they all make challenging and highly motivating pair work activities. Here the basic principle is that of a teacher clone technique. In other words, the teacher first models and practises the activity on a whole class basis and then passes it over to the pupils to do in pairs. So they are virtually teaching each other - getting lots more practice than they were waiting to answer the teacher's question and having at least having some choice about what to say and when. A totally teacher-centred classroom can never be a fully interactive classroom and opportunities for pupils to have some control over their learning has to be built in from the earliest stages. Page (1992) provides very valuable case studies of teachers working towards promoting greater independence.

It goes without saying that careful attention has to be paid to introducing the language of interaction gradually and providing plenty of examples with the whole class before moving on to pair work. In that respect, you will notice that the interaction language in many of the examples below is similar. This ensures that although the teacher may choose different activities each lesson, pupils will get plenty of practice of the same expressions. In chapter 5, we will explore how each of these initial 'easier' expressions can be developed into more grammatically complex alternatives. Here, we offer just one example of such potential development in the first activity.

A. Learning the sound of the new words

1 Lip read what the teacher is saying

The teacher silently mouths a word for a school subject and pupils must guess what he or she is saying. This encourages an awareness of different mouth/lip shapes in the target language and can help accurate pronunciation. Once the pupils have understood the activity, they do it in pairs.

In the next step, the teacher deliberately mouths the word too fast or unclearly. The class has to use strategic competence with phrases that can gradually be built up in terms of complexity with:

Encore une fois s'il vous plaît!
Plus lentement s'il vous plaît

And much later developing into:

Vous pourriez dire ça encore une fois?
Vous pourriez dire ça plus lentement?
Ce n'était pas assez clair.

After modelling this activity several times, it can then be handed over to the pupils.

Pair work - partner A: *Qu'est-ce que tu apprends à l'école?* then mouths the word *Biologie*. Partner B tries to guess what it is, asking, if puzzled, *Je ne sais pas* and adding:

Encore une fois, s'il te plaît!
Plus lentement s'il te plaît!

2 Mime the word

The teacher mimes drawing a picture - pupils guess- l*e dessin*.

Again, this can be made more complex, if he or she mimes it too fast or very badly!

Pair work- *plus lentement, trop vite, pas clair.*

3 Hum a word/phrase

This can prompt the same language as in example 2. Humming is particularly useful to illustrate the musicality of single words and, more significantly, words in combination: *je*

déteste la géographie. It presents a model of appropriate, if somewhat exaggerated, intonation.

To add more language the teacher can ask:

Vous avez deviné?

This provides the class not only with a good game to play with the teacher and each other but begins to build up the language of encouraging the teacher or the rest of the class to guess.

Pair work- *encore une fois, pas clair, trop vite, devine*

4 Give the first syllable and beat out the next syllables on the table - for example, géographie, mathématiques.

Like humming, rhythm can help pronunciation and memorisation.

Pair work- *encore une fois, pas clair, trop vite.*

5 Slow reveal and quick flash

Have the symbol of a subject already covered up on OHT and then reveal it slowly. Alternatively a piece of paper can be quickly removed from and replaced over the symbol, flashing an image very briefly onto the screen. The same procedure can also take place with a flashcard, provoking:
Encore une fois, s'il vous plaît!
Plus lentement s'il vous plaît!

Pair work - if pupils have a worksheet on a page from the text book between them with a set of symbols on it, they can "quick flash" in pairs. They can choose to give their partner easy words or harder ones.

Whilst these activities may help pupils to memorise the sounds and meanings of the words, they will need support in remembering how to write them. Again, however, pupils can be made to struggle to convey meaning both to the teacher and to each other and similar activities can be used, thus reinforcing the interaction language.

B.Learning the written word

6 Draw the word in the air, scribble the word quickly on the board/OHT

As with the activities above, the utilisation of a technique like this forces the class to use phrases such as:

Encore une fois!
Plus lentement!
Je crois que c'est...

Pair work- pupils write words in the air or rapidly in their books.

11

7 Put word out-of-focus on the OHP

This can result in a very effective guessing game where all the pupils can make a suggestion as to what the fuzzy words might represent.
Language designed to ask the teacher to focus the image can be:

Ce n'est pas clair.
Mais non. Pas comme ça!

And the language of conjecture can be modelled by the teacher, then used by the pupils:

*C'est la géographie...(*rising intonation) ...?
Moi je crois que c'est la géographie...

Pair work-pupils write word faintly in pencil or just an outline of dots.

8 Display just the top or bottom of the word

Use a piece of paper to shade off the appropriate part of the word. If you are feeling more adventurous, then cut the word in half with the missing bit hidden somewhere near at hand so that it can be rejoined the top/bottom after the word has been guessed.

Language generated by this could be:

C'est difficile,
Encore un peu!
Plus haut/bas!
Je crois que c'est...

Pair work - pupils write a word in the back of their books without their partner seeing and use a piece of paper to cover up the top or bottom half of it.

9 Put a word, written on a piece of OHP transparency, on the OHP screen upside down

Pupil-teacher interaction here could include:

C'est bon comme ça ou ce n'est pas bon comme ça?
Ça va ou ça ne va pas?

The class reply:

Ce n'est pas bon comme ça or *Ça ne va pas*

Or even, once it has been modelled,

Mettez-le à l'endroit

Then, in response, the teacher puts the piece of OHP transparency as a mirror image, and asks:

Maintenant/alors, c'est bon comme ça?

Pupils respond accordingly until the teacher shows the word correctly.

Pair work- pupils write a word in the back of their books but show it to each other upside down.

10 Start to write the word slowly on the board/OHT...

...whilst giving hints as to what it could sound like, resemble, etc (*c'est comme en anglais* or *ça se passe dans le laboratoire*). The language the teacher uses here can help them later to give their own definitions (see section 6 on teacher use of paraphrase). The activity is also very productive in terms of raising awareness of the likely letter combinations within words in the new language. Classes can be encouraged to guess as soon as possible. If the guess is correct, they can obtain a point for their team. Language generated by this activity could include:

Encore un peu plus!
Je crois que c'est...

Pair work - partner A writes two letters of a word for their partner to guess and copy down. Partner B asks, if unclear, for more letters to be written.

11 Feed a written word (colour coded perhaps to establish the gender) slowly from the edge of the OHP onto the screen.

This can be used as a prediction activity with simple questions modelled by the teacher, such as:

Et après?
Et maintenant?
Un E, ou un A?, etc.
*Enfin c'est...?* (Teacher makes an incorrect suggestion which pupils can contradict vociferously!)

