Comparison of the effect of Course Book and Text Driven units on learner classroom interaction and discourse

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Abstract

Whilst there has been much research conducted into materials as workplans there is a need for more research into the actual use of materials in the classroom. This case study set out to investigate the impact on discourse in the EFL/ESL classroom of a course book and of a text driven unit. The study asked to what extent did the two approaches show evidence of 1) student initiating turns and 2) negotiation for meaning. Four lessons with a small class of 6 adult ESL learners were recorded producing six hours of data. A quantitative analysis of the transcriptions from 3 hours of data gave results showing that whilst both approaches showed evidence of student initiations and negotiation for meaning the proportion of the student initiations was much larger using the text driven approach suggesting this approach gave the students much more control over their learning. The student initiations in the course book lesson tended to digress from the pedagogic focus while the student initiations in the text driven unit invariably explored it more deeply suggesting the text driven approach was successfully meeting the students’ needs. A significant difference in the quality of the language produced was identified. The principle of multi-dimensional mental representation in the text driven approach was found to facilitate more creative use of language with deep levels of meaning and use of high level thinking skills. The language afforded by the text driven unit was found to be intrinsically linked to the form, structure and content of the unit which elements are intrinsically related to the principles underpinning the text driven approach.
This work is original and has not been submitted previously in support of any degree, qualification or course.
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Chapter 1  Introduction

As part of my personal MA journey I have been trying to clarify for myself what I believe as a teacher about language: why it is important and how best to achieve the teaching and learning of it. I was struck by what the writer Elena Ferrante had to say on this matter when writing about the art of translation:

“A language is a compendium of the history, geography, material and spiritual life, the vices and virtues, not only of those who speak it, but also of those who have spoken it through the centuries. The words, the grammar, the syntax are a chisel that shapes our thought.” (2018)

Learning another language “allows us to be much more than we happen to be.” (ibid)

At the heart of Ferrante’s assertion is the idea that using language entails us in a process of meaning making which addresses our humanity in its wholeness as social, material, spiritual historical beings. This has two major implications: we need to think of meaning being made in the act of communication; language has a cognitive and an affective aspect.

If Ferrante is right, what are the implications of this for the teaching English as a second language?

The idea that the meaning of language is derived from its context, that is from the act of its being used, is widely accepted. That for language learning to be effective communication must be meaningful is a principle which now has general acceptance (Tomlinson, 2015) and one which informs many of the current approaches to language teaching. Though we might be in a “post method” time when the general trend is towards a practice using elements from a variety of approaches and methodologies, still great importance is attached to the
need for “communicative practice”. This is certainly the case for the vast array of commercial coursebooks such as “Straightforward” in which “every lesson contains opportunities for communicative practice” with “a wide range of these speaking tasks so that students have the opportunity to develop a range of communicative skills”. (Scrivener et al, 2006, p.viii) Debates as to what constitutes real communication, not just in the spoken discourse of the classroom but in the written material as well, its implications (Gilmore, 2007) and how best it can be achieved have been plentiful and continue still, largely at a theoretical level or in relation to materials analysis or development. Less common is a discussion of these matters in relation to actual classroom practice (Guerretta et al and Johnston, 2013)

It is the empirical side of the debate to which this study sets out to contribute with an exploration of the nature of communication in the classroom. Of the many studies examining discourse in EFL/ESL teaching a considerable body focus on interaction, particularly patterns of interaction and negotiation for meaning. With respect to the former, I felt that approaching language use in the classroom from the perspective of student-initiated interactions might foreground some interesting phenomena with respect to their purpose or perhaps, more pertinently, their effect, particularly as the discussion of student-initiated interactions invites discussion of its corollary: teacher-initiated interactions. Negotiation for Meaning has been extensively researched in both laboratory and classroom (Gass et al, 2005) but often with a focus on activities designed to promote negotiation for meaning albeit such activities might have formed part of a whole lesson. I was interested in investigating what scope is provided by different approaches to EFL/ESL teaching for negotiation for meaning across the entirety of the whole lesson. Finally I felt that taken together, the examination of initiating turns and negotiation of meaning might
provide the ground for a fruitful discussion of what the talk generated is about and the implications of that for its meaningfulness.

The aim of the study, therefore is to explore if there is a discernible difference between the discourse produced in the classroom when a standard course book is used and when a text driven approach is used. Course books are highly prevalent through educational institutions offering EFL/ESL courses. To know therefore what potential a typical example of a coursebook holds in practice would seem to be useful, particularly for a novice EFL/ESL teacher. Although there are examples of places where the text driven approach has formed the basis of school ESL curricula and materials using the approach have been created and disseminated for general use, the systematic publication of text driven materials does not exist in anything even approximating the same degree as general course books. This study selects a moment in a process and does not seek to determine to what extent language acquisition actually takes place; rather it is examining how language is being used and for what purpose. By making the exploration comparative the intention is to be able to throw into relief the potential of each against the other particularly in relation to meaning.

With these motivating sources, the present case study has been devised to compare the impact on the language produced in the EFL classroom of an approach to teaching using a standard general course book and a text driven approach to teaching. The case study aimed to investigate the following questions:

1) To what extent do students initiate interactions?

2) To what extent do the learners show evidence of negotiation for meaning?
In some ways, this is a highly personal case study, not least because as the teacher of the class I was a participant in the study as well as the researcher. That I should participate as teacher was important since a crucial impetus behind the case study was the fast approaching end to the year-long MA course on which I was a student and the prospect of working as a teacher in the field of TEFL. For the latter I saw the case study as an opportunity to discover what in my own hands the potential of using a course book or a text driven approach amounted to. I envisage myself making extensive use of coursebook in the immediate years to come, but the text driven approach is one which I should also like to use. I want to form through practice some understanding of the scope and limitations of both. Although rooted in a quest to structure a study that would be useful principally to myself, I also believe that it can be useful to others in the field. The questions of how and what to teach, whatever the subject discipline, are constantly subject to review and the case study certainly aims to make some contribution here. Where teachers are given or seeking opportunity to influence the institutions in which they teach on these questions then I hope this exploration may be of some use. As teachers and researchers we are constantly seeking to understand more about what is happening during the teaching learning process and here also the case study aims to make a contribution.
Chapter 2  Literature Review

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The preceding chapter detailed the nature of the case study setting out its aim to explore the impact of a course book approach and a text driven approach to teaching on the spoken language produced in the classroom. It listed the two research questions that had been formulated to focus the exploration:

1) To what extent do students initiate interactions?

2) To what extent is there evidence of negotiation for meaning?

The highly personal motivation behind the study was explained since the study would have implications first and foremost for the researcher herself in the shaping of herself and her work as a future teacher of EFL/ESL.

There are 4 main elements to the study which require examination and definition in relation to existing SLA literature:

- Course book
- Text driven approach
- Student initiated turns
- Negotiation for meaning

I propose to discuss each element separately before considering them as whole in relation to a fifth element namely that of the case study nature of the research design. Having examined the relevant literature, those selected for discussion were those considered to be most pertinent to the present study.
2.1 Course book

For the purposes of this study a course book is being conceived of as any commercially produced text book from one of the global publishing houses that is part of a series of language teaching books produced for students which enables them to progress from beginner to advanced. The features of the series will include a companion teacher book for each level, audio resources for the listening tasks, supplementary materials both for the student and the teacher for testing and practice. The course book chosen for this study is Straightforward Elementary designed by Lindsay Clanfield (2006) published by Macmillan Education.

The use of course books is wide spread and prevalent (Masuhara and Tomlinson 2008, p.17). Their design often makes use of techniques and thinking which reflect a range of different approaches. This is certainly the case with Straightforward the approach of which is “eclectic and seeks to incorporate elements from many different approaches to language teaching.” (Scrivener et al, 2006, p.viii). They offer a systematic approach and are written by competent professional materials writers often with years of experience (Tomlinson, 2013, p 4.). They seem to offer the teacher and the student everything which is required for language learning and teaching. However, Tomlinson (2008, p.4) is severely critical of such course books, deeming them to contribute to the “failure” of many language learners even to “acquire a basic competence in English”. He ascribes this to the focus of course books “on linguistic items rather than on the provision of opportunities for acquisition and development” and their “adherence to the presentation-practice-production format which has been much criticised for not matching what is known about language acquisition.” (Tomlinson, 2010, p. 98)
The research on materials design, particularly that focussing on course books and their evaluation is highly useful, particularly in the light of what advances in technology can tell us both about the physiological processes at work in using language (Masuhara, 2016) and the ways in which language is used (Timmins, 2013). The analysis in such research is based on materials as work plan (Ellis, 2016), that is, as the materials appear on the page, and it is highly useful given the vast array of attractively and comprehensively produced coursebooks that are available. It enables the potential user to discriminate between them based on a systematic approach to the analysis and evaluation of what they offer both learner and teacher (Tomlinson (2015). As Tomlinson (2015) points out, evaluation of course books and other materials may be carried out pre, while and post use and there is a growing body of work the focus of which is the actual use of course books and other materials in the classroom. As an example of this kind of study, Guerrettaz and Johnston’s work (2013) is highly instructive.

In their study, Guerrettaz and Johnston focus on the role played by the Azar’s text book “Understanding and Using English Grammar” (2002) in the ecology of the classroom. The concept of classroom ecology is one derived ultimately from biology but developed in the field of linguistics by Van Lier in particular. “The ecological approach looks at the entire situation and asks, what is it in this environment that makes things happen the way they do?” (Van Lier, 2004, p.20). Because things will always be happening in any one system, then it is also looking at processes. Because it is a system, it examines the interrelatedness of the various elements that is participants, processes, structures and artefacts and, crucially, the effects upon each other of their relationships. The study followed an experienced teacher over a period of seven weeks in his five times weekly ESL grammar class in a public university in the Midwest of the United States. There were 18 students of
mixed L1 background in the class with ages ranging from 19 – 44 all of whom had spent less than one year in the United States studying English. The study asked: “1) how were the materials used in the classroom? In particular what were the significant relationships between the materials and other elements of the classroom ecology? 2) what was the nature of these relationships? What affordances did the materials offer?” (Guerrettaz and Johnston, 2013, p. 784)

Through observation and audio recordings of each class, through interviews with the teacher and the students and through the text book, and a wealth of teacher documentation such as the teacher’s planning, graded work, the syllabus, and course documentation such as materials and assignments, the researchers were able to make a close examination of what part the text book played in the relationships between the main elements of the classroom ecology referred to previously as participants, processes, structures and artefacts; the text book belonging to the latter category.

The researchers were able to observe the centrality of the course book to all of the relationships in the classroom and how it acted effectively as the entire curriculum, providing the means of assessment and defining progress as progress through the text book. The most striking aspect of the study, however, was what was identified concerning the part played by the course book in relation to the class discourse. Here the ecological concepts affordance and emergence, where the former refers to what is directly enabled by the environment and the latter to what is born of the relationships but unpredictably so and more than the sum of its parts, were useful in demonstrating the limited use of language afforded by the book but also those times when out of the particular relationships emerged language of a different type or topic or structure. Guerrettaz and Johnston noted that this
happened “when the affordances offered by the materials provided learners with opportunities to relate them to their own lives and experiences” (2013, p. 788). However, it is the notion of possibility with its future trajectory rather than the linear here and now relationships which are so useful in the conceptual framework for this study.

2.2 Text Driven Approach

A text driven approach is one which makes the text the starting point for the learning and allows the L2 learners to engage with it personally before attending to explicit language features in the text. (Tomlinson, 2011, p.xvii).

The arguments that are made for the text driven approach centre upon its being based upon sound, convincingly researched principles of second language acquisition. Tomlinson (2010, pp 87 – 95) formulates six principles which it will be useful to list in full, using Tomlinson’s words:

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<tr>
<td>1.</td>
<td>A prerequisite for language acquisition is that the learners are exposed to a rich, meaningful and comprehensible input of language in use.</td>
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<td>2.</td>
<td>In order for the learners to maximise their exposure to language in use, they need to be engaged both affectively and cognitively in the language experience.</td>
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<td>3.</td>
<td>Language learners who achieve positive affect are much more likely to achieve communicative competence than those who do not.</td>
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<td>4.</td>
<td>Language learners can benefit from using those mental resources that they typically utilise when acquiring and using their L1.</td>
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<td>5.</td>
<td>Language learners can benefit from noticing salient features of the input.</td>
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<tr>
<td>6.</td>
<td>Learners need opportunities to use language to try to achieve communicative purposes.</td>
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Tomlinson (2010, pp 87 – 95)
The text driven approach utilises the skills, knowledge and creativity of the teacher and crucially, recognises the learners as whole human beings, not just in how they acquire language and develop language, but also in the reasons for which they do so: “to develop educationally in the sense that they become more mature, more critically astute, more creative, more constructive, more collaborative, more capable and more confident as a result of the course.” (ibid p.97) One might even argue that the text driven approach is informed, consciously or otherwise by an ecological perspective that sees and attaches significance to things in their interrelatedness. What is being striven for in the text driven approach is the kind of deep affective and cognitive engagement that will lead to “deep processing” (Tomlinson 2013 p. 100). The playwright and educationalist Geoff Gillham (1995 p.16) argues that we are “educating people not feeding information into machines”, not unlike Van Lier who sees the “learner as a whole person, not a grammar production unit.” (2004, p. 223). Regarding learners in this holistic way acknowledges the importance of personal experience; how this experience is filtered through all our senses; how our understanding of our experience is formed through a process of both affect and cognition; and that thought being first and foremost language is at the heart of this process.

Developments in neuroscience lend weight to the proposition that learners should be affectively as well as cognitively challenged. (Immordio-Yang and Damasio, 2007 p.8).

It is noteworthy that Tomlinson has as one of his essential criteria for choosing texts that of it having a strong possibility of “stimulating divergent personal responses” from the learners. It is the antithesis of much of the right/wrong syndrome that dominates much of education generally, and if the teacher also considers their self as part of that divergence then the possibility is created for genuine dialogue to occur. In the case study conducted by Darici and Tomlinson (2016) in which a unit of text driven teaching materials was devised
and implemented in Darici’s school in Turkey, this criterion is referred to in terms of interaction between student and text, student and student and student and teacher. This is a useful reminder of the ecology of the classroom once again and the idea that the classroom is a site of dynamic relationships that can be constraining or liberating.

The Darici and Tomlinson case study was carried out with a class of 44 boys aged 14, who in spite of having experienced between 5 and 8 years of English lessons were still at a level A2. As language learners they were characterised by their lack of motivation, and thoroughly embedded in the right/wrong syndrome to the extent that they avoided taking risks in productive tasks, never writing beyond one paragraph nor ever responding to questions in any sort of developed form. These characteristics had not developed arbitrarily but out of the “restricted nature of the learning experience” (Ibid. p. 75) Such ingrained habits might be thought hard to counter. Darici and Tomlinson also note that the students were “addicted to scores”, a telling aspect of classroom ecology since it very often relates to the institution’s own addiction to scores.

The study offers a description of how the materials were developed and the reasoning behind the choice of text for the unit which was a short story by John Grisham (2007) called “The Street Lawyer”, a story of guns and hostages set in a social context of great inequality. The description also details how the students responded both in the doing of the unit and in a short questionnaire completed requesting their feedback on the unit. This feedback Darici, who was also the class teacher, then used to revise the unit before using it with another class.

What the case study offers is evidence of the success of the approach, certainly in this instance at stimulating the students’ imaginations and motivating them to engage
productively and enthusiastically with the material and tasks. It seems that what this unit of work has enabled to happen is a significant shift in the experience and the perception of the students from language as object to language as that which “signifies or imparts meaning” (Bettelheim, 1981).

2.3 Student initiated turns

Conversation Analysis (CA) is making increasingly significant contributions to SLA research (Young, 2004) through its detailed descriptions of the characteristics of classroom discourse. It derives from an ethnomethodological perspective in that it seeks to provide explanations for people’s behaviour (Seedhouse, 2004, p.4) Applied to the interactions that occur as part of classroom discourse it offers an interesting method of gaining insights into how pedagogy reveals itself in practice rather than theory. As Seedhouse (2004) explains, CA enables the analyst to look at language from the perspective of the goal orientated social function it is performing rather than the linguistic function; its focus is on the experience of language, or in other words, the meaning it has for the participants. He recognises the particular complexity of language use in the EFL classroom since the mode of instruction, language, is also the object of the instruction and therefore suggests that rather than trying to identify strict patterns in the exchanges it is more helpful to think in terms of “pedagogical focus” in compliance with which sequences of exchanges are organised and initiation of which is either by the teacher or the students (ibid. pp 183 – 194).

An example of a case study which makes use of CA is one which was carried out by Chen-Ying Li and Seedhouse (2010). It compared the quality of the classroom interactions when the standard class course book was used and when a story approach was used, that is an
approach which made the story the site of the language learning. The study took place in two different primary schools in Taiwan, following one teacher in each school as they first used the standard course book and then a variety of stories. The main source of data was the transcriptions of four lessons representing one course book and one story approach lesson for both of the teachers. The students were about 10 years old and in classes of 35. The study found that there was a greater variety of interaction pattern when story was used and more overlapping, which the researchers ascribed to the students’ enthusiasm and high level of engagement. The results also revealed that the use of story stimulated a higher frequency of student initiations for varied purposes and that these could occur at any time in the lesson. The researchers note that with the course book, students rarely made initiations, or if they did they were “rarely” listened to if they were “not related to the pedagogical purpose.” (ibid. p 307). Because the pedagogic purpose was the completion of exercises with a narrow focus on form it is perhaps possible to assume that the initiations were similarly narrowly constrained.

Of particular note was the differences in the results in the story approach between the teachers which highlighted the impact of the pedagogic purpose on the organisation and function of the interactions. One of the teachers who was more orientated towards teaching a particular language function used a greater number of display questions. Here the students “seldom initiated a subject for discussion or comment” (Chen-Ying Li and Seedhouse, 2010, p.308). Interestingly, in the light of the text driven “apprehension before comprehension” principle (Tomlinson, 2013), the researchers don’t suggest any diminution of the student’s enjoyment. Perhaps then what it does indicate is that the story itself had the power to engage the students above and beyond what the teacher was focussing the students’ attention on.
For the purposes of my study but drawing on Seedhouse (2004) and the study referred to above, I shall be defining “initiating turn” as any turn which elicits a single response or a sequence of exchanges from one or more people, or which changes the focus of a sequence of exchanges.

2.4 Negotiation for Meaning

Although the term negotiation for meaning is most closely associated with Long’s Interaction Hypothesis, developed first in the 1980’s but later updated, it was born out of Evelyn Hatch’s seminal work in 1978 in which she suggested attention be focussed on how L2 learning of structure rather than leading to communicative use actually evolves out of it. (Pica 1994b, p. 494) Building on Hatch and Krashen, Long formulated his theory that input already modified to suit the competence of the speaker was not sufficient, but the act of modifying input in the course of interaction could lead to acquisition. (Ortega, 2009, p.61) The theory posits that as interlocutors negotiate, “they work linguistically to achieve the needed comprehensibility, whether repeating a message verbatim, adjusting its syntax, changing its words, or modifying its form and meaning in a host of other ways.” (Pica 1994b, p.494). Three key “checks” have been identified as signalling negotiation for meaning:

- Confirmation checks: “any expressions immediately following an utterance by the interlocutor which are designed to elicit confirmation that the utterance has been correctly heard or understood by the speaker. Thus, “The man?” following “Next to the man” by the other speaker is a confirmation check.” (Long, 1983, p. 137).
clarification request: “any expression which is designed to elicit clarification of the interlocutor’s preceding utterance(s) They are mostly formed by questions, but unlike confirmation checks, may consist of Wh- or Yes/No questions as well as uninverted (intonation) and tag questions, for they require that the interlocutor either furnish new information or recode information previously given.’ (Long, 1983, p. 137).

Comprehension check: an attempt “to anticipate and prevent a breakdown in communication” e.g. Right?, OK? and Do you understand?, (Long, 1983, p. 136).

Ortega (2009,) gives an overview of the research into negotiation for meaning including in this reference to two meta-analyses: Keck et al (2006) and Mackey and Goo (2007) and it is clear that there are links between the kinds of interaction involved in negotiation for meaning and language acquisition. A noteworthy aspect of the second meta-analysis, however, is that the effects on negotiation on grammar learning were not as marked as for vocabulary learning and only showed a significant benefit compared to no or minimal interaction groups when tested one month later. From this the conclusion has been drawn that the benefits of interaction may need time to emerge.

Gass et al undertook a comparative study in 2005 to test whether a laboratory setting produced more negotiation for meaning than the rather more unpredictable environment and were able to demonstrate that this was not the case. In this study, however, they do make a distinction between negotiation for meaning and “Language Related Episodes” which has been observed in the present case study. Ellis et al (1994) make an interesting point in their study examining classroom interaction, comprehension, and the acquisition of L2 Word Meanings. Pointing out that “an examination of the examples of meaning
negotiation provided in the published studies indicates that the problem source is often lexical” they speculate whether this is because it is possible to achieve comprehension without having to attend to morphological features. Whereas interlocutors may not be aware of the grammatical problems attending their utterances, a lack of semantic knowledge is immediately apparent and requires repair. It was therefore felt that to be able to identify explicitly those episodes initiated by a language concern would be useful to the present study with its interest not just in the quantity of student initiations but in their quality, that is what is being initiated and what effect it has,

2.5 Case Study Design

I have reviewed some of the literature concerned with the definition of the concepts in the case study. I now intend to conclude this chapter with a review of the literature concerning its design as a case study.

I have referred already to three case studies: that conducted by Guerretaz and Johnston (2013) into the part played by teaching materials in the ecology of the classroom; that conducted by Darici and Tomlinson (2016) into the effect of a text driven unit of work on the engagement and achievement of a class of teenage boys somewhat disenchanted with their experience of English language learning; that conducted by Chen-Ying Li and Seedhouse (2010) into the effect of a story approach on classroom interaction. In each case they have “provided a holistic description of language learning … within a specific population and setting.” (Mackey and Gass, 2016, p.222).
Case studies can have as their focus the behaviour and attitudes of just one individual, one group or multiple groups as in the Chen-Ying Li and Seedhouse study. A very important aspect of the case study is the level of detailed description required concerning the participants and context. That is certainly very apparent in the studies I have highlighted and like all of the studies above, although less so with Darici and Tomlinson’s 2013 study, there is usually a longitudinal approach.

The descriptive nature of case studies allows for greater flexibility in what is studied since the small sample sizes they represent prohibit generalisations. This does not mean, however, that case studies cannot raise important questions and make insightful observations into the nature of language learning and teaching. Perhaps it could be argued that they may be even more suited to do because of their holistic nature.

The very small size of the participant group in my study makes it ideal as a case study. Although for practical reasons the group was not an existing group but was formed for the purposes of the study, it did possess a strong identity as a group and the teacher’s work with them in the classroom was conducted as if they were a regular class and she their regular teacher. The newness of the group and indeed the relative newness of the language school itself which had opened for the first time just over six months previously, mean that some of the detailed description, that might be expected of a case study is not possible. Where detail might be lacking in the overall context which is outlined in the following chapter, chapter 4, however, contains detailed accounts and analysis of the lessons themselves.
Chapter 3: The Study

In this chapter I shall briefly outline the study including a restatement of the aims of the study. I shall detail the context of the study and describe the methodology.

3.1 Study Outline

The study took place at a private language school over two weeks in June 2018. It focussed on a volunteer group of six participants self-selected from an elementary class to receive four additional afternoon lessons run over the course of one week. Each lesson lasted 90 minutes and was taught by the researcher. In the first and second lessons, the students were taught using units from “Straightforward Elementary Students’ Book” (L. Clandfield, 2006) and in the third and fourth lessons the students were taught using text driven materials. The latter consisted of unit of work by Brian Tomlinson (2018, forthcoming) based upon the David McKee children’s picture book “Not Now Bernard” and an unpublished unit by the researcher based around Anthony Browne’s children’s picture book “into the Forest”. Each lesson was audio recorded. The participants were interviewed as a group four days after the last lesson of the study.

As discussed in chapter 1, the aim of the study was to find out if there is a significant difference between the language produced in the classroom depending on the approach used: course book or text driven.

In particular the study aimed to find out:

1) To what extent do students initiate interactions?

2) To what extent do the learners show evidence of negotiation for meaning?
I have discussed in chapter 2 why the study is conceived of as a case study and it being a case study why it is first and foremost qualitative in nature. Its focus was on one small set of students and their teacher and their experience of four lessons. In this particular study, the class focused on were a convenience sample from a larger class which itself was selected out of convenience.

The main research instrument was the transcribed recordings of the lessons. These were triangulated with the materials used in the lessons and with a focus group interview with the participants.

3.2 Learning context

3.2.1 The school

The school where the study took place, is a private language school in a modern British city. It offers a number of English courses: One to one: General English and IELTS English. Students attend the latter on a part time basis for either 3 or 5 hours a week. The general English classes are taught for 21 hours per week for four weeks or over eight weeks for 10 hours per week. Classes are all held in the morning. The students attend the school on short term study holidays or because they are intending to stay in the UK for a long period of time, or permanently. The school’s services are increasingly being sought for refugees in the process of seeking asylum or those already granted leave to remain. The general English classes are divided into Beginners, Elementary, Pre-Intermediate and Higher as the need arises. Again, as the need arises, each level is divided into an upper and a lower.
The school has only recently been established in November 2017. Its students are mainly drawn from Brazil and Iran although as the reputation of the school spreads, the diversity in the L1 make up of the school is broadening.

3.2.2. The participants

So as not to compromise the learning of the school’s students in any way, the classes for the study were held in the afternoon outside normal timetabled hours. Thus, from an elementary class of fourteen students, six self-selected to be the participants in the study and attend the additional classes.

They were all adult learners from Portuguese and Farsi L1 backgrounds between 25 and 45 years in age. Some were attending the school as part of a language learning “holiday” while others were seeking asylum in the UK. Though none of them are working in this country, all had worked or continued to do so in the countries from which they had come. Some were here with their spouses and children, others had family in the form of siblings already in the country, and others had left family behind them. The participants as a group were very highly motivated and had volunteered to take part in the study because of the extra language practice it would offer them. One student had been resident in the UK for three years at the time of the study, another for approximately six months and a third for nearly three weeks. The remaining three had arrived in the UK in the days immediately preceding the beginning of their course at the school. Most of the participants had acquired their elementary knowledge of English through formal education as adults.

On the fourth and final day of the study, two of the participants were absent. In both cases, it was for reasons beyond their control. One, an asylum seeker was removed to another place of residence. The other, a mother, had come over for the duration of the course with
her husband and young family and the demands of the additional lessons, both practically and mentally proved too fatiguing. Although it was disappointing to lose them from the group, by this time all six participants had experienced the course book and text driven approaches sufficient to give equivalent comparison.

The students will be referred to in the analysis as S1 – S6.

3.3. Methodology of the Study

3.3.1. Preparing the study

When the management of the school agreed to host the study, it was agreed that the best time for it to take place would be the last week in June. That it should occur no later than the end of June was important in order to allow sufficient time for the transcribing of the recordings, analysis and writing up of results. But by this time, a new influx of students would have arrived at the language school and have had one week to become familiar with the school and to establish routines. From this new intake of students, two classes would be formed: beginner and elementary. For the purposes of the study it was deemed better to work with participants drawn from the elementary group. It was reasoned that given the short time scale of the study the higher of the two levels might produce richer data as far as the research questions were concerned.

A pilot study was conducted in the classroom that would be used at the school with a number of the researcher’s colleagues from the MA Applied Linguistics course one week prior to the data collection. Much of the success of the study would depend on reliable recordings of the all the language used during the lessons. It was important therefore to test
the recording equipment and especially to test whether it would be possible to discern individual voices belonging to a pair or small group when a number of people were talking simultaneously. Although the language level of the participants in the pilot study was considerably in advance of that of the anticipated participants in the study, they were able to give useful feedback about the clarity of instructions and amendments to the text driven unit of work devised by the researcher were made accordingly. An extra writing task was also added to the Not Now Bernard text driven unit devised by Brian Tomlinson as the feedback indicated that some choice would be desirable.

In addition, permission had been gained from the management and teaching staff of the school for the researcher to sit in on the lessons for the elementary group on the three mornings prior to the start of the case study. Observation of the lessons provided access to the elementary course book which formed the syllabus being followed and knowledge of the coverage that had so far been achieved and what they would be studying during the week of the data collection. This provided a basis for the researcher to use teacher judgement about the suitability of the course book material to be used in terms of both its content and level. It was also important that the units chosen should not replicate those being studied by the students as part of their course.

Sitting in on the elementary group’s classes also provided an opportunity, supported by the class teacher, to explain about the case study to the class and to invite them to participate. This enabled a detailed explanation about how the case study would be run, what it would be focussed on and about confidentiality and anonymity. All the students in the class were provided with information sheets and consent forms in compliance with ethical requirements.
3.3.2. Gathering the Data

The data collection took place over four ninety-minute lessons. These lessons were run in the afternoon outside of normal timetabled classes over the course of one week: Monday, Wednesday, Thursday, Friday. They were attended by the self-selected group of six students from the elementary class. The lessons were taught by the researcher.

Each lesson was recorded using five different pieces of recording equipment placed in order to capture talk in pairs and talk among the group as a whole. The recordings were audio recordings only. Transcriptions were made of the recordings. The course book was used for the first two lessons; the text driven materials for the second two. The semi structured focus group interview was conducted five days after the completion of the lessons and the individual interview one month after that.

I shall now consider the above data collection instruments and methods in more detail:

i) Lesson Transcripts

Transcripts were made of the recordings of two of the four lessons: one from the course book lessons and one from the text driven lessons (see Appendices D and E). It was felt that the loss of 2 out of 6 participants on the final day of the data collection compromised the data which gave only 90 minutes of text driven data to compare with 180 minutes of course book data. To achieve parity, therefore it was decided that the first of each of the two lessons would be transcribed. A first listening to the recordings had established that for both these lessons there was a sufficient amount of representative data available to provide a valid examination of the research questions. For each lesson the transcription began at the point where the first activity was introduced and finished at the point where the final activity ended. As the remarks outside these two points had no bearing on either the
course book material or text driven material they were not deemed relevant. Each whole
transcript represents data taken from various of the recording machines used in that lesson.
Often recordings from more than one recorder was used to check the accuracy of particular
stretches of dialogue. In both lessons not all of the dialogue that occurred during the pairs
work was audible and so the data could not be used. Where the dialogue occurred in the
whole class and where it occurred in small groups is marked on the transcript.

Transcript conventions follow those developed by Allwright and Bailey specifically for
M. Gass 2016) and can be seen in full in (Appendix C)

ii) Materials

The course book materials used were from Unit 3 of Straightforward Elementary (L.
Clandfield, 2006); (Appendix A1). The theme was places to live and swapping homes. The
lesson transcribed covered 4 vocabulary exercises with the heading, places to live:

1. matching opposites.
2. picture response utilising the target vocabulary.
3. listening and underlining the target vocabulary.
4. paired speaking using target vocabulary.

These were followed by 4 reading exercises centred on a text called “Welcome to
Houseswap.com”: a website describing houses to swap for the holidays:

1. inferring the meaning of “house swap” from a short introductory paragraph;
2. matching pictures to the information given in the main text;
3. identification of true or false statements;
4. telling a partner which of the houses given in the text they would choose for a
   holiday.

This was deemed in keeping with what had been observed the previous week without being
duplicative. In line with guidance from the Straightforward Elementary Teacher’s Book (J.
Scrivener et al, 2006) vocabulary exercise 2 was a supplementary activity for which the teacher found her own images. (see Appendix A2). For the second two lessons, text driven materials were used. It can be seen from the above that the materials followed the presentation-practice-production model referred to in 2.1 with the emphasis on testing comprehension. The material of the text driven lesson which was transcribed was a unit of work written by Brian Tomlinson (2019, forthcoming) for David Mckee’s children’s story: “Not Now Bernard” (Appendix B). The story is about a child who is ignored by his parents with the words “Not now Bernard”. He encounters a monster and is eaten by it. At the end of the story the parents are not aware of what has happened. The six principles referred to in 2.2 were embedded throughout the structure of the unit which was as follows:

1. multi-dimensional mental representation (Masuhara, 1998, 2006, 2007 cited in Tomlinson, 2010) of themselves as young children coming home from school and trying to talk to busy parents, that is they pictured themselves to themselves and heard in their minds the words spoken by themselves and their parents; telling a partner what their parents had said.
2. listening to the teacher reading the story “Not Now Bernard” and picturing it in their minds.
3. replaying their images of the story in their minds.
4. discussing their response, first in pairs and then amongst the group as a whole, to the question: “Who is to blame for Bernard’s death?”.
5. in pairs, writing their own story set in their L1 country about a girl coming home from school and trying to talk to busy parents.
6. inferring the pragmatic meaning of “Not now” from a close look at its use in the text.

iii) Interviews

For the purposes of triangulation a focus group interview was conducted. By using this research instrument, the intention was to introduce a student perspective with what useful insights they might provide. (Dornyei, 2007: 45). The decision to conduct a focus group interview rather than individual interviews in the first instance was informed largely by
practical considerations. Through observations of the participants in their elementary class and through experience of working with them directly, they were judged to be sufficiently independently minded and confident to be able to voice their own opinions without being swayed unduly by others, whilst at the same time able to benefit from others’ use of language. This was semi-structured to allow for particular comments to be pursued in greater detail and to allow for ideas arising in the course of the discussion to be pursued.

The interview was recorded and transcribed using the same transcription conventions as for the lesson recordings (Appendix F). The participants gave their permission to be interviewed individually at a later date if the need arose. During the process of analysing the data, interviews with S2 and S5 were arranged to gain further elucidation of their thinking. On the day of the interview, S2 was unable to attend. The transcript for S5’s interview is in Appendix G.

3.3.3 Analysis of Data

The first analysis was quantitative, identifying student and teacher initiations and initiations of negotiation for meaning. Then a qualitative approach was taken as the purpose for the initiations was analysed and coded accordingly. Unlike the three types of negotiation for meaning the categories for the coding of the student and teacher initiations were not known prior to the data collection but emerged out of the analysis of the data itself.
4. Results

4.1

As discussed in the previous chapter, data from two lessons, one course book and one text driven was transcribed thus becoming the data from which the following results were drawn. I propose to give an overview of the results for each research question in turn making some general comparisons between the two. I shall then proceed to discuss the results in more detail highlighting what I feel emerged as the most salient phenomena.

4.2 Overview

The first research question asked: “to what extent do students and teacher initiate interactions?” The question did not predetermine the nature of the initiations, but during the process of analysis, eight different purposes seemed to emerge. It might be argued that the categories could have been even more finely delineated, but it was felt that such fine detail might be the work of a more tightly focussed and longitudinal study. The eight categories are as follows: Comment; Instruction/Question; Explanation; Development; Joke; New Topic; Negotiation; Language. What follows is their definitions with an example taken variously from the two transcribed lessons. CB/TD (course book/text driven) followed by a page reference which locates each example in the transcripts provided in the Appendices.

Comment: any utterance expressing an opinion or reflection which elicits a response or which arises spontaneously without being required.

\[ IComm \]

e.g. S2: Yes I think er old building some and new building I think.

small picture
T: It is, I’m sorry. (CB, p68)

Question/Instruction: a question or instruction the purpose of which is to make the interlocutor(s) say or do something required by the pedagogic focus of the course book or teacher or any question or instruction concerning class management.

e.g. T: come here and draw a line between the opposites. (CB p68)

Explanation: any utterance giving an unsolicited reason for something or information about what is happening and which may elicit a response.

S4: old.

S5: oh I think er new city.

S1: because er there are er very apartment long. (CB p69)

Development: Any utterance which introduces a different aspect of the subject

e.g. T in X

S2 X14 yes.

T in X.

S2 do you know X14? (CB p79)

Joke: Any utterance made for humorous effect.

e.g. T: barn

S4: bon

T: barn

S4: barn

T: yes
New Topic: Any utterance that introduces entirely new subject matter

Negotiation: Any utterance that enabled the aim of reaching an agreement.

Language: Any utterance concerning the identifying or glossing of words, their usage or their form which arises spontaneously or which requires a response.

Figure 1: overall percentages: student initiations to teacher initiations
From Figure 1, it can be clearly seen that in both approaches the students as a body were responsible for the majority of the initiations, significantly so in the case of the Text driven approach. This would suggest that both approaches allowed the students to engage actively with the material and the opportunity to direct the discourse according to their interests or need, although the text driven approach to a much greater extent.

**Figure 2: raw counts of initiations in all initiation categories**

Fig 2 shows the raw counts of initiations in all of the categories and gives us a picture of what the effect was of the initiations on the discourse, that is, for example, it developed the topic under discussion, it made language use the focus, it facilitated negotiation, it directed the discourse to the performance of the lesson activities. In both approaches it can be seen that for the teacher, most of their initiations were of the Question/Instruction type. This is not surprising perhaps, given the definition of the category given above. Although relative to the total amounts of teacher initiations in both approaches the proportions are not so dissimilar: 56% for the course book and 48% for text driven, what accounts for the difference in quantity is the fact that the form of the activity tended to dictate the form of
the feedback. So where the course book instructions, for example directed the students to “tell each other now about where you live” (CB p.74) in feeding back to the whole class each student was then nominated by the teacher to “tell” the whole class what they had told their partner. As a number of activities involved students feeding back from answering multiple questions then the number of teacher nominations in the feedback multiplied accordingly. Whilst quantitatively the results for both approaches seemed similar, qualitatively there was a very significant difference in what they afforded (Van Lier, 2004). This difference is discussed in detail in section 4.3.1.