If the teacher stops after the first two or three letters, it is quite unnerving and pupils do not quite know how to react. Language can give them a way out and push them to express feelings.

Alternatively one can start with the end of the word. After a while the class can be asked whether they want to start with the end or the beginning. As with example 10, this activity is particularly good for raising awareness of letter combinations within words. If the class wants to see more of the word, they have to interact with the teacher. Further language generated by this activity could be:

Ce n'est pas clair!
A gauche/droite
Encore un peu!
Je crois que c'est...

Pair work - whilst pupils in pairs cannot have access to the OHP, they can write the word in their books, or find one in their textbook and reveal it letter by letter, or start from different ends of the word.

12 Show the word with letters missing or covered up by different-sized coins/pieces of paper on the screen. Try to group them in patterns like:

b*o*o*<u>ie</u>   a*g*<u>ais</u>

g*o*r*p*<u>ie</u>   *r*n*<u>ais</u>
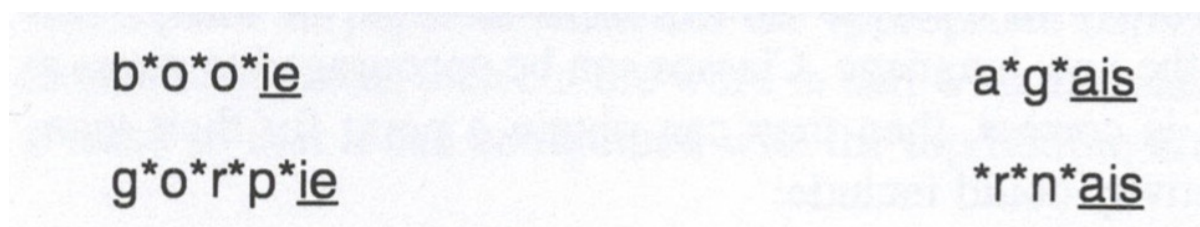
This is another way to focus on combinations of letters and correct spelling. It can also help pupils see similarities and differences between the word the word is pronounced and how it is spelled; for example, that the final s in words like *anglais* is not pronounced. In section 4, we will offer some further ideas for teaching the relationship between the written and the spoken form.

Pair-work- pupils write/cover parts of words and their partner uses expressions like *enlève/bouge la pièce à gauche/droite, je crois que c'est un... (name of letter).*

13 Put word on OHP screen letter by letter. After two or three letters turn off the projector

Guessing the next letter or the whole word can provide a useful focus for accurate spelling and an awareness of combinations of letters in the new language. The language here could include:

Rallumez/continuez

As well as:

Quelles lettres avez-vous vues?

Pair work - pupils write a word in their books letter by letter and then stop and their partner uses expressions like *continue*.

14 Upside-down feed on OHT

This is the same process as above, except that this time the word is upside-down. This just raises the level of challenge for the pupils.

15 Quick dash across the OHP

Pull a word very quickly across the projector so that it is difficult to see. The class has to interact with the teacher in order to slow down the process. Language generated by this activity could be:

Pas si vite!
Trop vite!
Plus lentement!

Pair work - partner A, without the partner seeing, writes a word on a piece of paper and quickly shows it. Partner B tries to guess what it is.

16 Give clues as to the first/last letter

Teacher says *ça commence/finit par...*and pupils must guess, using language like *je crois que c'est...*

Pair work - pupil A gives first/last letter. Pupil B must guess.

In this section, we have offered sixteen suggestions for meaningful language use but pupils can be invited to invent more. They are often far more imaginative at devising games than we are and appreciate the opportunity to take some control over the activities they do.

> • Most of the examples above are in French. Whilst the same basic teaching principles apply across all the languages we teach, sometimes the grammar of a language presents particular problems. Try translating the following into German/Spanish to have a sense of the level of difficulty.
> • Too fast!
> • Slower, please.
> • Lower!
> • More, please!
> • Again, please.
> • Up/down a bit!
> • Not like that!

You may also be wondering how to help pupils move from the polite form (vous) with the teacher to the more familiar form appropriate with their partner(tu). Since this distinction doesn't exist in modern 3 English, many pupils find it difficult. One activity that some teachers use to practise the difference is to place a paper crown (from a Christmas cracker, for example) on their or their pupil's heads to elicit the more formal form. What other activities do you use?

Section 4: Tackling pronunciation

We have referred a number of times to the need to help pupils with their pronunciation. Although cognates are extremely useful in reading a text, they do cause pronunciation problems, as pupils tend to assume they can say them as they would in English. They can also cause problems in listening comprehension, as pupils may fail to recognise

them. The relationship between the spoken and the written word in French in particular raises a range of difficulties. Consider for example the French pronunciation of -*tion* in *nation, natation*. Or the fact that the final consonant is not sounded *(port, grand, petit*) unless there is an -e following it(*porte, grande, petite*). Again, we can actively involve the pupils in tackling such problems, this time by encouraging them to spot patterns for themselves.

1 put up a list of cognates on OHT, for example, port, grand, table, cinema, nation, theatre;
2 class reads them out in English;
3 teacher adds overlay to put accents: théâtre;
4 teacher reads out French words;
5 then one pupil reads out port and the teacher reads out the French port. The class has to decide what the difference is;
6 a set of rules is thus built up, e.g. Non-pronunciation of final consonants;
7 teacher produces a few more words (chat, soupe) and gets the class to pronounce them using the rules that they have worked out;
8 after further discovery of other rules (nasals for example, th, r, or unpronounced plural s) the teacher can pronounce a few English words with a French accent. Place names are good: Bournemouth, Southampton, for example, or the names of football teams or pop groups. Individual pupils choose their own words and do the same while the rest of the class has to guess what the English word is. The game can then be carried out in pairs;
9 teacher then reads whole sentences in French, making some deliberate errors. Pupils can issue instructions like *arrêtez, erreur!* Finally, pupils in teams can tackle reading the sentences, with the opposing team invited to award points and comment*: bonne prononciation.*

Of course, pupils will need to be reminded of the rules but at least in his way pupils can get some idea of consistency in French pronunciation, instead of having to tackle each new word separately as it comes up.

Section 5: Revising topics

The next activities are appropriate for revising all the language associated with a topic, or even several topics prior to an end-of-unit test. They also offer the possibility of different ways of consolidating the interaction language recently met. Since the examples so far have been in French, they will now be indicated in German.

1: Keyhole techniques

For this activity cut a small keyhole in a piece of paper. The keyhole is then moved across a number of words on the OHT screen. How the keyhole is moved can be directed by the class with such phrases as:

Nach oben.   Up!
Nach unten!   Down!
Nach rechts!   Right!
Nach links!   Left!