Given the definition of the Development category it is encouraging to see that when using the course book, the students were able to have an input to the extent that they did (53 out of 70 turns). It is worth noting, however that most of the developmental initiations took place relative to the first four vocabulary activities: 1. antonym matching; 2. practice 3. listening to a short text and underlining which of the vocabulary words had been used; 4. a gap-fill telling their partner where they lived. Of note is the fact that the student-initiated developments had the effect of digressions away from the course book activity and the pedagogic focus. Although the ideas introduced by the initiations were indirectly related to the activity they did not make use of the target language. This echoes the findings in Guerrettaz and Johnston (2013 p.788). Conversely, the student initiations in the language category for the course book occurred most extensively in relation to the latter four reading activities: 1. Pre-reading working out the meaning of “house swap”; 2. reading and matching descriptions to pictures; 3. True or False exercise; 4. choosing one of the houses for a house swap and discussing their choice with a partner. Most of these language initiations were requests for words and glosses for words which then developed over numerous exchanges within a small group or involving the whole class. Here the initiations
were more mixed in that some directly concerned words in the text, but still, many concerned language indirectly arising from the text for example, canal (CB p.72) hospitality (CB p.81). It seemed it was by these means the students sought to exercise more control over their learning and its relevance to themselves.

That there are no counts at all for Negotiation in the course book approach is because while the course book provided the opportunity either directly or indirectly through the mediation of the teacher for interaction to occur between the students, there were no collaborative activities with a convergent aim of agreement between the students on the final outcome.

In the text driven approach, the penultimate activity was to write a story in pairs, which obviously required negotiation. It is useful to note here that the initiations being made by the students were directly related to the pedagogic purpose, to write a story, an activity which is open and creative and though ultimately initiated by the teacher, it was actually controlled by the students. When considered in the light of the Chen-Ying Li and Seedhouse findings (2013, p.305) it highlights the significance of the pedagogic intent in opening up or shutting down the possibilities in language use. It is noticeable, however, that two students in one pairing did not initiate at all in this category and ended up with one story each. This seems to me to be another kind of example of students exercising some control over their learning. They did not avoid the substantive task of writing the story, but rather reduced the complexity and the cognitive load of the task for themselves by working individually.

(Robinson, 2010)
The second research question asked: “To what extent is there evidence of negotiation for meaning?

Figure 3: raw counts of negotiation for meaning in both approaches

Figure 3 shows that there is clear evidence of negotiation for meaning in both approaches.

The teacher used comprehension and confirmation checks to enquire generally of the class if everything was understood, for example: T: so we’re all agreed? Ss: yes; (CB, p.68) T: shall I play it again? Ss: yes. (CB, p.73) It accounts for the relatively large number of comprehension checks she made in the course book lesson. In both lessons, the students used confirmation checks and comprehension checks to determine precisely what the teacher’s instructions required them to do and often when they made checks they could be easily met with simple affirmations. However, some did result in modification of language or repetition conducive to aiding comprehension (Gass et al 2005). For example: S4: I live with my daughter with your family, your family in your home; S3: what what you live er . S4: the family. in house the English family. (CB, p.77)
I have picked out some of the immediately obvious findings from the data to discuss in a general way. What I propose to do now is focus the discussion less on the quantitative differences exposed and more on the qualitative differences. There are four areas around which I should like to structure this part of the discussion: personalisation; form and structure; creation of meaning; prosody and physicality. These areas are not discrete but serve to offer a way of thinking about some of what was entailed in the language produced by the two approaches.

4.3 Detailed Discussion

4.3.1 Personalisation

A very telling comment was initiated by a student in the course book lesson and occurred as part of the fourth of four vocabulary activities. The students were telling each other about where they lived locally or their in L1 country. A rubric for this was given in the book, “I live in a _______ on _______. It’s in __________. It’s a _______ _________. I like/don’t like it.” so that it was really a gap fill exercise with the gaps being filled by the students’ personal information. Through the course book the students were being led to personalise the material whilst being afforded the opportunity to make grammatically correct statements, particularly in relation to the correct use of prepositions. The greater investment which comes from the students if they feel the materials to be personally relevant is accepted as having a positive bearing on acquisition (Tomlinson, 2015c, p.103) Reaching the end of the rubric, S1 chose: “I like it” and then added her own unsolicited comment “I must like it” eliciting this response from S2 “me too”. (CB p.75) S2 had already completed her rubric finishing with the words: “I love it er sorry I like it”. Both these
students’ utterances expose the tension at play in an exercise like this (Mishan, 2013, p.271)
On the one hand it has an element of personalisation which is a useful contributor towards
language acquisition; on the other hand the language is so tightly controlled to achieve
accuracy that in the cases of these two students it could be argued it doesn’t actually
personalise the language in a real and meaningful way. It can only be speculated as to
whether S2 really does “love” the place where she lives as opposed to a more tempered
“like”. She certainly spoke warmly about it later in the feedback to the group as a whole.
But, if she does indeed “love” the place then far from achieving personalisation, S2 has
corrected her own opinion to adopt one given by the course book and apologised for it too.
S1’s initiation, however, really does personalise the text, driving right to the heart of her
experience as an asylum seeker. She created meaning in it for herself. When feeding back
to the whole class, not only did S1 substitute her wording for that given, she also went on to
elaborate: “yes, yes because I asylum in this place yes I must”. (CB p.78) First of all there was
a real connection and acknowledgement of shared experience between the two students,
both of whom are asylum seekers and then this experience was brought into the class as a
whole creating meaning for the rest of the students too as S1’s and S2’s experience of the
world with its constraints and lack of choice was suddenly made visible.

Contrast this with an initiation by S6 in the Text Driven approach. It occurred immediately
after the students had listened to the story “Not Now Bernard” in which the little boy,
Bernard is eaten by a monster. It was in response to a question asked by S3 “What is a
monster?”. Though a response it was classified as an initiation because S2 was initiating an
alternative to the teacher’s attempts at addressing the question. And although S3’s
question was a language question, S6’s response was classified as Development because the
nature of the illustrative answer that was given took the meaning of the word far beyond any simple glossing.

Rather than the initiation arising from the inadequacy of the material to connect to the personal experience of the student, as it did in the course book lesson, this initiation has arisen directly out of the personal connection between the student and subject matter of Figure 4: S6 response to S2 "What is a monster?" – Text Driven Lesson

the material. Although S6 is speaking about something which is indirectly related to the story, what S6 has said opens up the concepts in the story and as such is saying something the meaning of which is at the heart of the lesson and can be examined and re-examined time and again in different forms throughout the lesson. Since the pedagogic purpose is to explore the content of the story, that is, to explore what it means, then this initiation is utterly aligned with the pedagogic purpose. This initiation provides the opportunity for different aspects of the meaning to be understood.

This is very different to S1’s comment in the course book lesson quoted above for not only does S6 expand on her own comments, the comments give rise to other students relating similar experiences, so a very clear sense of the story’s personal resonances and import are being established through the whole of the class. Considering the implications of S1’s initiation, “I must” it is quite reasonable perhaps, that it meets with no further
development, for although it has arisen out of the personal meaning made of the materials, to take it further would be to move away from the pedagogic focus and without the protective distancing that the metaphorical nature of stories can provide. And more than that, there is nothing in the materials that provides the wherewithal in terms of content, process or structure to enable further discussion to happen. Indeed, a later activity in the course book has the students discussing which home they would like to make a holiday house swap with which S1 does with no voiced sense of irony; in fact, one might even argue with almost a disconnection from the reality of their present condition in life.

The personalisation offered the students by this later course book activity:

T: “so now in your pair which one of those houses that you’ve read about, which one would you like to swap your house for? Ok? So discuss which- (CB p.101)

is personalisation to the extent that the students are being directed to think about their preferences and express a personal opinion. However, this is of a completely different quality to the personalisation inherent in the act of recalling and telling the class about a recurring dream that was experienced as a child. Dreams are intimately bound with one’s innermost being. Discussing learning to read Bettelheim (1981, p.42) talks about importance of making meaning that goes through to the “deepest layers of our being” not just because of deeper commitment it entails but also because it is a prerequisite to the assimilation of wider social meaning. I would argue that this must also be true of second language acquisition.

However, if the formal opportunities for personalisation in the course book were by and large just that, it should be noted that they did lead indirectly to a more meaningful personalisation with the students initiating topics clearly arising from their engagement with

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the topic of the activity but of more seeming interest for them as I have already alluded to in 4.2. For example, there was time on the completion of the rubric for conversations to take place which also became part of the feedback developing then into conversations involving the whole class as when the conversation between S3 S4 over the best bus to get to A from B became an information seeking exercise equipping them for a visit to this “beautiful place” (S6, CB, p.80)

Turning again to the text driven lesson, personalisation was established in the very first activity: “you’re imagining you’re a child, see pictures in your mind of you coming home from school ...” If we examine in closer detail the way in which this personalisation was being offered in this first activity some important features emerge.

Firstly, the activity places the students themselves in the position of subject, from the very start of the lesson, with the very first words of the lesson. The subject isn’t vocabulary (activity 1, in the course book); the subject isn’t places to live (activity 2 in the course book); the subject isn’t where somebody else lives (activity 3 in the course book). Then it offers certain concrete elements around which to orientate: coming home at the end of the school day; mother busy cooking; father busy watching football on the TV; the child wanting to greet them; how the parents reply.

The rigidity provided by these givens allows the students real flexibility in how they respond. They are offered possibility. What they do with it is their choice. Rather than recalling facts and choosing between polarised options as they do in the course book activity using the rubric to talk about where they live, the students here are being invited to shape their own responses, to create pictures drawn entirely from their own experience and to supply language for which they have been given no immediate model. If we were to think in ecological terms, then the intended affordance of the activity is to open up the
possibility for creative language use. And it succeeded with responses from the students like S1’s “Hello, Blossom” (TD p.113) or S5’s “good morning __, come in help me please!” (TDp.112)

That the students are imaginatively creating this situation in their minds is significant in that the act of doing this will stimulate emotions which themselves precipitate physiological changes both to body and mind. These changes concern inter alia attention, memory, inferring relationships between phenomena all of which are central to long term learning (Immordio Yang and Damasio, 2007, p.7).

It also implicitly enables the students to think about the relationships between parent and child which is a concept embedded in the story they will listen to in the activity following. When later they will be asked to think evaluatively about what happened in the story, thereby calling into question the parent child relationship they will already have at the forefront of their thinking their own experience of this relationship as a measure against which to make their judgements. S6 does in fact explicitly do this with in dialogue with S1 as part of their discussion of who is to blame for the death of the child: “my father for example erm not bad people but he don’t had free time for me for my brother my mother too but not bad people…. I’m alone every years because my father my mother l l I responsible for all the things because my mother her mind is other things my father too and me l’m all the time”. This elicited from S1: “really? and me too.” (TD p.125)

4.3.2 Form and Structure

The first activity of the text driven lesson, being genuinely personalising set an expectation for the rest of the lesson, the expectation being that the students relate to the subject
matter of the lesson in a personally meaningful way. As I have briefly alluded to in 4.3.1 I would like to examine how this opening activity was influential in the form and structure of the students’ language. S6’s utterances in Fig 4, particularly the lengthy turn at lines 1 – 5, are notable for their form and structure. The form is narrative. Albeit short, in story terms, and consciously or not, she is telling a story of her dream and this necessitates the longer length of turn and using structures which require language with a grammatical function and attention to syntax. I would contend that S6’s utterance has occurred in this way not only because of the particular question which needs resolving, (“what is a monster?” – monsters are fictitious creatures) but also because of the form of the input thus far in the lesson.

Unlike the great majority of teacher initiations in the Question/Instruction category in the course book lesson which are closed in the outcomes they require, the initiations from the teacher in the text driven approach are open. There has already been some discussion of the openness of the first activity in the text driven lesson in 4.3.1 above but let us now look at its form and structure:

T  So, er, you’re imagining … okay? … you’re a young child … er … see pictures in your mind of you coming home from school ….. imagining a picture of it, okay? Erm, you want to talk to your mother and father but they are both busy … your mum’s cooking in the kitchen (mimes) … your dad’s watching the football match on the television … but you decide to greet them anyway and to try and make them talk to you … okay .. so, you say, “hello mum!” ….. what does you mum say? … just in your own mind, don’t say it, just say it to yourself in your mind …“Hello dad!” you say. What does your dad say? … just hear it, hear the words in your mind (pauses to let the students do this) okay? … now tell each other (TD p.114)

The ellipses in the teacher’s words in the above extract represent interjections from the students. Since these were mainly of the “yeah” and “okay” kind they need not detract from the central argument that this first input by the teacher, as well as instructing the students what to do and to ask the first two questions of the lesson, in its form it had the quality of a story to it. There is character - the younger self of the student;
there is a particular time – at the end of the school day – also clarified by S3 with a question “When I I is small when I is six and seven yes?”; there is a particular place – the students’ childhood home; there is what the story is about - greeting parents; and finally there is a problem, or a potential problem at least in that the parents are both busy. After this, the next input from the teacher is the lesson story text itself, David McKee’s children’s story: “Not Now Bernard”. Perhaps it should be no surprise then that when S6 spontaneously relates to the class her childhood dream that she should be taking up the significant form and consequent structures used in the lesson so far, that is story form.

A central aspect of the story form is that engagement with it entails using the imagination. Using our imaginations allows our brains to make connections in all sorts of creative ways so that ideas, thoughts, feelings, understandings that perhaps rarely surface can be suddenly brought to our attention and thrown into new relations with each other, creating new knowledge: a process of thinking “more symphonic than logical” (Bruner,1962, p.72). I would contend that these two imaginative acts predisposed the students to respond imaginatively throughout the lesson and that this is what was happening when S6 spontaneously told the class the story of her recurring dream. I would also contend that this is what enabled S4 and S5 to incorporate lexis like “guardian” and “protection” into their utterances (TD, p.127) and for S4, in the class discussion of where to place the blame for the child’s death, to use language in the form of the analogy of a child playing with a snake to illustrate his argument that children need to be taught what is dangerous (TD p.130). What we are seeing here is a relationship between the form and structure of the text of the story, and the teaching processes, that is the activities given the students to do, not only on the
form and structure of the language used by students, and teacher, for that matter, but crucially on the way that the students were enabled to think.

Let us now look at the course book to see how this relationship was borne out there.

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<td>2.</td>
<td>S3</td>
<td>small</td>
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<td>3.</td>
<td>S5</td>
<td>busy city=</td>
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<td>4.</td>
<td>S6</td>
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<td>S4</td>
<td>[big city=</td>
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<td>S2</td>
<td>=crowded city or big, busy city</td>
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<td>lovely word “crowded”, big, busy, noisy or q[uiet?</td>
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<td>9.</td>
<td>S5</td>
<td>[noisy</td>
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<td>10.</td>
<td>Ss</td>
<td>noisy, noisy, noise</td>
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<td>11.</td>
<td>T</td>
<td>very noisy?</td>
<td>IQI</td>
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<td>12.</td>
<td>Ss</td>
<td>very noisy (laughter)</td>
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<td>13.</td>
<td>T</td>
<td>a very noisy city, yes, yes, old city, new city?</td>
<td>IQI</td>
</tr>
<tr>
<td>14.</td>
<td>S1</td>
<td>new city</td>
<td>CB p.69</td>
</tr>
</tbody>
</table>

**Figure 5: Vocabulary exercise 2 - course book lesson**

This series of turns in Fig 5 took place close to the start of the lesson occurring at the beginning of the second of four vocabulary activities. In this activity the students were presented with images taken from the internet of a street view of New York city, an aerial view of a German town and a street view of a village in Yorkshire. They were invited to apply the vocabulary from the earlier matching activity to the pictures. An IRE pattern is clearly marked in the above examples, having already been established in the very first activity of the lesson in which four words: big, new, noisy, lovely had to be matched with their opposite. These IRE patterns are typical of most of the course book teacher initiations in this category. What is in marked contrast to the language used by S6 in Fig 4 is the structurally low level of language being used by the teacher and being elicited from the students so that both teacher and students are communicating in single words or strings of
words with propositional content but with no grammatically functioning language or syntax. Very clear echoes of the Guerrettaz and Johnston (2013) results are apparent here.

Another aspect of the structure here and one which was frequently occurring throughout the course book lesson was the high volume of overlapping and latching. Although this might be a feature of Second Language discourse generally seen here it seems to signify a lack of meaningful engagement in this activity which is about establishing the semantic meaning of four pairs of antonyms. It is also a low level cognitive activity depending largely on recall though it might be said to have a certain usefulness as a vocabulary learning strategy (Nakata and Webb, 2016, p.126). It is implied that there are clear right and wrong answers. As the teacher was not nominating students to respond but they were self-selecting, their purpose was to be able to demonstrate as soon as possible that they were able to apply the correct word. In the example given in Fig. 5 The atmosphere was light hearted and relaxed and the students were engaged. Although Chen-Ying Li and Seedhouse (2010) remark positively on a similar phenomenon when it occurs in the story based lesson of teacher A, here it seems it is more illustrative of the lack of consequence to the language use and there being no real imperative to listen.

It is noteworthy that it was a student, S1, who when they initiated a change in the purpose for which the language was being used by expressing the reason for their choice of word, also initiated a greater complexity of structure in the language use:

S1 because er there are er very apartment long

The increased complexity was taken up by other students:

S4 there are buildings, news buildings and news old buildings (CB, p.70)
It should be noted that this activity was an optional one and the pictures used had been selected by the teacher. Whilst she was mindful they should be aesthetically engaging, it was not intended to elicit anything other than binary responses of the kind big, small, new old and so on. In other words, the intended pedagogic focus was narrow and constraining. That is should develop as it did into meaningful class dialogue about the relative nature of these concepts was quite accidental.