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Pair work - partner A. Writes eight words, taken from recent topics, on an A4 piece of paper. He or she has a keyhole cutout and moves as directed by his or her partner. The game is to guess the eight words in the shortest time possible.

2: Hangman

This is a time-consuming approach; however, it is an effective way of puzzling out a complicated word. The language of interaction associated with this activity can be very useful within the context of looking at spellings and endings. The game can be shortened by providing from the word go the first and last letter of the word. Initially this is quite a good strategy since it promotes the use of some very useful metalanguage (the language we use to talk about language!), for example: *es beginnt mit.../ es endet mit.../ It begins with.../ it ends with...*
Classes can be encouraged to guess as soon as possible what they think the word is. This is particularly good if done on a teacher versus class basis. In such a scenario, a few extra elements of the gallows can be added, if the guess is wrong. Below is an example of the interaction that can rise from such an activity.

T. Also, ich möchte Vorschläge, bitte.	T. OK, I would like some suggestions, please
Könnt ihr bitte einige Buchstaben geben?	Can you give me a few letters?
P. Ich möchte ein P.	P. I would like a P.
T. Es tut mir furchtbar leid, es gibt kin P	T. I'm terribly sorry but there is no P
Das ist aber toll, weil ich einen Punkt gekriegt habe!	But that's great because Ive got a point!
Okay, andere Buchstaben, bitte.	Okay. More letters please.
P. Ich möchte ein F	P. I'd like an F.
T. Leider ist das richtig.	T. Unfortunately that's right.
P. Ich möchte ein O.	P. I'd like an O.
T. Es tut mir furchtbar leid.	T. I'm terribly sorry.
Es gibt leider kein O.	There is no O unfortunately.

3: Give us clue

In this game, the teacher thinks of a word and gives clues as to what it is suggesting whether it is a pet, food, drink, hobby, what colour it is and so on. He or she can also suggest what the first syllable sounds like, if it is a long or short word, etc. This activity is more sophisticated than the other examples, but again is particularly effective in helping pupils to begin to talk about the language itself and for the production of paraphrases/circumlocution (i*t's like a...*) Furthermore, it is something which the whole class can be engaged in in almost pantomime-type fashion.

Es ist ein Name	It's a name
Es ist ein kleines Wort	It's a small word
Erste Silbe	First syllable
Zweite Silbe	Second syllable
Dritte Silbe	Third syllable
Es klingt wie …	It sounds like …
Man kann es trinken/ essen.	You can drink / eat it
Es ist:	It's:
süss / sauer	sweet / sour
gesund / ungesund	healthy / unhealthy
teuer / billig	expensive / cheap

Also, es ist …	OK, it's …
Ich glaube / meine, es is …	I think it's …

Pair work - partner A chooses a word from a recent topic like food/animals/clothes and says:

Man kann es essen   You can eat it

Es ist gesund.   It is healthy

Es ist grün.   It is green

Partner B guesses, saying:

Es ist ein Apfel, meine ich.   *It' s an apple, I reckon*

Es ist ..., glaube ich.   *It's ..., I think*

Section 6: Teaching pupils to paraphrase

To prepare pupils for this kind of pair work, the teacher will first have needed to provide plenty of practice in how to paraphrase. In the example below, we will see now the teacher can model it even in the presentation stage, by supplying definitions of the word to be guessed:

- using analogies' i.e. saying something is like something;
- using opposites, i.e. saying something is not X but Y;
- using synonyms, e.g. it is terrible, awful, dreadful;
- using delayers so as to teach the class the "fillers" or stalling strategies that give them time to think, e.g. Well..., let me see;
- giving lots of attention to the effective use of markers in the sentence which indicate that some fresh information is about to appear, e.g. and, but, what is more, etc.
- slowing down slightly from one's normal speed of speaking and using exaggerated intonation and emphasis to emphasise that something important is coming up;
- recycling key messages and phrases in a way that allows the class time to process meaning more effectively;
- using cognates and near cognates.

In this example, the pupils are learning how to say what they enjoy eating, responding to the contextualising question: *Was isst du gern?* (What do you like eating?). The answer is not given directly, but the food is described through paraphrase in the target language. As with all paraphrase, the word or phrase being described becomes clearer as the paraphrase progresses.

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Was isst du gern? *Das ist die Frage. Ja?*	What do you like eating? That's the question, okay?	Teacher holds up flash card with question mark on. This signals that the contextualising phrase is being used.
Also, was kann man sagen ...? *Moment mal ...*	So, what can I say ..? Just a moment ...	Body language conveys the sense that you are thinking. Here we have the start of a delayer strand.

*Ach ja! Es ist fantastisch, es ist wunderbar, es ist toll und es ist **so** lecker! Lecker, ja? Eis, zum Beispiel, ist lecker, ja? Schokoladeneis, Vanilleeis und so weiter, ja? Lecker. Es schmeckt **mir** sehr sehr gut.*	Well, it's fantastic, it's wonderful, it's **so** delicious! Delicious, okay? Ice-cream, for example, is delicious, okay? Chocolate ice-cream, vanilla ice-cream, etc. okay? Delicious. I really love it!	Body language is used to convey extra meaning for the adjectives with special emphasis on the word *delicious*, e.g. rub tummy, smack lips, etc. The cognates modelled here will later be used by the pupils, as will *Es schmeckt **mir** sehr gut.*
Also, es ist lecker. UND! Und! Man kann es essen, ja? Essen.	So, it's delicious. AND! And! You can eat it, okay? Eat.	Do a mime for eating. Particular emphasis is given to conjunction *und*.
*Also. Was kann man noch sagen? Moment mal! Ach ja! Es ist braun. Ein Bär ist braun, meine Haare sind braun. Und vielleicht ein bisschen grau, weil ich so alt bin. Ja? Also, es ist braun, ja? Braun **und**, **und oder** weiß. Schnee ist weiß. Die Tafel ist weiß. Ja? Alles klar?*	So. What else can I say? Just a moment! Oh yes! It's brown. A bear is brown, my hair is brown. And perhaps a little grey because I'm so old. Okay? So it's brown, okay? Brown *and, and or* white. Snow is white. The board is white. Okay? Alright?	Delayers are used again. Pointing gets across the colours, as well as paraphrase. *Und* continues to be stressed and a gesture and emphasis is brought in for *oder*.
*Also es ist fantastisch, wunderbar und **so** lecker. Man kann es essen **und** es ist braun oder weiß.*	So, it's fantastic and wonderful and **so** delicious. You can eat it **and** it's brown or white.	Here there is a slight recap with the class being challenged to put in key words. These would be *lecker, essen, braun* and *weiß*.
***Und** es ist normalerweise sehr süß. Also, nicht sauer, nicht bitter. Süß! Zucker ist, zum Beispiel, süß. Tate and Lyle machen Zucker, ja? Zucker. Man trinkt eine Tasse Tee, ja? Mit Zucker.*	**And** it is usually very sweet. Not sour, not bitter. Sweet! Sugar, for example, is sweet. Tate and Lyle make sugar. Okay? Sugar. You drink a cup of tea, okay? With sugar.	The negative strand which is very useful in the field of grammar correction is being stressed.
Und was noch? Was kann man noch sagen? Moment mal! Ach ja! Es hat viel Milch. Milch, ja? Milch kommt von einer Kuh, ja? Und eine Kuh macht „muh'! Milch kann man auch auf Cornflakes tun oder in eine Tasse Tee tun. Und so weiter und so fort, ja? Milch.	What else? What else can I say? Just a moment! Oh yes! It's got a lot of milk in it. Milk, okay? Milk comes from a cow, okay? And a cow says 'moo!'. You can put milk on your cornflakes or in a cup of tea, etc., okay? Milk.	The delayer strand is repeated. Pupils are invited to draw on their world knowledge. In addition there is quite a lot of stress on the emerging use of *man kann*.
Was noch? Was kann man noch sagen? Moment mal! Also ja! Leider! Und das ist eine Katastrophe. Leider hat es ganz, ganz viele…	What else? What else can I say? Just a moment! Oh yes! Unfortunately. And that's a real catastrophe. Unfortunately it's got lots and lots …	Here is some future content with the use of the word *leider*. There is also lots of stress in this next section on the use of cognates and pauses to get across meaning.

... Hunderte aber Hunderte von ... ... Kalorien!	... hundreds and hundreds of ... ... calories!	
Es ist eine Kalorienbombe!	It is packed full of calories!	
Okay. Wer ist hier sehr intelligent? Was könnte es sein? Habt ihr Ideen? Vorschläge? Was meint ihr?	Okay. Who is very intelligent? What could it be? Any ideas? Suggestions? What do you reckon?	Here we have a near cognate, i.e. *Ideen* which is leading us, hopefully, into an understanding of *Vorschläge*.
Also, Peter! Was meinst du? Was isst du gern?	Okay, Peter! What do you reckon? What do you like eating?	Here the contextualising question is being used again, as well as one of the most important questions in German language learning, *Was meinst du?* Finally pupils put up hands and ask *Wie heißt ... chocolate ... auf Deutsch?*

As time progresses, we should aim for less redundancy and support via mimes, and for more reliance on the power of the words alone; the context-reduced situation described by Cummins in extract 7 of chapter 1. Unless our support is gradually withdrawn, pupils may never learn to infer meaning by listening to clues from the language itself. We need to move towards a situation where they are not reliant on the teacher (or eventually the native speaker) performing a song and dance act!

As pupils become familiar with key expressions, the teacher can hand over the activity to them, to play in pairs as a guessing game. The OHT 2.3 following may be necessary to support them, along with a choice of fillers/delayers, like:

Also
Also, na ja...
Also, na ja, Moment mal
Was noch?
Was kann ich sagen?

A. Also, was kann man sagen? Moment mal!	A. So, what can I say? Just a moment!
Ja, man kann es essen/trinken.	Well, you can eat/drink it.
Man kann es heiß/kalt essen/trinken.	You can eat/drink it hot/cold.
Es ist: schwarz/weiß/braun/blau/grün/rot.	It's: black/white/brown/blue/green/red.
Es ist sehr/ziemlich:	It's very/quite:
süß/sauer,	sweet/sour,
gesund/ungesund,	healthy/unhealthy,
teuer/billig,	expensive/cheap,
heiß/kalt,	hot/cold,
lecker/ekelhaft,	delicious/disgusting,
nass/trocken.	wet/dry.
Man kann es mit Milch/ohne Milch trinken.	You can drink it with/without milk.
Man kann es mit Sahne/ohne Sahne essen.	You can eat it with/without cream.
Es kommt von der Kuh.	It comes from a cow.
Es kommt aus Frankreich/Italien/Indien/	It comes from France/Italy/India/
China/Brasilien/Holland/England …	China/Brazil /Holland/England …
Es sprudelt/sprudelt nicht.	It's fizzy/not fizzy.
Es ist eine/keine Kalorienbombe!	It's got loads of/a few calories.
B. Also, ich glaube das ist ____.	B. Well, I think it's ____.
Wie heißt ____ auf Deutsch?	What's the German for ____?

Table 2.3. OHT to support pupil use of paraphrase

> • If you are wondering why on earth one should go through such antics in order to get across the meaning of a word, then it might be useful to refer back to extracts 8 and 9 of chapter 1; to Canale's definition of strategic competence and to the communication strategies listed by Dörnyei. It is usually the case when abroad that you have to struggle to convey meaning. After all, a native speaker is not going to be able to give you a translation of all the words you do not know. So, here you would be teaching your class some useful strategies for coping on their own. We would also like to think that the genuine challenge in these games can make the lesson more interesting.

Section 7: Some key principles of presenting and practising new language

What are the principles behind the examples we have suggested in sections 1–6?

> • Look back to Skehan's summary of research into different learning styles in extract 12 of chapter 1. How does it relate to the various classroom activities we have suggested for the presentation and practice stages?

If individuals each have their own preferred learning styles (visual, auditory or kinaesthetic, for example), then, in order to facilitate retention, new words and phrases need to be exploited in a way that caters for them. Multi-sensory drilling not only provides suitable memory hooks in terms of sound and meaning, but, as we shall see in chapter 5, also stresses the relevant grammatical features of the words and phrases in question.

Visual exploitation means, on the humblest level, some sort of visual support. Unfortunately it appears to be commonly accepted orthodoxy that pupils should not be exposed to written forms until they have mastered the pronunciation of a word. Adopting such an approach makes language learning so much more difficult for pupils whose preferred sensory style is visual. What right have we to deprive them of their most effective way of learning? Potential concerns about pronunciation problems can usually be alleviated since the new language will also be exploited through auditory activities. Even if pronunciation problems do occur, as we have seen in section 4, this can open up a discussion of sound/spelling relationships. The language arising from this process is invaluable for prompting the earliest stages of metalinguistic discussion in L2; enabling pupils to use the language to talk about the language (in this case, correct/incorrect pronunciation of a word). The use of colour coding and categorisation (e.g. Placing flashcards on the board under two columns, one for masculine, one for feminine words) also provides important visual support to draw the pupils' attention to key grammatical features like genders and verb endings.