4.3.3 Creation of meaning

Both the course book and text driven approach showed evidence of negotiation for meaning with the possibilities it creates for comprehension and its contribution to the process of language acquisition. A comparison of some examples of the process of negotiation for meaning from both lessons points to a salient difference between the two approaches in the nature of the meaning they allowed the students to make. Taking the course book first, an examination of the two extracts in Figures 6 and 7 will begin to address the difference. I have highlighted the negotiation for meaning initiations in green for ease of identification.
The extract in Fig. 6 occurred in the small group post reading communicative activity in which the students were discussing which of the homes pictured they would choose for a house swap. It has already received some discussion in relation to personalisation in 4.3.1 but the purpose for taking note of it here is as an example of negotiation for meaning which has been necessitated directly by the activity set in the course book. The negotiation for meaning is initiated with a clarification check at line 1 and it extends to 18 when S2’s clarification is understood by S1. A seeming contradiction has been thrown up to which S1 is responding: S2 and S6 have said they don’t like London for the reasons they have given and yet here S2 is choosing the home in London. The clarification becomes about perspective: is it better to live in a busy city you don’t like for the sake of the big, clean beautiful house you do? The desire to resolve the contradiction demonstrates a useful level
of paying attention. However, the negotiation for meaning does not take the participants significantly deeper into the language in the sense of the implication. For, as referred to in 4.3.1 what is implied in their exchanges is that there is for everyone freedom of movement and the possibility of choice. Everybody in the room, if they had thought about it knew the opposite to be true, but the point is, the course book did not facilitate thought about it, nor encourage speech about it.

The extract in Fig. 7 arose indirectly from the course book activity, occurring during feedback to the whole class from the activity discussed above. With the compliance of the teacher it is pursuing the students’ own pedagogic purpose which is the discussion of which animals different people consider acceptable as food. It arose out of S3’s choice of the Scottish cottage for his house swap because he would be able to keep animals. S2’s Confirmation check at line 4 suggests S2 is thinking about the implications of S4’s answer “no problem” to the previous check confirming that S4 does indeed eat meat from pets once they have died. The implications S2 is raising are moral, and cultural. They are tapping into systems of belief. We can see them addressed also by the contributions of S4 at line 11 “no problem is sleep my bed” and S2 at lines 12 and 13 “You eat rabbit? Rabbit is cute” They reveal a fascination among the members of the class about the eating habits of people from the different countries represented in the room; a fascination which is understandable because of the human necessity to eat, and even in these days of global and increasingly homogeneous culture, the different traditions surrounding food in different countries. This is what makes implication so important. Implication can be at a personal level, but it can also extend our thinking into deep human concerns: things that matter to humans because they are human. However, the implications are touched upon rather than explored and once it is established that S4 does not eat cats or dogs then the dialogue maintains its
lightness as it moves into lexical queries: S3 “Meat? Lamb? Same?” (CB p.113); S2 “Fish is meat?” (CB p.110) and a scattering of opinions about taste: S1: “I don’t like fish” (CB p.113); this last remark being the one that concluded the lesson apart from the teacher’s formal bringing the lesson to a close.

It appeared that everyone enjoyed the discussion and this was later confirmed in the group interview when all the four students who took part enthusiastically asserted their enjoyment of both lessons as a whole (appendix F). The students were using language to connect with and discover more about their fellow classmates; they were pursuing a topic initiated by one student but which had engaged all of their interest; there was uptake of vocabulary – “delicious”, “gorgeous” (CB p. 107/112) that had arisen earlier in the lesson, again, it must be noted, initiated by them. All of these are important factors in language acquisition but they occurred because of the topic being discussed and the topic being discussed was an unintended consequence of the course book not an intentional one. The course book activities and the teacher using them might intend similar outcomes: engagement, enjoyment, meaningful communication, but it is the form of the activities and the subject matter that will truly afford them. Recalling earlier discussions in 4.3.2 about form it could be argued that the discussion in extract 7 ending in expressions of preference is the students thought and language returning to the form of the activity and the form which dominates this course book unit is about expressing preference.

If attention to the human implications embedded in language was an unintended outcome of the course book, the opposite can be said to be true of the text driven approach as can be seen from the following extract in which the teacher has joined one pair of students in their discussion of the question “who is to blame for the child’s death?”
Figure 8: pairs discussion (with teacher) - who is to blame for the child’s death - Text Driven

If the course book indirectly allowed the students to approach implication, the text driven lesson demanded that they did. The question: “Who is to blame for the child’s death?” was the first question the students were asked by the teacher after listening to the story. There were no comprehension questions. It was open and there was no right or wrong answer. In terms of language and thought, there was an opening up of possibility. Most importantly, it was a conceptual question which addressed the implication at the heart of the story and requires the students to grapple with it. And grapple seems the right word to describe the almost physical efforts S4 is making to make himself understood. The length of S4’s turns compared to those in fig. 7 are striking is as the increased complexity of the structure of his language; the emphatic “no no no no no” in line 7 when the teacher demonstrates she hasn’t actually grasped the import of what he is saying; the reformulation and focussing as he struggles to explain his thinking. That what he is thinking is important to him I would argue is clear and that a significant aspect of what makes it important to him is the deep
human, universal concern for the safety of the young embedded in the story. Just prior to what we see him saying in the extract above, S4’s immediate answer to the question: who is to blame...? had been “I think the father” (TD p.123) and when asked to explain he had expressed it in universal terms: “the father is responsibility for your family” before referencing the particulars from the story: “mother is work for kitchen the father is sit sit in chair the paper”. At line 13 he expresses his concern that this view is not generally held in modern society, and although uptake does not necessarily lead to acquisition, it is interesting to note how readily he incorporates the corrected pronunciation into his speech. Later when the class have been invited to report back from their small group discussion and “if you want to, to just join in” (TD p.125), S4 does want to join in. Immediately after the first speaker has identified the mother as the person to blame, S4 offers “no I think the father”, maintaining his stance, but introducing a new concept: “It er guardian of family is father” (TD p. 126).

The disturbance created by the death of the child creates a human need to resolve it. Children are not supposed to die before their parents. What does it mean for the human species that the young of the species are let fall prey to monsters? What does it mean for us as humans when we let our children’s warnings go unheeded? In the negotiation for meaning episode in Fig.8 what S4, S3 and the teacher were doing was negotiating for meaning at a deep universal level. Rather than negotiating for meaning they could be said to be in a process of creating new meaning. They were trying to understand this terrible circumstance. They were individually and collectively trying to create some meaning for themselves about it and they were creating that meaning in relation to the meaning the world already had for them and in relation to the meaning it had for the others.
S4 was not the only student to explicitly relate the problem in the story to the world in general. S5 commented at the end of their small group discussion with S2: “it’s very xxx this is problem ... this now in community. listen today in many many hou- house because mother in the bed. listening in your- your children” (TD p.122). However, because S4 did explicitly maintain the universal context throughout his contributions, this meant that discussions of the particular domestic context were being constantly deepened by their relationship to the conceptual. That this should happen is not accidental or incidental. This occurrence is absolutely rooted in the material of the text and the conceptual question which began the discussion. As soon as a monster becomes part of the narrative it explodes out of its domestic realm and into the universal because monsters themselves are a concept and embodiment of what human society considers dangerous and threatening. Importantly, this text was chosen and the questions posed as it was with an understanding the potential richness in language use they could afford. Because the material affords it, it does not guarantee it will happen, but it provides the possibility for it to happen.

I would argue that the focus with which the students pursued the question first in pairs and then in the whole class was indicative of the importance they attached to it. Whilst there were some students who were less active in their participation, in the whole class part of the discussion at least, as studies have shown, (Ellis et al, 1994) this does not mean that they were not deriving the same benefits from it. And that the quieter students were also intently listening is suggested by S3’s querying of the usage of scared and afraid: “for this er story use afraid and scared, what is which one use, scared or afraid?” (TD p.127) This question initiated an extended discussion, and here again it might be said, is an example of the form offered by the lesson influencing the form taken up by the students. The discussion mirroring the complexity of the discussion in which the words had arisen, was also complex.
evolving into a discussion of parts of language: S1: “scared is noun?”; T: “the noun is fear”. Although in some ways the language query did form something of a digression, the language being discussed was central to the subject matter of the lesson, not incidental to it. That the whole discussion was qualitatively different from any in the course book lesson was evident in S5’s comment at the end of the discussion when the teacher had acknowledged it was “very very very good” (TD pp. 130/31) “three, three opinions this is very good because different minds thinks, this is very good”. S5 talks in terms of “mind” that qualitative, non physical aspect of our selves which encapsulates the wholeness of our understanding, “the deepest layers of our being” (Bettelheim, 1981).

4.3.4 Prosody and Physicalisation

“Deep layers of meaning” were not just reached through what was being said but also through how it was said. It was also another important aspect of the influence of form and it was most salient in the text driven lessons. It first became apparent when the students were feeding back to each other in pairs the dialogues they had created in their minds around the child’s greeting to the busy parents: “What did your mum say? What did your dad say?”

Not only did some students repeat the exchanges they had played to themselves, but they did so in the intonations of the participants of the conversation. S1 lowered her voice to evoke her father and later taking the task in an idiosyncratic direction she developed a whole conversation in which her tone shifted from one interlocutor to the other not just to indicate who was speaking: ““hello” “hello my daughter” “hello my dad” my father is say er “do you have boyfriend my daughter?” “No dad. Boyfriend! what is that? “boyfriend”
“boyfriend?” “boyfriend” “No, no dad, I have not boyfriend, never,”” (TD p.116) In conjuring up the father’s concerned enquiry and the daughter’s surprised and seeming innocent replies S1 is giving expression to a whole inner world of memory and experience. She’s being truly creative in her language use. Following on from S6’s account of the dream that recurred at a certain point in her childhood, S5 also told the class of a night time fear: “middle nigh-, middle night, I’m too, but is not dream, I don’t have a dreams, I wake up. ‘s night. ’s dark. I think in my mind, (pauses, lowers voice, slows down, adopts apprehensive tone) a monster. stay on floor (speeds up and emphasises first syllable) taking me. I’m afraid (makes voice tremulous and Raises pitch).” (TD p.119)

S5 is playing with tension, performing to the audience. Significantly this speech by S5 came after the teacher’s narration of “Not Now Bernard” in which she used tone of voice to characterise and actions to accompany some of the words. The teacher was using these techniques to bring to life a story written by somebody else. The story S5 was vividly bringing to life was her own. S6, telling her dream, used physicalisation when she mimed peeping from behind the door. In this embodiment of the language it is as if every aspect of the self is being drawn upon to give external expression to their internal thoughts. But importantly they are doing this in a second language so in the heightened prosody and the physicalisation the new language is becoming melded to the self. It would seem clear that the affective impact of the separate personal narrations on the narrators themselves and the rest of the class listening was profound. As educators are increasingly having to acknowledge, the “importance of the affective cannot be underestimated” (Immordio -Yang and Damasio,2007, p.9) The relation between strong affect and memory is well documented and is not be dismissed when so much of one’s competence in an L2 is reliant on memory. It would be incorrect to suggest there were no episodes where the prosodic nature of
language was not an important element of the language use in the course book lesson, but the only marked example of its occurrence arose incidentally out of a light hearted examination of S4’s domestic duties when he offered a sample of dialogue in which his wife calls him to clean the bathroom and then he immediately calls his children to carry out the job for him. “__, clean the bath!” “J! B!” (CB p. 86)

4.4 The student Perspective

S2, gave a good summation of what the overall feeling of the students was regarding the two approaches: “I think course book is very good and story is very good too. Course book I can learn new word and read book but dream is great. I can think about one story. I can write my dream. I think course book and story is very good.” They had clearly enjoyed the experience of the two lessons discussed above with two finding the two approaches equal to each other in terms of learning, one the text driven approach better and one the course book better. Interestingly given the discussion of affordance, S4 had had so much he wanted to say he was frustrated by his “small” number of English words. Not so, S5: “Is different for this for me the second class day the story Bernard because like free imagine this story more intense because I like stories. I enter in this story and I imagine in this story. For me is interesting because this. First one (course book lesson) teacher spoke I learning. Second I am together in this story because I like stories ... I enter in this story in my mind. Good.” (appendix G)
5. Conclusion and Implications

5.1 Conclusion

Taking student-initiated turns and negotiation for meaning as the means of examining the impact of course book and text driven teaching approaches on language use proved very productive. During the discussion of the results, the concept of affordance came to be used synonymously with the concept of possibility. Pedagogic focus as a concept of what the teacher or the course book intends as an outcome for the language use was another concept that was found to be very useful. On this basis, the following conclusions have been reached.

- The pedagogic focus of the House Swap unit of the Straightforward course book was found to be very narrow: the presentation of specific items of vocabulary; the practise of specific items of vocabulary; the correct comprehension of a reading text.
- The narrowness of the pedagogic focus was found to correspond to a narrowness of affordance or possibility for thought and language use. This echoed results in the Guerrettaz and Johnston study (2013).
- It was also found that on a number of occasions in the course book lesson, the students initiated a different pedagogic focus which with the compliance of the teacher was often explored.
- The student initiated pedagogic foci afforded more personalisation, more creative use of language and expansion of thought.
- The student pedagogic foci were indirectly related to the materials in the course book.
• The material of the course book unit was found to be structured so as to avoid addressing implication.

• The pedagogic focus of the Not Now Bernard text driven unit of work was found to be expansive, rooted in the imagination, and addressing areas of deep human concern.

• It was found to afford deep and meaningful personalisation, creativity of language and depth of thought and feeling.

• The affective content of the story itself and the storifying of the first activity were found to strongly engage the students cognitively and affectively. This is entirely consistent with the Chen-Ying Li and Seedhouse study (2010).

• An alternative student initiated pedagogic focus never came into conflict with the unit pedagogic focus.

• On the contrary, where students initiated, their initiations added greater depth and penetration.

• What was afforded by the text driven unit in terms of language use was found to be intrinsically linked to the form, structure and content of the unit and therefore can be said to be intrinsically related to the principles underpinning the text driven approach.

• Both approaches were appreciated by the students: the programmatic nature of the course book and the creation and ownership of content in the text driven.

The study was very small in scale and the participants were a particularly committed and intrinsically motivated group. The results are consistent with at least two earlier studies, both of which were longitudinal in aspect and on a greater scale, but caution needs to be
exercised in making generalisations. However, what the concept of affordance or possibility usefully allows us to understand is that whatever happens in the alchemical mix between materials, students and teacher, the possibilities for how creative and wide and how deep the language use might be are embedded in the materials themselves: what they are and how they are structured.

This study began with the words of the novelist Elena Ferrante. Both with the course book and the text driven approach it has been possible to see language as “the chisel that shapes our thought” (2018). In this study it was the text driven approach that was found to allow us “to be much more than we happen to be.” (ibid). Referring to the introduction once more, the study has afforded the researcher some clarity as to her stance as a future teacher of EFL/ESL that language teaching and learning has to be about expanding the possibilities for language use and thought not narrowing them down.

5.2 Implications

For the researcher personally the implications of this are that where course book materials are the only choice, they must be adapted to make use of the imagination, to be affective and if not addressing the universal deep human concerns, must at least be about things that matter to the students themselves.

Teachers of EFL/ESL need to consider as teachers do generally whether it is enough to offer an enjoyable learning experience if the learning available stops short of the truly creative thinking that comes with the deep engagement of the students as whole human beings.

The decision to prioritise or use a Text driven approach to EFL/ESL teaching over the standard commercially produced course book could transform EFL/ESL teaching across the
world away from a narrowly focussed, utilitarian conception of language and teaching to a conception of language as a property of our humanity and EFL/ESL teaching as a deeply human developmental process where language and thought are inextricably linked.

More longitudinal classroom based research needs to be carried out into the potential for language acquisition and development of the text driven approach. It needs to be carried out at all levels from beginner to advanced. This would serve the purposes of creating more examples of units of work, evaluating them in practice, and creating a greater body of evidence from which to be able to generalise.
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Appendices
Appendix A 1

Course book materials

3A | Houseswap

VOCABULARY: places to live
1 Match the adjectives in A to their opposites in B.

A
big
new
noisy
lovely
B
quiet
small
old
horrible

2 1.46 Listen to someone talking about where she lives. Underline the words that you hear.

WELCOME TO HOUSESWAP.COM
Be at home, anywhere in the world.

Would you like a new home for the holidays? With Houseswap it’s possible. We have a database of more than 6,000 people who would like to swap homes. How does it work? Easy. You give them your house for the holidays, and they give you their house. Swap.

READING
1 Read the introduction to the Houseswap webpage. What does swap mean?

2 Read about some of the homes on Houseswap. Match each home to a picture. There is one extra picture.

3 Read the texts again and decide if the sentences are true (T) or false (F).

1 Ann’s house is in Cambridge.
2 Ann’s house is very big.
3 Sean’s house is in England.
4 Sean’s house isn’t in the mountains.
5 Michael and Catherine’s house isn’t very big.
6 Hugh’s flat is in the city centre.
7 Hugh’s flat is not close to the shops.
8 Gerard’s flat is very quiet.

4 Work in pairs. Which of the five homes on Houseswap would you like for the holidays? Tell your partner.

1 This is my home. I live in a small, white house. It’s in Cambridge. It’s next to an old restaurant and it’s close to the university.
Email Ann ann@houseswap.com

2 This is my home. It’s a small house in Scotland. It’s beautiful here and very quiet.
The cottage is in the mountains. It’s far from other people and noisy cities!
Email Sean sean@houseswap.com

3 We have a lovely big family house on the beach. It’s in Santa Monica, California. It is a very good area to see Hollywood stars. The famous Hollywood letters are near our house!
Email Michael and Catherine mikecathy@houseswap.com

4 I live with two friends in the centre of London. The flat is in Notting Hill. It’s a little noisy. It’s behind a market, it’s close to a hospital and 30 minutes from Heathrow Airport.
Email Hugh Hugh@houseswap.com

5 My wife and I have a big flat at the end of the Champs Elysées in Paris. It’s a little noisy, but it’s beautiful. We are opposite the Arc de Triomphe.
Email Gerard gerard@houseswap.com
GRAMMAR: prepositions of place

Other prepositions of place are:
- close to/near to
- next to
- far from
- in front of
- behind
- opposite

Prepositions of place go in front of a noun.
- in London
- close to the school
- behind the market

1. Find and underline the prepositions of place and the nouns after them in the texts.

2. Complete the texts with prepositions.
   - This is our home. It's (1) ___ New York. We are (2) ___ the centre of Manhattan. It's a flat (3) ___ Fifth Avenue.
   - I have a very small house (4) ___ the beach. It's (5) ___ Vancouver, Canada. The house is (6) ___ front of a school and close (7) ___ the hospital and shops. Good for families. It's a little far (8) ___ the city centre, but it's quiet.

3. Choose a person in the class. Complete the sentences with information about that person.
   1. I sit close to/far from the teacher.
   2. I sit next to ...
   3. I sit in front of ...
   4. I sit behind ...


SPEAKING

1. Play Class Houseswap.
   - On a piece of paper, write your name and a description of your home. Look at the webpage to help you.