Auditory exploitation means that the phrase is stressed as memorably as possible from a sound and rhythm point of view. Linking this process to this visual support will help the auditory learner to become better on the visual channel and vice versa. In chapter 5, we will see the use of songs to support such learners, but activities like Hum the Word will also clearly appeal to their learning style.

 Kinaesthetic exploitation means that every effort is taken to link some sort of movement or action to the phrase in question. If at all possible, the affective dimension is also stressed. In fact, the more emotional heat and intensity that can be generated through the use of a phrase in a particular context, the better this is for emphasising the communicative potential of the phrase. Although this last point may not always be possible, it is easy to find some sort of appropriate mime to help with retention. There are two types of mimes: a mime for sound and a mime for meaning. If both of these can be linked, then all the better. For example, when pupils have to repeat *il pleut,* they could say it in a low voice and slowly like a heavy shower of rain (sound), while also raising their hands above their heads and lowering them to the ground, like rain falling (meaning).

- Look again at the examples from 1–16. For each one, tick the type(s) of exploitation used.

Number	Visual	Auditory	Kinaesthetic
1			
2			
3			
4			
5			
etc			

The vital thing about the language of interaction in pair work is that very little of the language, if any at all, should be new. If there is too much new language, then the whole activity will stall. It is both a matter of grafting a small amount of new language onto a well established stock, and also a matter of recycling in different combinations phrases which have been used elsewhere in the learning process. The last point is particularly important in fostering pupils' ability to transfer language into other contexts, thereby encouraging them to appreciate the communicative potential of the phrases in question.

- How would you practise the interaction expressions listed in examples 1–16? Repetition? Mime? Would you provide written support from the word go?

- Once pupils were familiar with the basic expressions, how could you extend them so they were using more complex constructions like: *could you please speak more clearly/we cannot see it properly/I would say that it is a …?* In what way could this feed into their developing grammatical understanding?

Finally, let us return to our nine school subjects to see how subsequent lessons might build on the principles discussed in this chapter to enable pupils to move from just practising the new topic language to producing it for themselves in a meaningful task.

Section 8: from presentation to production - classroom experiments with student teachers

As tutors in teacher training institutions, also with limited experience of this approach to presenting language, we decided to work with our own student teachers in school. In

several projects, some short, some more sustained, we set about devising classroom materials which involved secondary school pupils in this kind of activity.

The first step involved thinking of a suitable end-of-unit problem solving task around the topic of **school subjects**. It needed to have the necessary communicative ingredients of challenge, purpose and outcome. The principles behind such tasks are discussed in detail in the next two chapters along with a range of illustrations. Here we will give just one example, the **diamond ranking activity**, described in Brown and Brown's book (1996). It was originally developed by humanities teachers to promote an understanding that there are no "right answers" and other people's views must be respected. For example, pupils must prioritise by placing in rank order the most important quality of a good parent or the most important action to be taken to protect the environment. For beginners in language learning, the task can be adapted to a more basic level. In this case, the purpose was for a class of eleven- twelve year old pupils, working in groups of two or three, to establish what were the most popular school subjects and to recognise and acknowledge differences of opinion. First, though, there was a pre-activity speculation task done by the whole class, which attempted to predict what the most and least favourite subjects might be. The diamond ranking activity had the names of the nine school subjects on small pieces of card, which pupils had to order in the diamond pattern, with the favourite subject at the top and the least favourite at the bottom, deciding for example, that chemistry would be number 8.
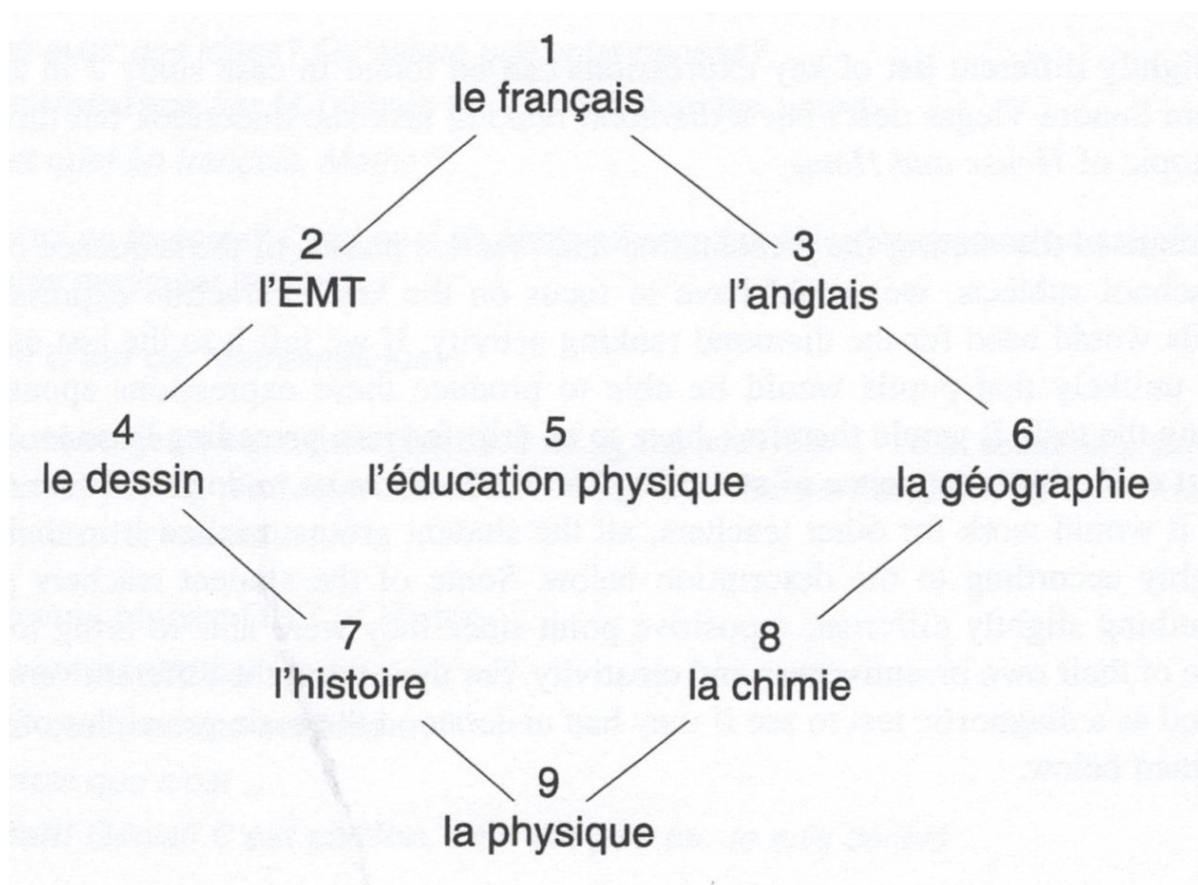
First the student teachers carried out the diamond ranking activity themselves with groups of three carrying out the activity and a fourth person - an observer - taking notes. The use of an observer meant that the language used during the process was listed and

noted. It was, of course, clear that for the task to be suitable for beginning learners, considerable simplification of the language would be necessary. This was done in discussion and a final version was agreed.