2. Walk around the class. Tell other students in the class about your home. Find someone who wants to swap homes with you. Swap papers.

3. Tell other students about your new home.

Useful language

- This is my home. It's ...
- Would you like my house for the holidays?
- Yes, OK.
- No, thanks.
A2. Supplementary materials for course book lesson

1.

2.

3.
Unit 1 – Not Now Bernard

1. You are a young child.
   See pictures in your mind of you coming home from school.

   You want to talk to your mother and father but they’re busy. Your mother is cooking the dinner
   and your father is watching a football match on tv.

   You decide to greet them anyway and to try to get them to talk to you about your day at school.

   “Hello, Mum,” you say. What does your mother say?
   “Hello, Dad,” you say. What does your father say?

   Form a group of four and tell each other what your mother said to you and what your father said
   to you.

2. Listen to your teacher reading the story “Not Now Bernard”. As you listen see pictures in your
   mind of what happens in the story.

   When the teacher has finished reading turn the story into a film in your mind.

3. Answer this question in your mind:
   Who do you think was to blame for Bernard’s death?

   In your group talk to each other about your answers to the question.

4. “Not Now Bernard” takes place in England. In your group write a story about a girl coming home
   from school and trying to talk to her busy parents. Set your story in your country.

5. Read “Not Now Bernard” on p. x. As you read it notice how the expression “Not now …” is used.
   What do Bernard’s parents mean when they say, “Not Now Bernard”?

6. For homework try to find as many examples as you can of the expression “Not now …”. Write
   each example down and say what you think it means. Then bring your examples to the next class.

7. In your group share your examples of “Not now …” and then use them to complete the following
   table:

<table>
<thead>
<tr>
<th>Meaning</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meaning 1:</td>
<td></td>
</tr>
<tr>
<td>Meaning 2:</td>
<td></td>
</tr>
<tr>
<td>Meaning 3:</td>
<td></td>
</tr>
<tr>
<td>Meaning 4:</td>
<td></td>
</tr>
</tbody>
</table>

8. Revise your story about the girl coming home from school.
Then practise acting out the story.

9. Act your story to another group and then watch the other group acting their story to you.

10. Act your story to the whole class if your teacher invites you.

<table>
<thead>
<tr>
<th>Not Now Bernard</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Hello Dad,” said Bernard.</td>
</tr>
<tr>
<td>“Not now Bernard,” said his father.</td>
</tr>
<tr>
<td>“Hello Mum,” said Bernard.</td>
</tr>
<tr>
<td>“Not now Bernard”, said his mother.</td>
</tr>
<tr>
<td>“There’s a monster in the garden and it’s going to eat me,” said Bernard.</td>
</tr>
<tr>
<td>“Not now Bernard”, said his mother.</td>
</tr>
<tr>
<td>Bernard went into the garden.</td>
</tr>
<tr>
<td>“Hello monster,” he said to the monster.</td>
</tr>
<tr>
<td>The monster ate Bernard up, every bit.</td>
</tr>
<tr>
<td>Then the monster went indoors.</td>
</tr>
<tr>
<td>“ROAR,” went the monster behind Bernard’s mother.</td>
</tr>
<tr>
<td>“Not now Bernard”, said Bernard’s mother.</td>
</tr>
<tr>
<td>The monster bit Bernard’s father.</td>
</tr>
<tr>
<td>“Not now, Bernard,” said Bernard’s father.</td>
</tr>
<tr>
<td>“Your dinner’s ready,” said Bernard’s mother.</td>
</tr>
<tr>
<td>She put the dinner in front of the television.</td>
</tr>
<tr>
<td>The monster ate the dinner.</td>
</tr>
<tr>
<td>Then it watched the television.</td>
</tr>
<tr>
<td>Then it read one of Bernard’s comics.</td>
</tr>
<tr>
<td>And broke one of his toys.</td>
</tr>
<tr>
<td>“Go to bed. I’ve taken up your milk,” called Bernard’s mother.</td>
</tr>
<tr>
<td>The monster went upstairs.</td>
</tr>
<tr>
<td>“But I’m a monster,” said the monster.</td>
</tr>
<tr>
<td>“Not now, Bernard”, said Bernard’s mother.</td>
</tr>
</tbody>
</table>


The researcher added an alternative writing task at 4:

Write a story about what the monster does the next day.
Transcription conventions.

T  teacher
S1  identified student
S  unidentified student
Ss  Several or all learners simultaneously
[  indicates the point of overlap onset
]  indicates the point of overlap termination
=a) turn continues below, at the next identical symbol
=b) if inserted at the end of one speaker’s turn and at the beginning of the next
speaker’s adjacent turn, it indicates that there is no gap at all between the two turns
Yes/ok/  Overlapping or simultaneous utterances by more than one learner
(2.5)  Interval between utterances (in seconds)
…  pause
e:r the:::  One or more colons indicate lengthening of the preceding sound
(T writes on the board)  Non-verbal actions
?  Rising intonation, not necessarily a question
,  Low-rising intonation, suggesting continuation
.  Falling (final) intonation
Underlining indicates speaker emphasis
xx  incomprehensible item of phrase length
“ “  anything read rather than spoken without direct text support

Transcript of Course Book Lesson 25.6.18.

T (pointing to two columns of words on board) I think you probably know these words so I’m just going to say ...(indicates to S5 to come to the board) S5 you come here and er draw a line ... draw a line between the opposites,

S4 opposites
S5 opposites

T yes, so big? find the opposite

(S5 draws a line to small)

S4 very goo:\:\:\:\:\:\:\:

T okay do another one (S5 draws a line) new and old, very good so yeah (S5 carries on at the board)

S5 opposite? (indicates noisy)
T noisy
S3 yeah
S2 noisy is xxx
F quiet

(S5 draws line between noisy and quiet)

T yeah
S5 opposite

S2,T yeah
S5 thank you my friend

T lovely? (S5 draws line to horrible) horrible, okay. Brilliant. Thank you very much. So we’re all agreed?

Ss yes
T so we have small
Ss small
T new
Ss old
T noisy
Ss quiet
lovely

horrible

lovely

old

new

small

big

quiet

noisy

Lovely, okay, so I’ll show you some pictures

big? small?

small

[busy city]

big city

[it’s a busy city (...) big city]

[big city]

crowded city or big, busy city

lovely word “crowded”, big, busy (...) noisy or quiet?

noisy

noisy, noisy, noise

very noisy?

very noisy (laughter)

a very noisy city, yes, yes, old city, new city?

new city.

[oh I think er new city]

[No old city, old city.]

[old].

oh I think er new city

Because er there are er very apartment long,

there are[ the]re
big big buildings.

There are buildings, news buildings and news old buildings.

Yes I think er old building some and new building I think. small picture.

It is. I’m sorry on my computer I could make it bigger but not on this one,

’s okay. Okay

did you want to say something S5?

Yes erm because I think build is tall erm traffic intense- intense with traffic. is different for me old city because is erm architecture is different

Right, ok

=I think there is a tower yes? there is a tower

Ah yes, here?

Yes there is a tower and I think er about car older car yes? not new car.

a tower yes.

tyes. right. ok. So old. 2000?

yes .

1990?

Ok that’s ok.

right...

That’s no old ...not not too old

no no no old!

(laughter)

not new new new car

(laughter)

What’s new and what’s old?

yes

(laughter)

countryside

yes ...old?

Old city

City?
S3 No.
Ss village town village No village
T yes, small town maybe even?
Ss village.
T erm noisy?
Ss No quiet.
S6 Very quiet.
S4 Ah there is cuckoo dog.
S2 dog?
S6 the animals
S4 chicken coocoocoo no quiet,
T yes, a different sort of noise.
Ss Ah yes
T And old definitely definitely old.
Ss Yes yes
T 1990 1890
S3 Yeah maybe 17[90]
T (200 300 maybe 400 years old)
H maybe, yeah
T do you think it’s horrible or lovely?
Ss lovely
S5 Lovely
T Do you agree? Do you think it’s lovely or horrible?
S1 lovely
S6 =depends (laughs)
T Go on, go on, say more S6
S6 Ah yes, because she young, ah many young said horrible for one town
T Why could this be horrible for young people?
H Sorry?
T Why could this be horrible for young people?
S6 Because quiet don’t shops
S2 =There is not any cinema and centre and er =
= Festivals
yes, yes And the only noise is the cock a doodle doo,
yes (laughter)

And the sheep baa

Old old town.

Near the river.

Yes ... um

I live in a small flat on, er read all the words
ah. Okay okay okay I live in a small or big flat on Herbert Street. It is- it’s on the
centre of Dublin. It’s a lovely horrible flat, but the street is noisy or quiet. I don’t like
like it.

good. Noisy. quiet
S4 quietch
T mm
S4 noisy or quietch?
T quiet
S4 quietch
T “t”
S4 quietch
T “t”
S4 quiet=
T =yes! Quiet. Lovely
S4 quiet
T yes. Brilliant. You’ve got it. So I’ll play the recording. Underline the correct word.
(plays recording)

okay
T shall I play it again?
S6 yes
T okay. (plays recording for second time)
S6 yes
T all right then. So .. E would you read the first sentence?
S2 I live in a small flat on Herber- Herbert Street,
T lovely, great, great, so small?
Ss yeah, yes
T next sentence please, S6
S6 yes. It’s in the centre of Dublin.
T okay, great. Next sentence, please, S2
S2 it’s a lovely flat but the street is noisy.
T  lovely and S3?
S3  I like it.
T  Brilliant. Everybody agreed?
Ss  yes, okay
T  excellent fantastic good.
T  so tell each other now about where you live and you can tell them about where you live in Xxxxxxxxx or back in Brazil or back in Spain or back in Iran. Okay?
S5  er speak or read?
T  er speak – speak and use the words that we’ve had already, yes

three: S2, S1, S6
S6  I live in a big city,
S2  Where is big city?
S6  erm in xxxxxx, Spain
S2  yes, but now where is do you live now?
S6  now, I live in Xxxxxxxx, yes,
S2  in a flat or on house?
S6  er, a house,
S2  really?
S6  Yes
S2  (laughs) You live in xxxxxxxx
S6  Sorry?
S2  Where is ... do you live in flat, no house?
S6  House
S2  One house. You live in house
S6  At
S2  Sorry?
S6  At house, no?
S2  At house, I don’t know what it
S6  I think at house or at home, it’s different
S2  yes, I don’t know,
I don’t know, ‘s okay

Yes, do you like it?

Yes, I like it

Er I live in Xxxxxxxxx er, I live in a house, er and I love it, er sorry, I like it

Love it is fine as well

Yes and er my er the place is very er .. sometimes music, because er child, er er when weather sunny, playing in street

oh, ‘s okay

er do you understand?

do you understand?

yes yes, I like my street, my road, is quiet laughs

but my place is every day quiet, but sometimes is same today er children playing

okay I live in a small city near the chester and my street is Wood Road, Wood Road? and er it’s in centre it’s a lovely lovely and er but er street like, but er street is quiet,

yes,

yes

not noise

er yes er I like it, I must like it

me too do you like it the place er the place?

Yes

Why?

Erm Quiet, lovely, yes er it’s beautiful place.

Yes where area?

name Xxxxxxxx, it’s I think Xxxxxxxx.

X8 or X4, X5, X7?

one moment I don’t remember .. Priscila? Please the name? the, the part?

Xxxxxxxx.

Xxxxxxxx.

Xxxxxxxx, where is Xxxxxxxx? Where is?

I don’t know.

in Brazil?

No.. in Xxxxxxxx (laughs)
er which part is? South west

**T** Xxxxxxx is between Xxxxxxxx and Xxxxxxxx

**S1** southport yes

**S2** oh:::::: very far from here

**T** erm about 10 miles?

**S2** ohh xxxxxxx

**T** [oh maybe not as far as that 8 miles yes

**S6** yes I think er 15 minutes 20 depends traffic

**T** yes .. in the car

**S6** yes the car

**T** bus train much [longer

**S6** [I think much longer

**T** yes yes okay allright ...

---

Pair: S3,S4

(teacher approaches)

**S3** I live in erm I live in erm, I live in big flat in Portugal....erm it’s in centre in Moitre it’s a loved flat but, but my, but er the street is, but the street is kate

**T** the street is...?

**S3** quiet

**S4** quiet, quiet, quiet, quiet I don’t like oh no I’m sorry I like it

**S3** I live in er with my sister er in big house er house my sister terrace house and er she live in er 14 duke street er er l in my er it’s er my in my street, yeah I er but the street very quiet,

**S4** very quiet

**S3** yeah ... really I like it

**S4** very liked

**S3** yeah

**S4** do you don’t like street nosey?

**S3** Sorry?

**S4** Do you like it ?

**S3** Yeah I like

**S4** No do you like the street nose?
S3 yeah
S4 No, do you..
S3 yeah
S4 like
S3 yeah
S4 the street nose?
S3 Nosey?... Noisy! oh no I don’t like it
S4 Okay
S3 Nosey noisy ... what er what now where do you live in Xxxxxxx?
S4 I live with .. in the .. I I live I live with my daughter with your family, your family, in your home
S3 What what you live er..
S4 the family in house the English family
S3 Where, where is er Xxxxxxx?
S4 Ah Xxxxxxxx
S3 Xxxxxxxx
S4 Xxxxxxxx
S3 Oh Xxxxxxxx .. you can can you how What by what do you travel to college?
S4 Okay I come college in the bus
S3 Bus, yeah
S4 one bus in the bus stop down town but I I my daughter we prefer walking walking to church for exercise a little exercise
S3 What Bus You get in xxx bus number 53?
S4 Repeat
S3 You get Bus number 53?
S4 Getbus?
S3 Which number? 53?
S4 ....Ah! Oh sorry bus bus no no X2
S3 X2
S4 X2 or,
S3 53
S4 No 47... 53
S3 [Oh 47, yeah]
Whole class

T  yes yes okay allright ... Shall we listen to some of the things that you said in your group. Okay so shall we start with this little group then? S1?

S1  I live in a small city near the chester and er er I live in a small flat and er I live in a small city on Wood Road yes

T  you live in a small city on a street or you live in a small house or a small flat?

S1  small flat

T  on Wood Road

S1  yes on Wood Road

S4  excuse, flat and apartment? Different?

S3  same

T  yes same yeah different words same thing

S4  flat more .. ? apartment big?

T  not necessarily no flat is probably the more usual word round here. apartment’s slightly. a bit posh if you say apartment.. but it’s the same thing, it’s the same

S4  Sorry

S1  no problem er it’s a lovely but the street is quiet and I must like it

T  you must you have no choice

S1  yes yes because I asylum in this place yes I must

T  S6

S6  I live in a big city on Seville east it’s in east of the city er it’s er lovely part and quiet er I like it

T  okay do you live in a house or a flat

S6  yes I live in apartment

T  yes

S4  apartment? Flat (General laughter) you say (more laughter)

T  what’s the name of the street you live on?
yes. Er in Spain? In Spanish Calle Linda

and in Xxxxxxxx?

in Xxxxxxxx I don’t remember

okay right

in Xxxxxxxx but I don’t remember the name

That’s okay … S2

Er I live in big city on Xxxxxxxx and er I live in house er it’s in centre- er centre of Xxxxxxxx I love er it er because it’s er very quiet and sometimes very noisy I like it because er because this place very good area and very kind people er I like it

great it’s quiet but sometimes its noisy=

=noisy

and you live in Xxxxxxxx

yes

in Xxxxxxxx

L14 yes

in Xxxxxxxx

do you know L14?

not really

near er Xxxxxxxx

oh right I do know it hahaha I live in Xxxxxxxx (laughter)

really? …S5

I live in a small flat on Xxxxxxxx it is in the south west of Xxxxxxxx it is a lovely flat and this street is very quiet I like it

ok lovely

what is Xxxxxxxx?

name of area

live together?

yes. No together no

It’s near [other hou-st-street

[near [house

[yes

80
but you live in Xxxxxx? In Xxxxxx

name name of the street I think Grovesenor Road

Ah righ you live on Grovesenor [Road in Xxxxxx]

on Grovesenor Road in Xxxxxx

okay great

near Houses R

yes

all right S3

I live in Xxxxxxxx I live with my sister she has a big house er xxxx near xxxx just my street is er very quiet er my neighbourhood really nice people yeah and er I like it
good er good it sounds very nice erm K.

S4 I live er big er house in Xxxxxx.

mmm

It is Xxxxxxxxxx. I love it, I love my house

mmm

It’s er ... I like it]

whispered [in Xxxxxx]

Ohhh far

ear the br- beach?

Uh?

Xxxxxxxx? Near the beach?

Yes,

[yes, very beautiful place

(Murmurs of assent)

very far from here

very nice, yes

I go (speaks in Portuguese)

I don’t know

81
S6: hospitality? I don’t know the name .. Ahh, He’s erm ...
S5: with family
S6: He- he’s living with family?
T: mm mm
S2: oh.
S5: He’s receiving his ..
T: with, with a family, yes, right
S6: yes. The name the- the hospitality?
T: erm Host?
S2: [Hospitalit
S6: [host
T: Host, yes, or they- they share their hospitality with.. him
S6: [yes, yes, yes, share
T: [yes, yes, yes
S5: [(quietly) oh they share it
S3: [what’s-?
T: share hospitality
S3: yes, yes
S6: [yes yes
S4: hosted?
T: hospitality
S1: (quietly, hospitality)
S6: [host-
S4: hospitality
S2: [Hospitality? What mean? .. hostel?
S6: [host
S5: no
S2: oh
S6: ‘s different..host

(Teacher writes word on board)
T  hospitality
S2  hospitality
T  hospitality ... 1,2,3, hospitality
All  hospitality
S2  Excuse me, what mean..?
T  Er, it means when people bring you into their home,
S2  Yeah
T  they share food, maybe they give you a bed, somewhere to sleep
S6  [same me and Rauni’s house],
S2  [oh, ]show hou-
share house,
T  yes, yes
S2  yes, sh[are]
T  [yes, but it might just be share a meal, ]
S2  yes
T  or it might be share the whole house,
S2  yes
T  for one night,
S2  yes
T  for one week,
S2  mm mm
T  for a year,
S2  yes (other murmurs of assent)
T  but we call that giving hospitality
S2  ye[ah]
S6  [for 3 month?]
S4  3 month
S6  3 month, yes
S2  3 month
S4  [Xxxxxx is erm great, er, xxxx er yes?]
T  Xxxxxx is?
S4  Er Xxxxxx is great place?
S2  yes
T  yes
S4  I don’t know
T  yeah, yeah it is, it’s lovely
S2  [yes, yes, very good place
T  why?
S2  because near the beach and er very er big shop for food, er,
S6  yes
S2  yes, very, very- there are restaurant near beach
T  [yeah
S2  and er very beautiful area and sometimes, when weather sunny is very noisy, and er, I like it
T  yeah, yeah, have you been to Xxxxxx, S2?
S1  Yes, yes I have.
T  did you like it?
S1  yes I like it, very beautiful and erm and very busy, I like, busy
T  yeah yeah
S1  53 number bus from centre, yes
T  [oh, goes to Xxxxxx does it?
S1  yes,
(laughter)
T  you even know the bus number, that’s how good it is
(general laughter)
S2  What number? Which number?
S1  er 50,
S3  3,
S1  er 3
S2  I don’t know
47,
yes,
the bus?
yes, number bus
But I go X2,
X2,
or 47,
er, ok
but it er 5 and 3, er, it stop bus,
ohh? Ok
er one million and X3
[X2 is better
zero one million,
ok
million,
yeah ok
yes, very interesting, (laughs)
(laughs) thank you
what?
It’s very interesting
(laughter)
ok, sorry, sorry, sorry
[no, no, it was, [it was good]
[I want go to Xxxxxx tomorrow] (laughing)=
=yes, that’s very useful, er good information
(laughing) yes
now are you all right to continue? Do you need two minutes three minutes break
it’s hot you can walk about out of the room and then come back in again?
no. it’s okay. Okay
right good. so house. swap
house,
house change (laughs)
yes change swap
swap
house wife
there is a word “housewife” yes, I’m a housewife, I think you’re a housewife, I think you’re a housewife, I think we’re probably all house husband?
(laughing) no..
(looking at S4) house husband?
I’m sorry
housewife or house husband?
repeat
house wife? house husband?
don’t know
yes, he is a house husband
yes, yes
house?
house husband
you do the cooking,
work in your home
you do washing
Here or in Portugal?
er in Portugal
yes, yes, I live my wife (yeah) and my family (yeah), I, my daughter, my son, my wife
yeah and do you do the cooking?
yes, I love cooking
And do you do the cleaning?
cleaning?
Cleaning
Cleaning house
[wiping up (and general laughter) & do the dishes]
(general laughter)
S4 no, it’s not necessary, I have two children

(general laughter)

T so, house children

S6 yes (laughing), house children (36.16)

S4 my daughter and my son: “S4, clean the bathroom.. Okay B? J?”

(general laughter)

T okay yes so house swap, you change one house for another.. you give me your house and I give you my house

S5 oh is change

T okay we will read this in the corner here where it says “welcome to house swap” so H will you read please

S3 all?

T yes

S3 Welcome to house dot house swap dot com be er at home er anywhere in the world would you er like er a new home for the holiday with er house swap it is possible we have er er a database database what’s database?

T like google or something like that lots and lots and lots and lots of information altogether in one place that’s a database

S3 yeah erm

S2 database? I don’t know

S3 database yeah yeah I know database

T lots of information all in one place

S5 oh::=

S3 =a database of more than six thousand people who would like to swap homes how does it work easy you give them your house for the holidays and you give them your house swap

T yeah okay so you understand house swap?

(some laughter)

S6 same as change

T yes, yes, yes, er yes, yes,

S 6 for example, change for... er.. change my house,

T yes
and your

T yes

S3 change?

S6 change

T mine to you, yours to me

S6 ‘s ok

T yes, yes, yes, so for example, S2 and S3 swap seats

S3 yeah

S6 ‘s ok

T yeah

S3 change, different?

T er, cha- exchange ... between the two

S3 ah ... this paragraph... it [means

S6 [(speaks Portuguese to S4)

S5 [it’s [moving, between my house and your house

S4 [Ah change, change, change money, euros

and pounds

S3 no,

T er, yes

S4 Er for example,

S1 It’ er business, yes?

S2 Exchange? Extra change?

T Exchange, yes,

S4 exchange,

S2 but in [changing money there is cost, swap, no money

S4 [ok, ok, ok, ok

S2 yeah

T you pay, swap, no money

S6 yes, I understand

S1 no money?
no money, yeah I give you mine, you give me yours, that’s it

yes, for example (demonstrates by swapping pencil) I want change to pencil my

= swapped, yes, okay,

forever

give my pencil please

I like it ... (laughs) thank you

(short time)

so, usually, it’s friendly,

(usually it’s friendly, yeah, and it can be forever or for a short time

yeah

ohh, it’s okay.

(quietly) a short time

short time?

short time

ah short time, short time

yes ... so your pencil, just a short time, yes yes yes,

[yes, yes, yes,

mmmmmm

but it’s friendly

errm, sharp? Sharp homes, what er know,

swap=

swap

swap, so, exchange

ah:.....:s okay ... I’m sorry]
[swap]

no don’t apologise, okay so let’s all say the word – listen to me .. swap

swap, swap, swap

1,2,3,

swap

swap

swap

swap

swap

swap

lovely, yes

swap

house swap

yes but you can swap anything you can swap clothes=

=yes clothes swap

ohhh

you can swap stories

okay

I tell you a story you tell me a story

general murmur of assent

not change swap

not change swap yeah

‘s okay very good

all right then ... now we’re going to read these (points to place on page) they’re from a website it’s called house swap

yeah

information

yes information about all the houses, see if you want to swap your house with one of these
okay okay

and we’re going to read it and then your’re going to match the information with one of these pictures ok

ah:

so all the information is about,

these these [pictures

one of these houses, yeah yeah only there are six pictures and only five bits of information ... we’ll do the first one together and then you just read on your own we’ll just do the first one P would you read please

1?

this is my home yes number 1

this is my home I live in a small white house it is in Cambridge it is next to erm old restaurant and it’s close to the university email a. n. n. I don’t know

at

at house swap dot com

good email ann

ann

how d’you say. At?

at

at

at

yes

yes

at

at I forget sorry

in Portuguese- in Portuguese ajoba

ajoba? Ah:::

ajoba at

at

it’s always in email addresses

at okay at
T okay so lovely reading now which-which one [of those houses is [it
S1 [F
S4 [A. A
T ahh okay so S1 says F do you agree
S4 this is mountains so no Cambridge,
S1 because white=
S3 =no=
S4 =no not [F]
S1 [white house]=
T =it is wh-
S4 [F- A [but
T [it is white=
S1 F yes=
T =it is white you’re correct but
S2 why?
S3 no
S4 may I repeat?
T yes please
S4 F no F
T why not F?
S4 This is [not Cambridge ]
S2 [not F not F]
S3 I think E because er because=
S6 = I think E=
S2 = yes [because er because near the restaurant=
S3 [country[side]
S 5 [I think E]
S6 [=yes]
S4 [=house white]=
S1 =no er E E=
I think E
yes E E
so F is a white house=

E is a white house, yes yes and like S3 was saying F is in the countryside

E is=
village=
yes=
village=
yes or town Cambridge- it’s a town yes er. restaurants you can see- you can see the restaurant=
the correct is E=
on the- [on the
[the correct E=
= ahhh okay=

on the building there is restaurant
yes correct yes yes. so number 1 is E=
okay

well done
okay I’m sorry
now read on your own okay so read the others on your own and match them,
okay=
= then we’ll,
alone or together?
your own on your own if you get stuck ask your neighbour
okay

(mainly silent working with queries and inaudible speech)
Is here or here?
I don’t know, France or London
S4   this is London or France. Paris. Is London or Paris
T    Paris yes

S2   Number 4, I don’t know because she says “I live in flat”. it’s not flat?
T    no
S2   just it’s flat but two texts “I live in flat in the centre of London in Notting High
T    Notting Hill. yeah I think I’ve made a mistake (F laughs) I think I- I wonder if A is number 1
S2   no E. number 1 E
T    no I wonder if it’s A I wonder if that’s number 1 and E is=
S2   =change?
T    yes that’s what I think now yes that doesn’t look quite right does it
S2   er big big flat this here number 5 (reads) “my wife and I have a big flat” this big flat I think
T    possibly yes I’m not sure
S2   yes yes
S6   this is 1?
S2   E, E
S3   excuse me? What’s this?
T    it’s very hard to see it’s actually this (points to the picture in the book)
S3   yeah
S4   ok. It’s America how you say (pointing to the flag in the picture)
T    flag
S4   flag
S3   I know
T    (to S5) this picture is not very clear
S5   this is a beach because er this is flag of America
T    okay great
S2   it’s okay?
T    well done
S6: This is typical Scotland

T: (to S1, S2, S6) Can you see this picture is not very clear (showing them clearer picture in book)

S6: yes I don’t know this?

T: yes I’m not sure it’s I don’t know fencing on the sand

S2: yes number C number 3

T: yes, yes the beach, yes (to S1) so can you see that C it’s clearer in that picture

S1: C number 3

T: you’ve got that okay.. Shall we feed back? Are you ready? Right. There could be a bit of controversy here so number 2 so what did you get for number 2 S3?

S3: (reads) “this is my home my house it’s a small house in Scotland it’s beautiful here and very quiet the er co. tag what’s that?

T: cottage=

S2: =what’s?

S5: =cottage I [don’t know]

T: [cottage. it’s a small house a very small house and old usually]

S5: old?

T: yeah

S3: yeah

S4: cold is xxxx?

T: cottage,

S5: cottage yeah=

T: =it’s old

S5: [old]

S4: [oh okay okay okay]

S3: it’s-

S2: cottage old or small

T: old and small usually

S3: (continues reading) it’s in mountain and far from people and er noisy cities

T: yes so so it has to be F because it’s got the mountains there

S5: [F I think F]=
S3 [F yes]
T = and cottages cottages they’re old houses and small houses and usually in the countryside,
S5 okay cottage in the mountains,
T yeah yeah
S4 cottages
T some- sometimes in towns because towns have grown and [grown and grown] and then the cottage become part of it,
S2 [yeah yeah]
S5 ah it’s okay,
T but usually more countryside than town or city
S2 thank you
T so F great good now number 3 please um S3
S2 yes (reads) “we have a lovely big family house on the beach it’s in er stan. Santa. Santa Monica California,”
T well done=
S2 =it is a very good area to see Hollywood er st- stares
T stars
S2 stars er [stars]
T [Hollywood stars er celebrities]
S2 (continues) the famous Hollywood er letters are near our house email Michel and Catherine er Michel er what is
T er Mike Mike (demonstrates with fingers) Michael. Mike
S2 Mike. Mike at house swap dot com
T brilliant and what number er what letter did you say
S2 C
T great everybody agreed? C now this is the controversial one I think,
S2 (laughing) yeah number 4 okay E will you read please
S1 I live with 2 friends in the centre of London the flat is in Notting Hill it’s a little noisy it’s behind a market it’s close to hospital and 30 minutes for er from Heathrow airport,
T excellent
S1 (continues) email Hi-?
T Hugh
S1 Hugh?
T yes
S2 email hugh hugh at house swap dot com
T brilliant well done now what letter did you say
S2 I think number [B
T [let let let S1 sp[eak
S2 [oh sorry
S1 B the picture is B
T why do you think B?
S1 I think [. Because er]
S4 [I think B because, ][er]
T [just one at a time sorry]
S1 because centre, centre,
T yeah
S1 and the picture is centre er and I think centre of London the flat. yes?
T yes right,
S2 a little noisy and behind a market. this is a market?
T er could be could be yeah could be
S6 it’s possible
S1 and market and er er Heathrow airport I don’t. I don’t see
T no well you can’t it’s 30 minutes from it so it can’t be in the picture. so you agree with that S2?
S2 I think er number B because er in the text tell big flat and er in the centre because er near the airport and er little noisy and er behind a market I think it’s number B
T and you also agree with that S4 and S3
S3 yeah
T did you want to say anything?
S4 uhuh
T did you want to say anything?
S4 didyouwanttosay
T do you want to say- do you want to add to what S1 and S2 have said?
S4 ah no no no no
T okay then so shall we go with B?
S6 yes
T I wondered if it could be actually E but no we’ll go with B so er S would you read 5 please
S6 (reads) “my wife and I have a big flat at the end of the Champs Elysee in Paris it’s a little noise but it’s beautiful we are close to the Arc. De. Triomphe.” Oh::::;
S5 yes the Arc de Triomphe
S6 ohh it’s okay the Arc de Triomphe it’s here (points to picture)
T yes yes so what did you get for that?
S6 er D D?
T yes everybody agreed?
S5 D D D
S2 True- Triomphe?
T Triomphe
S2 Triomphe. What mean?
T triumph it’s French for triumph the arch of triumph
S5 this (points to picture) er F this is [the arch de triomphe
S6 [I remember. ]I remember now
S5 [the arch de triomphe]
T er this er S2 the arch that shape
S2 ohh=
S6 =yes arc=
S5 =very very beautiful
T and er S just say noisy
S6 (very tentative) a little noisy?
T brilliant. Noisy
well done great. So we’re all agreed about that. Now if you look number 3 you’ve got some sentences to read,

and you have to say whether they are true or false, in number 3

uhmm

okay, so er shall we just do them altogether, let’s, just take it in turns to read one, so er S4 you start, number 1

Anne’s house in er Cambridge,

true or false?

Errrrr ... (scans texts) True ...

(quietly) where is? ...

True

yes, true. Are we all agreed? Yes? Good. Er number 2 please S3.

er Anna’s house is very big is very big

uh mm and is it True or False?

ye- where is name in the story? (S4 points to “Ann” in the email address in the text)

Oh Ann er yeah, is small false, no is false

okay, false, great S5?

oh 3?

yes, please

Sean’s house is in England, false, Scotland

well done, yeah, and we say Sean (pronouncing with Sh-)

Sean (with sh-) is name?

Sean,

sorry

you’re right it looks like Seen but we say Sean

Sean

yeah yeah

thank you

number 5 please S2
S2  Michael and Katrin’s house isn’t very big. (to self) katrin and Michael er xxx er False
T  yeah. Which cone are we looking at?
S2  yeah
T  which one are we looking at? Which one, which house is it?
S2  (reads) “we have a lovely big er family house,”
T  yeah,
S2  “on the beach”
T  yeah, yeah, so definitely false er um, S6 please
S6  Er Hug’s?
T  Hugh
S6  Hug’s fl-
T  Hugh
S6  Hugh (pronounced with hard g)
T  Hugh
S6  Hugh’s (pronounced with hard g) flat is in the city centre. True
T  Yes okay very good because that’s the one we had all the discussion about
S1  Hugh’s (with hard g)?
T  Hugh
S1  Hugh, Hugh’s flat (with hard g) is not close to the shops. Er I think er true
T  just check again
S2  behind er the market
S5  this is false?
S2  false=
S5  =false this is false? [oh yeah, yeah because is not. isn’t. is not okay
S1  [false, excuse me
T  yeah, so it’s behind the market,
S1  yeah
T  city centre,
S1  yeah,
T  close to shops and number 8 please K...
S1  huh? Me?
T  er, no, S4, please
S4  ah, XXX

(general laughter)

T  Sorry, sorry, how should I say it?
K  XXX
T  XXX
S4  XXX
T  XXX
S4  XXX
T  XXX
S4  XXX
T  XXXXX, sorry, sorry
S4  (reads) Gerard’s flat is very quiet, quiet
T  good
S4  er false
T  er yes
S3  it’s a little noisy
T  Excellent right
S2  Excuse me? Gerrd? What – what’s name?
T  Gerard
S2  Gerrard
T  yes
S3  Gerard, Gerard, Gerard
T  and come back to you .. this name .. Hugh
S1  Hugh

(Teacher writes on board)

Ss  Hugh, Hugh, Hugh
T  when you see these two letters (points to -gh) at the end of the word , G, H, .. you
never ..
S3  sound=
=you never sound the G, so you don’t say Hugh (pronounces with hard g) you say Hugh

so these two letters together you never sound the G

Thank you

so er now in your pair er which one of those houses that you’ve read about, er which one would you like to swap your house for? Ok? So discuss which-

Er please repeat, I don’t understand

So … er…

Sorry

(points to the pictures in the text book) which of these houses would you like to live in, so you give, swap your house and you can have one of these, which one?

yes (sighs)

so, have a think about it first of all and then tell each other in your little group

I speak for my house?

Er change, change your house .. you would like, er what? er change this house,

ohhhh, ’s okay

I think house swap in Champs Elysee

oh?

in French (laughs)...

mmmmm

because swap beautiful place

really?

yes

I don’t visit that xxxx

Erm I don’t er ssss- I don’t went here but I stay in French ..house ... the French ...house ..

does sounds French, yeah

ahhhhh, but my friend stay here ... he, he loves the street

expensive house or no?

yes, expensive
S2: good place
S1: I want go to the London, I think it’s sweet
S6: yes
S1: yes .. [and er big flat in city centre, it’s busy, it’s good
S2: [I like
S6: oh I don’t [like
S2: [I don’t like [er ....... London
S1: [it’s London,
S6: yes?
S1: you like London?
S6: [No
S2: [ohhhh .. [I don’t like
S1: [No? ... why?
S2: because it very busy
S1: very busy, yes
S6: [yes, I don’t like. I don’t like
S2: [very busy, very busy very traffic, oh
S1: [Yes,
S6: I don’t like,
S1: yes
S2: I don’t like, but I like, er move, er house swap the big house and the clean house and very beautiful house,
S6: ye:::::::
S1: you like which one? ...... [which one you like?
S2: [Maybe .. this, maybe this
S1: This? This is very busy
S2: yes very busy [very busy, but .. but ...
S1: [very busy
S1: is London ... ok is busy and in London
S2: yes, I know, I know
S1: you said, you said, we are, then I don’t like,
S2: yes,
S1  London,
S2  I say,
S1  and now you say I like London ... which one? (laughs)
S2  I like er big er house and er clean house
S1  okay=
S6  =not in London
S1  yes I understand
S2  I don’t like London, but maybe here ... a big house ... and clean,
S1  yes, okay=
S2  =beautiful house
S6  I like this (points to image of Scottish cottage) but very quiet,
S1  I don’t like,
S6  it’s okay for one day, two days, but one week? (laughs)
S2  no::::: ... different ....
S1  and er .. Paris .. er ... has er .. h ..[.. homeless..
S6  [I don’t xxxxx ...homeless?
S1  homeless as  in homeless, people who are homeless and..[er
S6  [I don’t remember,
S1  homeless, change please, homeless, on street, er, on street, on street, homeless
S6  oh::, yes, yes, yes, yes
S1  change please, change please, homeless, is there?
S6  yes, very many people

Group S3, S4

S3  When I, I, I swap my house I like a cottage house. cott. age. house. cottage house?
T  er cottage
S3  cottage house cottage house I like
T  yeah so you’d choose this (pointing to picture in book) yeah ok .. say why
S3  er because I like near my-mountain and sometime I can hiking er for mountain and walking I don’t like er I like er quiet, I don’t like noise
S4  me too me too
T  yes yeah so you’d go hiking
S3  yeah (laughs)
S4  it’s beautiful quiet it’s . okay . good place
T   yeah, so you would also swap for that one=
S4  =swap?
T   yes swap
S4  no understand
T   er so er I swap my pencil for your pen]
S4                                                                             ah [ okay yes okay yes]
T   so you ..
S4  I like- I don’t like living in thexxxxx busy very very busy
T   right yes
S4  er many many peoples right left left ...
S3  xxxxxx cottage
S4  what?
T   so you’d go for the cottage as well
S4  yes
S3  er I think er sometime have er snow?
T   snow yes
S4  and something er anybody living there er can’t have er sheep and er lamb er
      pattens?
T   they might because they can build shelter
S3  yeah?
T   they can have a barn
S4  barn?
T   a barn er a house for animals
S4  yeah
T   and sheep have wool, sheep are quite- sheep are tough sheep live on mountains so
      they might be all right yeah
S3  what house where animal called? er what what called you house l er bon? bon?
T   erm a barn
S3 bon?
T a barn for animals
S3 what xxxxx
T (draws outline of a barn)
S4 barn how xxxx
T a barn is made of wood, wood
S4 wood wood wood wood wood?
T (points to wooden pencil)
S4 ah! okay
T a barn is a building made of wood for animals, sheep, cows,
S4 ah::: okay okay okay bon
T barn
S4 bon
T barn
S4 barn
T yes
S4 barn James Barn
T (laughs) that's Bond
(S4 and S3 laugh)
(T goes to different group)
S4 barn, barn okay okay ... barn
S3 barn
S4 house and the sheep and the horse and animal
S3 yeah
S4 barn
T SS, where would you, where would you swap your house?
S5 It's very, it's very interesting, but, I choose letter B because it's near the beach,
T oh C
S5 C, it's near the beach, not because it's famous peoples Hollywoods, not because xxxx this house is big, because my family is big and is great place
T  yeah and imagine how lovely to look out of the window,

S5  yea::::::::H

T  and just the bluuue [sea, the [white sand

S5  [blue sea.....white,

S2  [yeah

S5  my family like this beach my brothers like beet

S1  beach

S5  beach beach

T  yes good

T  did anyone else choose C? did anyone else like the beach house?