- What language do you think is the bare minimum for carrying out the diamond ranking activity? You will need to consider not just the topic language (the school subjects) but also the interaction language pupils will require to make suggestions as to which card should go where, to agree and disagree with each other and so on.
- You may want to compare your key words and phrases to the list below and then to look at the list at the end of this section for some additional interaction language that the student teachers had not predicted but found was useful:
- Nine school subjects plus:

Qui commence? Toi, moi
Pour moi, l'anglais, c'est ma matière préférée
Je préfère …
Le numéro un, c'est …
La géographie, c'est numéro 3 ou 4?
L'histoire, c'est … comme ça! (placing subject on a square)
Non, pas comme ça!
C'est ça
Parfait!
Ça y est!

A slightly different list of key expressions can be found in case study 2 in chapter 4, where Sandra Viegas describes a diamond ranking task she undertook but this time on the topic of *House and Home*.

We realised that during the presentation and practice phases of the sequence of lessons on school subjects, we would have to focus on the key interaction expressions that pupils would need for the diamond ranking activity. If we left it to the last moment, it was unlikely that pupils would be able to produce these expressions spontaneously during the task. It would therefore have to be drip-fed into preceding lessons. So we set about exploring a sequence of activities that would allow us to do this. To be reassured that if would work for other teachers, all student groups trialled it in their classes roughly according to the description below. Some of the student teachers produced something slightly different; a positive point since they were able to bring to the task more of their inventiveness and creativity. For their tutor, the different versions also served as a diagnostic test to see if they had understood the main principles of planning outlined below.

1 introducing and practising the new language: contextualising the school subjects

The topic was contextualised using OHT cut-outs representing the different school subjects. During the contextualising phase the student teachers were careful to use the key language which was going to occur later on.

- Imagine undertaking the contextualisation stage of the lesson. How could you begin to 'drip-feed' the interaction language?

Now compare your ideas with the following activities;

KEY

T= teacher
p= pupil
P1=pupil1
P2= pupil 2 where both pupils work in pairs

The key words that pupils will eventually need for the diamond ranking task are in **bold italics.**

Using OHTs to show symbols representing Maths and Geography the student teachers asked, pointing at Maths:

*T. C'est quoi **comme matière?** C'est **comme** l'anglais...*
T. Vous avez des idées? Qu'est-ce que vous pensez?
*T. Ça **commence** par M. (mimes M writes it on the board)*
P. C'est quoi en français, Maths?

(C'est quoi en français? C'est quoi en anglais? were familiar phrases and had been used before this particular lesson.)

*T. Bien! **C'est ça**. Mathématiques.*

The school subjects were the practised using activities1-16 sections 2 and 3 of this chapter, paying particular attention to language like ***parfait, c'est ça*** that would be needed later, for example:

T. (Showing blurred OHT of History...)
Ca **commence** par H...
T. C'est quoi **comme matière**...?
P. Je crois que c'est...
T. ***Parfait***! Génial! ***C'est ça/non, ce n'est pas ça***. Désolé...

Partner work

P1. C'est quoi ***comme matière?***
    Ça ***commence*** par D...
P2. C'est...
P1. ***Parfait***!

Visual support for these phrases on the board.

C'est quoi ***comme matière***?

Ça **commence** par ...
C'est...
C 'est ça! Ce n'est pas ça..
Parfait!

2 Revision of numbers and pronunciation practice

The nine OHTs of the school subjects were shown on the board, each of them numbered. This allowed the teachers both to revise the numbers and model the question needed for the diamond ranking task.

*T. Les Maths, c'est **numéro un ou numéro deux**?*
P. Numéro deux.

They then varied the questioning so that they could use the language of praise to refine pronunciation of the subjects, whilst at the same time reinforcing some of the interaction language that would be needed.

T. (feigning not having heard). *C'est quoi **numéro deux?***
p. Les maths.
*T. Ah, oui. C'est ça! Bonne prononciation! **Numéro deux**, c'est les maths.*

They prevented interference from the written word by inviting pupils to read the words:

T. Lisez les mots
T. **Pas comme ça.** Ça se prononce...
T. Bonne prononciation.

Partner work- pairs read the words: ***pas comme ça, c'est**...*

Each time the phrases were modelled by the student teachers and substantially practised as a whole class activity, before they were transferred into partner work for pupil-pupil use.

By this stage pupils were able to:

1 recognise names of school subjects in oral/written form;
2 pronounce them with reasonable accuracy with support;
3 produce them orally with support and in written form;
4 spell the names of the subjects accurately;
5 produce the numbers.

3. *Introducing* qui commence, moi, toi...

As pupils were now becoming familiar with words like *commence, toi, moi*, the student teachers encouraged them to begin subsequent pair work by deciding who would start. They went back to the numbered symbols which represented the school subjects and modelled the question again:

28

Numéro un, c'est quoi?

They then invited the pupils to ask them the questions, adding:

Qui commence? Moi/toi?

This was followed by pupils under taking teach-and-test activities on each other;

P1 Qui commence? Moi/toi? Numéro un, c'est quoi?

P2 C'est.../ Je ne sais pas. C'est quoi en français Geography?

P1 Bonne prononciation!/pas comme ça.

4. *Pupils produce* ' pour moi, numéro un, c'est...; mes matières préférées sont... '

The student teachers wrote the names of four subjects on the board, parts of which were illegible or 'gapped' or fuzzy or half visible.

T. *Pour moi numéro un, c'est...*
       C'est *aussi* **la matière préférée/ la matière numéro un de**
       Mlle...Devinez.

The class responded, guessing:

Numéro un c'est...

Pair work- pupils were asked to write their own list of subjects, placing them in rank order of preference, but leaving out some letters in each word.

1 - - g - - - -

2 - - s - o - r -

3 - - - - - - a - - - - -

Pupils then went round sharing their list with other members of the class say:

P1 Pour moi numéro un/deux c'est...? Devine...