S1  yes, I like

T  did you? What, what did you like about it?

S1  because it's near the beach and er big flat or apartment? Flat?

T, S6, S5 house

S1  okay, okay, okay, sorry house and er very good weather because er near the beach and er quiet, er for holiday er just for holiday, not live there, for every time, just holiday

T  yeah, yes, would you, er swim in the sea?

S5  yeah (general laughter and murmurs of assent) walk-walking-

T  along the beach?

S5  along the beach,

S1  yes

T  yes, yes, ahhh, beautiful ... okay .. er ... so=

(usual laughter)

S6  =I don’t like, sorry,

T  ooh? Okay? Why?

S6  (laughing) one day, two day, but no

T  okay so where would you choose?

S6  er

T  what house would you swap for?

S6  yes I would like er 5. Paris,

T  ahh right,

S5  ahh D. 5
because it’s very beautiful. the food is... is ... the food is ... very ... erm ... it’s okay ... I don’t know...
delicious [delicious
[delicious yes (general laughter) delicious yes, the food is delicious=
=and sometimes gorgeous,
Delicious
yes ...
(whispered) delicious xxxxx, (speaks Farsi)
xxxx (speaks Farsi)
oh delicious, very great
delicious xxxxx (Farsi) gorgeous
Delicious, yes and gorgeous, good word
delicious
same? gorgeous?
delicious, particularly for food,
ah
gorgeous also, but gorgeous to do with looks (points to Priscila and Fatima) laughter. So
delicious food, what else?
gorgeous is very great?
yes, yeah, yeah
excuse me, how you spell?
gorgeous means very, very, very delicious
yes
yes?
(T. writing on board)
gorgeous
S6 oh!
S4 how?
gorgeous. Try saying it
gorgeous, gorgeous, gorgeous
no, no, no, I don’t understand
er it means beautiful, very very beautiful
(whispers) beautiful

S2: good, do you know delicious means, do you know delicious?
S4: yes
S2: yes, [gorgeous is very, very, very delicious
S1: [gorgeous (whispered)
S4: gor-
S5: for food?
T: yeah=
S2: =yes, for food-
S5: peoples is very beautiful
T: but also-
S5: gorgeous is very beautiful, ohh, 's okay, is two means
T: yes, yes
S5: okay, thank you
S1: gorgeous for person?=n
S3: =everything=
T: =er, just one moment, so K then you, okay?
S4: gor- er repeat
T: gorgeous
S4: gorgeous? ...er usually very fix, food, er peoples,
S6: places,
T: yeah, yeah, places
S3: house
S2: oh, can use the people?
T: yeah
S2: and face?
T: yeah
S2: and hair?
S6: yes
T: and places, yes
S2: mmm
whereas delicious

yeah..

Usually food

wonderful

yes,

gorgeous. Wonderful.

yes. Gorgeous is everything, looks, touch, feel, taste, smell everything

okay

er, I don’t know the name .. architecture?

architecture, good

‘s very, very nice

in Paris, yes many beautiful buildings old buildings

and museos museos?

museums

xxxx

yes yes the city that’s Paris i-

France

yes it’s in France it’s the capital of France. Okay so lovely you’ll go to Paris busy noisy Paris

er a little noisy

but the food is delicious the art is amazing yes okay er S3 tell us where would you like to go?

er in er I like er cottage er cottage house

cottage

cottage house because er near mountain and I can hiking mountain

And I can have er petten- pattern .. animal, pattern is animal...

er ...

animal

you. Have. an. animal ..er oh, pet!

pet, yes

pet

yes, [yes,

[oh yea:::::::h

can you have pet yeah?
S3  pet yeah I can. I like it
T  yes an excellent place for walking with your dog,
S3  yes
T  the dog can run all over have lots of freedom
S3  [yeah nice
S1  cat or dog?
S3  sorry?
S1  cat?
S3  no, no
S1  do you have a cat?
S3  for animal sheep and lamb
T  well, ok,
S6  Delicious food
  (general laughter)
T  yes, yes, now=
S2  =Arabic food
  (laughter)
T  if you eat your animal,
S6  yes?
T  we don’t call it a pet
  (general laughter)
S6  (laughing) sorry, sorry
S2  [you doesn’t like your pet
S1  [you eat your pet
S6  Dog, dog, no
  (laughter continues)
S4  we xxx life despatch
T  yes, yes, we give life, we take it away
S4  xxx life despatch
S2  uh?
T  er, say that again
S4  wexx
T we’ll. We’ll live?
S4 (plays google translate on phone) while
T oh while, yes?
S4 while. While life despatch
T while life .. is especial?
S4 petch
T patch
S4 petch
S1 beach! Beach! Beach!
T oh, it’s it’s pet, pet
S2 Pet!
T pet, yes
S6 I don’t understand
T er wild animals, wild,
S3 long time
T oh, while. While or wild?
S4 I’m sorry while you are alive is pet, while alive is petch
T while. You. Are. Alive...
S6 with pet?
T while you are alive is ..
S6 with pet?
S4 xxxxxxx (speaks in Portuguese)
T is it a saying? Is it a saying?
S6 (laughs) ‘s okay er one dog,
S4 chicken
S2 cat, dog, all animals
S6 one pet, is er, don’t death,
T yes, don’t kill them,
S6 yes, dogs, erm, I, I, sorry
T but if they die then you can eat them,
S6 si- yes, but after (mimes panting dog) is okay, they’re animals, after death, food (laughs)
T yes, okay
not dog, not cat, but
in your country do you eaten rabbit?
yes, yes, not so much
you say when you pet die can you make food?
no problem
really?
the chicken
ohhh, yes, yes ‘s okay, I understand now, I think say dog, cat
no, no, the chicken ..
the chicken
no problem is sleep my bed
you eat rabbit? (F laughs) rabbit is cute
(General laughter)
very delicious
delicious
so are lambs, lambs, lambs are very,
lamb is good
sheep is xxxxx
gorgeous
sheep is very, very gorgeous
When we eat it we call it lamb
lamb
alive, sheep and on your plate, lamb
lamb
lamb, yes
there is rabbit here [ or no
[yes
meat? lamb same?
er,
meat
t meat, yes, lamb is meat, yeah, meat is everything, lamb, chicken, [ beef from a cow
[white meat red
S2 rabbit

S2 fish is meat?

T fish isn’t meat, fish is fish

(laughter)

S1 I don’t like fish

T I think this point now is a good place to finish the lesson..
Transcript: Text Driven Lesson  28th June 2018

T: So, er, you’re imagining … okay? … you’re a young child

S2: mm=

S3: =yeah=

S5: =young

T: =you are a young child … er … see pictures in your mind

S3: yeah

T: of you coming home from school=

S3: =when I, I is small, when I is and seven, yes?

T: okay. Yes. Six or seven. Yes. Coming home from school

S5: okay

T: imagining a picture of it, okay? Erm, you want to talk to your mother and father but they are both busy

S5: uh huh=

S3: yeah

T: your mum’s cooking in the kitchen (mimes)

S2: clearing

T: yes, cooking, your dad’s watching the football match on the television

(laughter)

T: okay?

S5: okay

T: but you decide to greet them anyway and to try and make them talk to you … okay … so, you say, “hello mum!” …… what does you mum say? …

S3: ye-

T: just in your own mind, don’t say it, just say it to yourself in your mind

S5: okay

T: what does your mum say?

(T pauses for ss to do this)

T: “Hello dad!” you say. What does your dad say? … just hear it, hear the words in your mind (pause) okay?
okay

now tell each other. So, will you, will you combine with these two, okay, and you as well, so
tell each other what your mum said and your dad said

okay

me and she?

yes

groups S5, S3

my mum says, “good morning, Priscila,” errrm errrr “come in, help me please”

mm, mm, mm

S5 (laughs)

when I, I er:::, six years and seven years, I come back in my home, go to my mum, er, I er see
my mum: “hello mum,” “hello, baby,” er “how-how are you?” “fine” I say and er, er my dad
er maybe he do it er garden or something, “hello dad!” “hello, be-err, my son, you o- you
okay?” “yeah, I’m fine”, yeah

yeah (laughs) okay. My dad: my: “Hello dad!”, my dad: “Morning ___, ‘s okay?”

“‘s okay” … ‘s finished … uh mm... (pause) because my mum, I first daughter, I ... have five
brothers

yeah

y’ understand? Six, seven, old ... I think, 3 brothers and every day I helping my mum

mm, do you have any sister?

No er I don’t have sister, (laughs)

mm

(fall silent)

you finished?

yeah

let me hear

yeah, when I, I, I come back to my house, erm, a child, er er I say, I see, I saw my mum, say
Hello er mum, Hello, baby, and er, er, I see my dad er Hello, my dad, hello, er my son, how
are you?fine, I’m fine and thank you

lovely thank you

er and I er I say my mum Hi mummy er my mummy for me Morning Priscila, help me please
and I say my dad hi Dad and er morning Priscila, it’s okay? okay.
lovely, great.

Group S1, S6

S6  Erm hello Mum  erm hello Blossom (laughs)
T  lovely and what did the dad say?
S1  hello Dad! (deepens voice) Hello, my son (laughs) daughter
S6  hello Dad hello my daughter
S1  what are you doing
S6  your father says?
S1  hello Dad my dad says hello my daughter, hello my father erm what do you do? homework at home
S6  yes? my father never ask me, [for homework
S1  never? Why?
S6  for homework,
S1  why?
S6  my mum say=
S1  =xxxx important
S6  yes “hello dad, what do you do?” “I stay here in my er ... work”
S1  okay (laughs)(pause) “hello” “hello my daughter” “hello my dad” my father is say er “do you have boyfriend my daughter?” “No dad. Boyfriend! what is that? “boyfriend” “boyfriend?” “boyfriend” (using a variety of intonations to signal each speaker) “No, no dad, I have not boyfriend, never,” (laughs)
S6  yes. Never?
S1  never!
S6  yes?
S1  yes
T  (to whole class) I’m just going to stop you there... I could hear, big conversations going on, so the parents, the mum and the dad – lots of talking with the child
S2  yeah
T  very nice, very nice, but now, well, actually, would anyone like to tell the rest of us, would anybody like to volunteer to tell the rest of us what you told your partner?
S2  yes
T yes?
S2 now?
T yes
S2 Erm, ask erm xxx? Or no, just-
T just tell, tell
S2 okay tell about my story
T yes, yes
S2 er, er, I tell my daughter, erm “hi mum and er what are you doing today? And how are you and what do you do today at home er er where do you go?” My mum er go, goes shopping and buys something for my family aaand I ask my mum for how ... errr, how are today er
T how are you today
S2 yes
T and what did your mum reply ... “how are you today mum?”
S2 oh, er ... she say er washing er wash er dishes and wash clothes and er goes to shop or mall, change. her. clothes.
T okay, lovely, so just one example
S5, S3 yes
T okay, great, so now, you’re going to listen to me,
S3 yeah,
T and I’m going to read you a story
S3 yeah,
T okay and the story is called, Not Now Bernard... okay? I’ll write that on the board (T writes on electronic white board and then changes mind and there is some delay whilst the electronic board fully comes on before it can be turned off.)
T (reads)

“Hello Dad,” said Bernard.
“Not now Bernard,” said his dad.

“Hello Mum,” said Bernard.
“Not now Bernard”, said his mother.

“There’s a monster in the garden and it’s going to eat me,”
14.01 (sharp intake of breath from P) said Bernard.
“Not now Bernard”, said his mother.

Bernard went into the garden.
“Hello monster,”
(quiet laughter from S1)
he said to the monster.

The monster ate Bernard up, every little bit.
(T mimes monster eating Bernard with eating noises)
S5 oh my gooooooooooood!
S2 laughs [
S6 [monster ..... excellent
S1 [you’re actor

Then the monster went indoors.
“ROAR,” said the monster behind Bernard’s mother.
“Not now Bernard”, said Bernard’s mother.

The monster bit Bernard’s father.
“Not now, Bernard,” said Bernard’s father.

“Your dinner’s ready,” said Bernard’s mother.
She put the dinner in front of the television.
The monster ate the dinner.
Then it watched the television. (T mimes)
S5 laughs

Then it read one of Bernard’s comics.
And broke one of Bernard’s toys.
S5 oh!

“Go to bed. I’ve taken up your milk,” called Bernard’s mother.
The monster went upstairs.

“But I’m a monster,” said the monster.
“No now, Bernard”, said Bernard’s mother.”

S5 [mmmmmm
S3 [mm
S2 you good actor, yes
(laughter and clapping)
T now, just turn that story into a film in your mind=
S5 yeah
S3 yeah=
T =just see it all in your mind, take a few minutes to do that, don’t talk, just see it
S2  ohhh, very difficult
S3  excuse me, what, what’s a monster?
T  (mimes to H) scary animal, a monster
S3  mm
S2  xxxxxx (in Farsi)
S3  xxxxxxx(in Farsi)
T  (mimes again) monster
(laughter)
S6  For example, Erm, when I am 9 years old, erm I have a: dream? The monster, the
  monstereat my brother, my cousins, but er the monster? Erm cook my brother, my cousins,
  and I errrm, I don’t remember behind? The door (mimes peeping round a door), the monster
  cooking my brother, my cousins (laughs), but er every night I have erm, I have erm,
  recording this dream
S5  dream?
S6  dream, yes,
S5  your dream?
S6  yes, every night, I, I, I go to the bed, dream, the name is dream? Yes?, dream the monster
  every night, many, I think it 3 years, 4 years,
T  gosh
S5  ohhh
T  A dream with monsters like that we might call a nightmare,
S3  [yeah,
S5  [yes
T  dream, nice, nightmare monsters,
S5  middle nigh, middle night, I’m too, but is not dream, I don’t have a dreams, I wake up, ‘s
  night, ‘s dark, I think in my mind, (pauses, lowers voice, slows down, adopts apprehensive
  tone) a monster, stay on floor, (speeds up and emphasises first syllable) taking me. I’m afraid
  (makes voice tremulous and raises pitch)
  (some laughter).horrible
T  yes
S5  erm 9 and 10 years, I’m it start, 9 years old
T  yeah
S3  can I question as er er listen? Yeah? er do you believe er um monster or anything about
  monster?
T  oo[oh
S2  [yeah, good question,
(some appreciative laughter)
T  yeah ... good question ... erm, ... no,...
S3  yeah (little laugh)
T  I think monsters are ... ju[st in stories,
S2  [just story,
S5  just stories, [‘s not real ... ‘child, in the mind,
T  [yeah, yeah
S3  [yes, I think that,
S2: It’s real,
S4: huh?
S1: yes
S2: no
S1: it’s real, I think it’s real,
S3: laughter (nervous)
S1: at night, er every night, I er, every night, I er sleep, every night by light,
S3: [nervous laughter
   {general laughter}
S3: you, you leav-?
S1: few light
S2: where is, where is?
S1: where is? In my room
S2: oh
S3: S1,S1, you live alone?
S1: yes, I live alone [I think, I think, you don’t [sleep in (laughs)
   {no, no, ... when I was in my country, in my room, and I
   sleep, few,
T: you sleep with the light on
S1: yes,
S5: ahh
S1: light and er but er exercise er practise, practise, practise, practise (little laugh), a few light,
   yes I xxxx so
S5: ahhhh
T: yes, yes
S6: ohhh
S1: no, I don’t er xxxx (Farsi)
S2: fear
S1: fe[ar
S2: [fe[ar, yes
S1: [fear, I don’t er fear people, er people, big and er, I fear, just er
S2: dark place ...
S1: dark place,
S2: I think ... yes?
T: so if you’re on your own, you’re afraid of the dark and you keep your light on,
S1: yeah
T: at night ... yeah
S1: (laughs)
T: so you think monsters are real. Do you still, are you still afraid of the dark?
S1: yes
S3 (laughs)
S1: but erm if erm anyone near the me no then, er (laughs) no people, no
T: right,
S1: turn on the light,
Okay

T

[turn off the light,

S1

just when you're on your own,

T

yes,

S1

just you on your own, light on? Other people in the house, light off

T

yes

S3

Did you see some programme on TV or somebody finding some er xxxx at night, did you see?

T

I didn't see that

S3

I saw some time on TV

T

right. What did they see?

S3

er somebody er searching for some monster

T

right er like ghosts?

S3

yeah

T

right, ghosts, slightly different from monsters

S5

ghosts... is different

T

But in our story there is a monster ... and it ate Bernard up

S6

(groans)

T

okay so just think to yourselves first of all who is to blame for Bernard's death?

S4

to blame, to blame?

T

to blame. Bernard died. Who's fault?