P2 Anglais/ je ne sais pas.

P1 *C'est ça/* Gives clues- for example, *Ça commence/finit par A*...

The teachers could spot as they eavesdropped on the oral work which pairs of pupils needed more individual help.

5. Preparing for the diamond ranking activity

To shift this now to the diamond ranking context, the student teachers modelled the activity on the board, moving OHTs of the subjects saying:
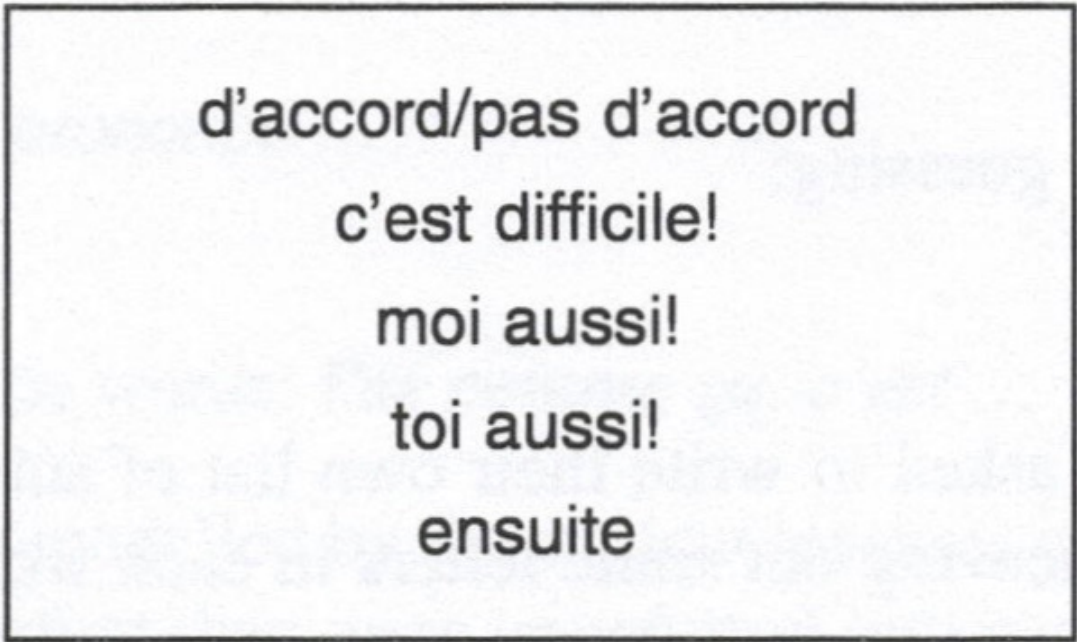
Pour Kenny, le numéro un c'est...
Pour Cathy, le numéro deux c'est...

Pupils were then invited to come up to the board to use the language to report on the preferred subjects of other pupils they have interviewed.

Now that they had the language and understood the task, the class could start the activity.

Additional language

In spite of having identified in advance the key words and expressions they thought the pupils would need and that they would therefore attempt to use as often as possible, in the event the student teachers found that they also used other expressions. If used on many occasions pupils often pick these and incorporate them into their own linguistic repertoire. So it is always helpful to note words or phrases which recur. Much of this language expresses either an ordering device, or turn-taking procedures or an expression of an emotional response - all personal, memorable and re-usable. Such interaction language can become the linguistic goal of many lessons and needs to be noted and developed as the learning continues. Indeed, pupils should be invited to contribute their own suggestions as to useful language the class needs to learn. Among these additional expressions were:

d'accord/pas d'accord

c'est difficile!

moi aussi!

toi aussi!

ensuite

Conclusion

Although limited in scope, the student teachers' projects with Year 7 classes were beginning to show, once a mind set had been established, that pupils could use more and more language with the teacher and then with each other. After a while this language became well established and occurred more and more frequently, even though its range was very modest. It did, however, need to be planned over time and always carefully modelled at the outset. It seemed that it is both possible and preferable to introduce interaction language with language learners as they begin their language learning experience. Leaving such an experience until later, when pupils are often more resistant to oral pair work, could be counterproductive. This leads us to our final section.

> • In this new area, where teachers often have very little experience of making learners struggle to arrive at meaning, it may be worth conducting a departmental experiment. This not only has the advantage of sharing successes and failures in a non-judgemental way but also of seeing how each teacher interprets the task. Brief but regular meetings could be planned to describe and evaluate progress. A common approach also means that if pupils transfer from teacher to teacher they share similar linguistic resources. Since the approach takes time to become natural and spontaneous both for teacher and pupil, this shared experience is essential.

Section 9: Dealing with the disaffected - rewards and punishments!

Thus far we have assumed that the nature of the activities would be sufficiently meaningful to engage pupils' interest. But sometimes there may be a struggle, particularly initially, to lock pupils onto using the language. What can the teacher do, faced with a class of disaffected pupils? There are no easy answers but here are some strategies that we found useful, starting from the most basic and moving on to the more ambitious.

Starting out

The student teachers adopted a number of simple strategies to encourage pupils to use the target language.

1. Marie- Pierre Hamard, who also carried out a project on the topic of school subjects with a Year 7 class, used a number of rewards:

   • When a pupil used an interaction statement, she would stop and say *Klasse, habt ihr gehört? Bitte wiederholt alle zusammen, denn es war wirklich prima*. (Class, did you hear? Repeat it together, as it was really good.) Sometimes, she invited pupils to applaud and later they took is up for themselves, calling out *Applaus*, when they thought one of their peers had said something really good;

- She used stamps and stickers in their exercise books and comments in their record books. At half term she gave certificates and chocolate to reward pupils for their use of interaction language.

2. Diana Strasser made a display space for pupils to ' build' a wall. Each time she heard them using the interaction phrase, they wrote it on a Sprechbaustein, as in Figure 2.2, and stuck it up the wall. She also asked pupils one lesson to fill in a self-assessment questionnaire on how much German they had spoken that lesson.

3. Emer Mc Kenna had a chart on the wall with gold stickers for pupil who used interaction language. She also had a forfeit system. She appointed a police officer each lesson, but without the class knowing who it was. At the end of the lesson, the police officer would reveal him/herself and read any expressions in English he/she had heard. These were then stuck onto a 'rubbish bin' poster and the person who had said them had to find out the French equivalent and write it up.

4. Jim devised an on-going team competition in which points were awarded for good use of interaction language. Any kind of timed team game (including beat the teacher!) is likely to generate enthusiasm, as well as a great deal of interaction language. For example, in pairs, as fast they can, pupils must count up to from 1-10, say the alphabet, say the words for the flashcards on the board. An extra dimension can be added by getting them to say it accordingly to the partner's instructions, for example, slowly, fast, in a happy way, a sad way, in a robot's voice. The criteria for awarding points always needs to be made explicit to the class and needs to become increasingly more challenging.

Figure 2.2. Reward wall

Moving on

1. The *type sympa*

In the diamond ranking activity, as a way of commenting on what was happening, we invented an observer role. One pupil, chosen at random by the role of a dice- lowest number is the observer- is a *type sympa*, someone whose function is to comment on and record what is said. This person can:

. record words/expressions during partner work that the pupils do not seem to know very well and the teacher may need to practise further next lesson;

. ask the teacher to check vocabulary or spelling which they hear but not sure about*: ça s'écrit comment?* for example;

. have as a focus for comment pronunciation, for example, and make remarks to individuals like *bonne prononciation* or even *encore une fois* as appropriate

. evaluate how a group is working: *bon travail* and other comments taken from familiar phrases used by the teacher feature frequently!

. Comment on the mood of individuals: *Clive est de mauvaise humeur aujourd'hui,* the relevant expressions having been learned previously from a list of 'chance cards' used to give speakers an emotional role in more conventional role plays.

2 The forfeit system

James Stubbs (whose work is described in more details in chapter 5) employs a **forfeit system**. This includes:

. points being awarded to the opposing team if English is used;

. negotiation, at the start of the lesson, of the forfeit to be employed during the lesson for speaking English. The forfeit is chosen through some sort of dynamic activity on the forfeit OHT (figure 2.3), e.g. spinning a pen or unleashing a clockwork toy and seeing where it ends up. Alternatively, pupils can vote on a forfeit for each particular occasion. The forfeit system becomes more and more complex and is added to by the class themselves.

. the implementation of a *je suis désolé(e)* routine, where pupils have to apologise for speaking English, stand for a negotiated period of time and request to sit down.

Je dois …   Nous devons …

Tu dois …   Vous devez …

Il/Elle doit …   Ils/Elles doivent …

Figure 2.3. Forfeit OHT

Apart from giving pupils some control over the lesson, this forfeit routine supported by the OHT allowed the class to begin to develop their grammatical awareness to the point that, later on in their learning, the following interaction took place.

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[... Matthew has just said something in English...]

T: *Ah! Matthew! Toute la classe …*	Ah! Matthew! Everyone …
Class: *Ah! Matthew! Il ne faut pas parler anglais! Pourtant, tu as parlé anglais, alors, tu dois …*	Ah! Matthew! You mustn't speak English! But you did speak English so you must …
T: *… avoir un gage, bon, OK, alors, on va regarder ici et décider […] Alors, qu'est-ce que vous pensez? Demander quelqu'un au mariage?*	… have a forfeit, good, OK, so we are going to look here and decide […] So, what do you think? Ask someone to marry him?
Class: *Oui!*	Yes!
T: *Demander quelqu'un au mariage? Mmm, alors, on va décider. Alors, il y a plusieurs autres possibilités: Tu dois conjuger 'avoir', tu dois conjuger 'être', tu dois définir un verbe ou définir un verbe à l'infinitif, ou tu dois définir un nom ou un adjectif […] ou tu peux choisir. Je te donne la possibilité de choisir, OK? Qu'est-ce que tu préfères? Un, deux, etc?*	Ask someone to marry him? Mmm, well, we will decide. Well, there are several other possibilities: 'You must conjugate 'to have', you must conjugate 'to be', you must define a verb or define a verb in the infinitive or you must define a noun or an adjective […] or you can choose. I am giving you the possibility to choose, OK? What do you prefer? One, two, etc?
Matt: *Huit.*	8.
T: *Numéro huit, oui? Bon, conjuger 'avoir', OK, alors il a choisi numéro huit, mais il faut le changer un petit peu, je pense. Alors qu'est-ce qu'on peut ajouter?*	Number 8, yes? Good, conjugate 'to have', OK, so he has chosen number eight, but we have to change it a little bit, I think. So what can we add?
P: *Danser.*	To dance.
T: *En dansant? Oui, OK. Plus? Oui?*	While dancing? Yes, OK. More? Yes?
T: *En chan …*	While sing …
Class: *En chantant.*	While singing.
T: *En chantant, très bien. En chantant et en dansant, oui?*	While singing, very good, while singing and dancing, yes?
P: *Et sur la table.*	And on the table.
T: *Sur la table? Bon, OK, alors. Tu dois conjuger 'avoir' en chantant et en dansant sur la table, d'accord?*	On the table? Good, OK, so. You must conjugate 'to have' whilst singing and dancing on the table, OK?
Class: *Oui.*	Yes.
T: *OK. Alors vous dites 'Matthew …'*	OK. So you say 'Matthew …'
Class: *Matthew, il ne faut pas parler anglais! Pourtant, tu as parlé anglais, alors, tu dois conjuger 'avoir' en dansant et en chantant sur la table. Vas-y!*	Matthew, you mustn't speak English! But you did speak English so you must conjugate 'to have' whilst dancing and singing on the table. Go on!

If you are surprised by the pupils ' level of grammatical awareness, you might find it reassuring to refer to chapter 5 to see how it was gradually built up over some time.

In this chapter, we have focussed on a range of ways of making the familiar presentation and practice phases of the lesson more meaningful. Some of the ideas offered are more ambitious than others. Just as pupils have their own preferred learning styles, so we, their teachers, have activities with which we are comfortable and those which make us uneasy! Some people really enjoy doing the kind of ' song and dance act' suggested in the paraphrase routine, others dislike it. It is also true that some activities are simply not appropriate for some classes.

- Look back over the various activities suggested; which do you feel suits your teaching style or your classes best?

Useful follow-up reading

Rendall, H. (1998) Pathfinder 33: *Stimulating grammatical awareness*. London: CILT. As the title suggests, the main focus of this book is not on interaction language. Nevertheless, it contains a wealth of helpful ideas showing how to cater for the different learning styles in a class, as well as how to tackle pronunciation problems.

Skehan, P. (1998) *A cognitive approach to language learning*. Oxford: Oxford University Press. Chapter 10 explores in detail the complex research into learning styles.

James, C., Clarke, M. and Woods, A. (1999) *Developing speaking skills*. London: CILT. This describes various projects undertaken in twelve schools across Wales.

Phipps, W. (1999) Pathfinder 38: *Pair work; interaction in the modern languages classroom*. London: CILT. For a range of practical ideas grouped under stages such as *repetition and imitation, manipulation* and *productive and creative*.