S1

the father,

T

who's responsible, the father, the mother,

S5

the mother

T

[Bernard or the monster ... just think just think first of all, just think, just think in your head,

[monster xxx

S3

no, I don’t understand your questions,

T

right, right

S5

repeat please

T

okay, Bernard, the monster ate Bernard, yeah? who is to blame? ... whose fault? Is it the monster’s fault that he ate Bernard,

S4

resp, responsibility

T

responsibility

S4

responsibility ahh okay

T

thank you K, yeah so is it the monster responsible? ... is the father responsible? Is the mother or is it Bernard?...[... just think,

S4

[Ber, Ber, what is -how Bernard is?

T

Bernard,

S6

the name the

T

the little boy

S4

ahhh, okay, okay, okay

S5

I I I think or tell?

T

think. First think then tell but first think

S6

okay

T

yeah, (6) right, so tell your pair or your three, tell your pair
I think the responsibility er because father, fa, father your mother is fault
fault?
er responsibility
I think er your mother, her-
first
her mother? His mother, his mother is er is er fault
yeah
because er very her fault, er er her feel fear
yeah
and er your mother tell er her er son don’t er ..
believe
don’t er believe [it
[her boy ... ... she’s fault
fault? F, O (begins looking up the word on online dictionary)
no, no, A
Here,
I think this ... responsibility,
oh, what’s name?
er careful his mother, careful is the father for children, this responsibility is fault because no
think erm boy speaking for fath[er or mother
[father or mother, yes
is fault, oh, play, play, played football
yeah, watching the football
many is fault
yeah, okay
okay?
yes, thank you
fault
fault 28.45
I think it mother and father but do you thinking the tell important because the boy says, said
your mother “monster in the garden” (in voice of boy)?
yes
“He want to eat me”
mm
the mum, “no not now”,
’s okay
because boy explain situation
yes
the mother is no-
the mother is very relaxed
relaxed
yes, the father is busy er because watching TV
it’s very xxxx   This is problem ... this now in community. Listen today in many many hou,
house because mother in the bed. listening in your- [ your ... children, kids, yes
[boy ... kin er kid... yes
I think the father

you need to say why

because erm the father er the father is responsibility for your family

why?

huh?

why?

But erm.. I think er the father is is .. is er the first responsible.. ev-every-everything have responsible the child the mother the father first the mother second the father is first

mmm

but mother .. mother er mother is work for kitchen the father is sit sit in chair the paper I think first responsibility is the father

yes. I understand, yes

Pause

Do you agree?

Yes I agree with him because his father is er his mother busy is is is cooking no see no space nothing good his father er er not busy don’t care something happen yeah? Important his father just going looking for something happened yeah? I think er responsible father firstly-

But-

second mo[ther

[first father second mother with responsibility xxxxxx other problem more problem the father the father thinks no the father speaking your children=

=don’t care=

in the actions the action that it’s necessary helping it’s talk your mother no father you understand?

are you saying because the father Is watching tv,

no no no no no the children think.. that.. it’s-it’s necessary er helping no go to father but go to mother it’s responsibility the father it’s xxxx the money the children the father the first in the help the family okay okay

so the child went to the mother for help “there’s a monster going to eat me” but it was the father’s responsibility and the father needs to teach the children to come to him for help

it’s problem erm it’s a problem in Sociedad er Sociedad modern Sociedad
T    society
S4  huh?
T    society
S4  so.ci.ety .. er modern society responsibility no the father but the mother it’s very very fat the mother is very very jobs to mother no this responsibility the father ... I think
S6 and S1
S1  I think her father is very angry and aggressive=
S6  I think too
S1  and er .... Doodoooodoodoodoodoo (laughs) what is her name? what is her name? Bin-?
S6  the father? I don’t know
S1  the father no the daughter
S6  erm
S1  Beery? No
S6  I don’t remember
S1  I think her father is
S6  Yes I think er ... I think ... her mother because children speak to mother about the monster about in the garden your mother your mother ohhh ... I think the mother
S1  your mother and father is crazy
S6  yes
S1  and shot shot? ...shot er shot to
S6  “shut up!”
S1  shut up (laughs)
S6  yes for children
S1  yes shut shut
S6  it’s okay
S1  shot her hard it’s okay
S6  yes but I don’t know
S1  she fear, she fear fear
S6  I don’t know
S1  fear (demonstrated with facial expression and action)
S6 oh yes
S1 She’s fear that garden garden is dark
S6 yes I think so
S1 Her father and her mother their garden their garden
S6 yes erm why you think the father is principle responsible for ...
S1 yes, finish, bye for ever
S6 ’s okay
Pause
S6 my father for example erm not bad people but he don’t had free time for me for my brother
my mother too but not bad people,
S1 okay,
S6 you understand?
S2 very nice parents? Your parents were nice?
S6 yes, yes,
S1 no shout no angry
S6 no no,
S1 okay very good
S but I I live in ... I. live in? slowly slowly.. you live in your house you live,
E share
S no now you live in one house no other peoples
E no no I am alone
S I’m alone every years because my father my mother I I responsible for all the things because
my mother her mind is other things my father too and me I’m all the time
E really? And me too.

T some very interesting conversations going on, can we um hear what you were saying? We’ll
start here (indicates S6 and S1) and if you want to just join in ... so who’s to blame?
S6 Er E said, er she thinks, er the father is er responsible for er situation, but I think, it’s er the
mother because erm because the daughter, the daughter? or son?
S2 son
S6 er son speak for the garden for the monster
T right
S2 her mother is very relaxed,
right

busy,

no, I think father

father?

father. It er guardian of family is father, it’s very very er xxxx

responsibility

responsibility about, about mother who mother his job is cooking the food,

busy=

=busy, [yes, she is very busy

[to cook to cook the food, but the first, the first responsibility in the family..

guardian, protection the father the first, the second is the mother, but the children,

the children xxxx (Portuguese)

understand

the children understand the first guard the mother, is er stronger xxxx

not good

is not good the first responsibility is the father, that children understand that, the first responsibility the father, the children walk, walk at father, talk father and say “monster, monster”

oh

erm?

E, yes

er, I think her father is very angry and aggressive and her father shot, er shot, her father shot his hate shot, ok?

are you saying that the boy Bernard is scared of the father?

yes

the father’s very cross

yes

angry

angry and aggressive, he er fear, fear? he fear then his father

yes, yes

because no happy, his father isn’t erm isn’t happy, isn’t relaxed and I think about er if if he’s fear then erm then their garden, their garden is dark. I think (laughs) yes.

right

yes

ok. I think that’s a different point, but he’s scared of his dad shouting

yes, yes

his dad shouts at him

yes a lot of .. three ... in the garden, there is er big tree

ahhh

biggertree what is?

tree=

trees,

this (points to trees outside window)

Ah trees
yeah, trees, okay
okay
yes, finish, I think
excuse me, for this er story use afraid and scared, what is which one use, scared or afraid?
Erm ... ... both
yeah
both can be used, er I'm afraid of the monster, I'm afraid, you can just be scared, I'm scared, I'm feeling scared, I'm feeling afraid, I think very very very similar
yeah
yeah
I think you can use one or the other, yeah, very, very similar
's okay
the scared, excuse me, scared is noun? Noun feeling?
The noun is er fear
fear
yes, afraid fear
's different
afraid is describing,
yes
describes me, I am afraid, I have fear, fear is the noun
's okay
feaf
no no err ...
fraid? fraid, it's a noun?
afraid
afraid
afraid
afraid
yeah
afraid
yes it, it, it's,
emotion
yes, yes, it a,
feeling=
=feeling yes it's a describing word, I am feeling afraid,
your feeling is afraid
er my feeling is fear,
feeling,
oh, is different
I am afraid, it's describing me
oh okay afraid describing you
ohh
yes, yes, yes afraid

different

I’m afraid you afraid

It’s one word,

you fear

I’m afraid you [fear

|you fear, yes

feeling

I’m feeling [a-fraid ... ... you fear ... you,

[I’m feeling afraid, you fear ... ’s same

a-fraid

it’s one word, one word,

yes, but afraid, I think two words...[... ... afraid and fear [but, but er the same, er mean...

afraid, okay,

[one synonym it’s very synonym

I have afraid

I am afraid

I am afraid

I have fear

[I have fear, [

I have fear,

I have fear, ’s different

I am afraid

yes, yes

fear? I don’t know

scared,

think er this er fault, is the father, is the mother because the responsibility the children is

father is mother er I think he, Bernard, erm, have erm, er a feelin, I think this er with er

share your mother because your father, your father is not- is at house but other place

because er watch TV er forget, forgot, forgot his family because I think in the garden is are

are monster, big monster. How your father is see? Big monster in the garden. How? ’s

strange for me. Your mother? Oh your mother is busy, ’s okay but er same fault because boy

explain situation, father because erm don’t don’t hear, don’t er obsv, observe er your family,

your house and mother because is busy,

but, but=

y y, child i- er er searching, find “hello I’m here, oh, I have problem, please help me” but

one person in you’re your, [world no, inter, internal world y forgot children, I think this

(can’t help them

very good, does anyone have anything, does anyone want to add to what S5’s just said? Any

more they want to say? Pause – 5 seconds.

oh, er just er I can tell you, mm the boy first time tell her mother-his mother, but his mother

not answer them and er the boy is very angry and er second er go to er go ... tell er the boy-
er no dad er and er dad not answer too and er er again er the boy is very angry er er and er
tell your father and mother, er I need er help, me, please coming in the garden, but erm

again not father not mother is not answer to him.
mm mm don’t er answer him? True? True?
yeah
erm the mother, erm, true, erm, sorry, er the mother true miss-ed, miss-ed,
missed, missed
missed
the mother you missed, true but it the first responsibility is the father, but the child go to the
mother, he talk, he say “mother! Mother! The monster!” y the mother my cook is very...
important
important, no much, no my daughter
yeah
oh, boy, son, son, son
oh, no my son. Mother missed, but the first has responsibility the father er xxxx
past the mother, past the father (laughs)
What, wh[about .... the same, yes, you still think the same?
[I think is same
because he has not er brother and sister, yeah?
he’s just the one, yes,
and feeling er and feeling very alone, the boy is very feel alone
yeah, very lonely
yeah
um is the- is the boy, is Bernard to blame at all? (Pause)
playing at all? Outside,
yes, yes, is he responsible at all because he knew there was a monster and he still went into
the garden?
yeah
yeah
is it his fault?
how old is he?
I don’t know, how old do you [think he is?
yes, could he be, could the child be to blame?
I don’t know because, garden is the family, I says “monsters go out of my garden.”
It’s okay but he he he is,
danger is danger,
[child
is danger for children because he don’t think this
yes
because your father, your mother, don’t teaching this for him, he, he’s boy
right
for me the responsibility is the father is the mother is the same
it’s okay
(laughter)
the children, the children see erm a snak and er they play to snak
they play?
er snak chaaa
T oh er they play
S4 no er snak er cobra
T oh a snake
S4 sssssss
T yes
S4 see, choose snake ...
T a snake?
S2 snake,
S4 go play with snake
S1 children?
T yes, so the child doesn’t understand the monster is dangerous
S5 yeah
S2 yes, mm yes
T and it’s the parent’s responsibility, [to know what monsters are
S5 [yeah, yeah, yeah
S2 yeah, yeah [dangerous
S5 [I thought this
T Right, okay, okay,
S5 But, different opinions
T yeah
S6 I defend me opinion
(Laughter)
S4 what opinion?
S6 the mother (46.51)
S4 every mother
(S laughs)
T you, you think it’s the mother
S6 mm?
T you think it’s the mother,
S6 yes,
T the mother[ is to blame
S6 [yes, yes, er because the children are speak for the ...
S5 explain=
S6 =situation, explain the situation for mother, your father don’t er listen er he have, have er other situation, er you understand K? tell but it’s different, this situation, your father er, oh, er his father, not know, understand?
T yes, yes, so he didn’t tell his dad that there was a monster, [but he told the mother so she had that [information, she needed to do something,
S4 [always the mother
S4 [always the mother
S6 yes,
T even if it was call the husband to get rid of the monster
T yes, yeah, okay, all right, very very very good discussion
(laughter)
S2 really?
T yeah
S2 but I don’t think, (laughs) I don’t think
(laughter)
S5 three, three opinions this is very good because different minds thinks, this is very good
S2 you were good here think for me
(laughter)
S 6 and the monster is a good boy
(laughter)
S1 boy for ever
T okay,
S2 okay
T now in your pair, in your three in your pair you’re going to write a story,
S5 okay
S2 yes
T so, er you can choose what story you want to write, but you’re writing a story together, so
two people, one story,
S2 choose, this or this
T okay so (reads) “Not Now Bernard”, this is the first one, “Not Now Bernard takes place in
England, in your group write a story about a girl
S1 happens?
T it happens, it takes place in England, the story is in England
S5 I er girl or boy?
T er, you write a story about a girl,
S5 oh
T coming home from school and trying to talk to her busy parents, but set the story in your
country, okay? so set it in Brazil or Iran
S4 write a new story
T a new story (50.00)
Groups (S5,S2)
S5 er reads: “write story about a girl coming home, coming home from school and try to talk to
her, her,
S2 parents
S5 her parents
S2 yeah
S5 ‘s okay her parents, busy parents, busy
S2 busy
T (to whole class) Can I just stop you one moment? That’s the first one. You can choose. You
can do that one or you can write a story about what happens the next day. So after the
monster went upstairs to bed,
S5 ohhh
T the next day, what happens? Okay so you can choose. Choose.
S2 yeah
T do number 1 or number 2
S2 (in pair) do you understand?
S5 (reads) “write a story about what the monster does next day.”
S2 If come monster here and not have people any people and you come next day here and "what happened day in college?" you understand?

(T joins the pair)
S5 I don’t know. I think this is (referring to 1) repeating his story but person is girl ... this I don’t understand, (referring to 2) what did, what did ‘s compare monster in the night and day, the time, because is monster monster er don’t real but what the monster in my idea is er I think him many er possibilities the monster, er, er, bad man er I don’t know er
T yeah
S5 I think this, but erm,
T but in the story is [real
S5 [is real for children
T in the story, in the story the monster is real=
S5 =is real, okay in this story there
T yes, yeah in the story that I read to you the monster is real+
S5 =oh it’s real ‘s okay,
T yes, yes
S5 it not compare
T no, no, the monster is a real monster
S5 ‘s okay, ‘s okay
T so it eats his tea, it reads his comics, goes up to his bed, so the next morning, y’know
S2 ohhh what happens?
T does he put on the little boys school clothes? Come into the kitchen?
S2 yeah,
S5 sinistre story (laughs)
T does the does the mum see that he’s a monster and not her boy, does she still not notice?
Does he go to school? Do the teachers notice? But choose, do this one or that one
S5 okay (to F) do this or this?
S2 (to teacher) er sorry er start? My name is dedededede, I am from Iran and about my country? I can or no?
T erm ... try it, yeah, try it, it’s yeah, ‘cause erm=
S5 one day one girl, I think this is story, is story,
T yes, yeah
S5 It’s not personality story this
T not a personal story, yes, yeah, it’s about, about a girl but it’s not in England it’s in a combination of Brazil and Iran
S5 okay (to S2) do you thinking Iran?
S2 no, no, no, Brazil=
S5 =no Brazil is very ...different
S2 ‘s okay
S5 very xx
S2 ‘s okay, Brazil and Iran together
S5 (laughs), okay, ... name[me girls
S2 [first you tell
S2 Jara. Jara is very ... [girl
S5 [very beautiful girl ... ... girl...(S2 writing)
She lives in Brazil
She lives [in Brazil
[in Brazil yes?
A (correcting spelling)
E
no, A
One day ... Jara ..., yeah, yeah, wake up
wake up?
wake up
one day
wake up early, ... y-and,
early morning? ... mm?
early morning yeah
early morning=
=and go out of the garden
(writing) She. Go. Under, huh?
she go out of the garden
she go ... ... outside,
go outs,
outside=
=inside ... ...(F writing) inside
[outside
[outside, oh
outside,
outside for the garden,
no, no, no, outside for exercise, for example
no, because it's girl, he play, play in the garden
(writing) outside in garden,
for play
for ... play ... plays ... for playing, I think
in the garden, er find a monster
no, er this different, this about
I don't know,
no? Just this writing this
Teacher!
and what er what in gard er Brazil usually what do you doing in every day?
Oh is come and eat bread for is go, is go to school. I think.
okay (writing) she every morning she here, she eats her breakfast ... ...
yeah
then.[...
don't understand this this exercise
then she go outside in garden-in the garden ...
for the play
for playing, erm ......
she, she's go, she's,
S2 sometimes help your-mother or in the house=
S5 =oh for helping the mum work
S2 no,no,no er girl Brazil girl usually or sometimes help er her mother or no?
S5 yeah
S2 yes? We can write
S5 yeah y Iran?
S2 in Iran very, yes [very help
S5 [y Brazil, Brazil too
S2 Sometimes, er Jara ... ...
S5 (very quiet) can .... Jara .... (more loudly) can help?
S2 no,
S5 help your [mother,
S2 [help her mother
S5 her mother
S2 her mother in the house .... for example ...
S5 oh, er this is not for example, one day, because a story
S2 one day?
S5 one day I
S2 one day,
S5 for example, one day for example xxxxxxx
S2 one day for example
S5 I don’t know, you thinking
S2 yes ... one day for example, clean
S5 one day shes mother, er

Group S6, S1
S1 okay write story, write your story, story about your country and then you, [you watch child,
S6 [real story?....
S6 real or no? [thinking ...
S1 [a story for you
S6 my?
S1 yes, write, write your story and past,
S6 it’s okay but erm I think it’s different, I think it’s erm speaking,
S1 no is speaking write ab[about you
S6 [yes
S1 about your story and past, you, you, and me er my story and you, yours
S6 I think no (to T) er sorry, M, erm one people? one story? or ...
T two people one story, okay,
S6 but not[ real
S1 [uh? different story?
T erm a,a,a, different story, not real,
S6 not my story, not her story
T yes so you’re,
S1 a new story
T a new story, yes,
S6 ye:::s
T about a girl coming home, trying to talk to her [...]'s okay,
S6 and name? name
S1 give her a name
T okay
S6 yes
T give her a name
S1 okay
S6 mmmm about a girl,
T (to whole class) Can I just stop you one moment? You can choose so that's the first one. Or you can do the second one you can write a story about what happens the next day. So after the monster went upstairs to bed,
S5 ohhh,
S1 monster xxx
T the next day ... what happens? Okay so you can choose. Choose.
S2 yeah
T do number 1 or number 2
S1 2, 2 is better ... next today, next today I come back to the class (laughs)
S6 yes?
S1 a new story, okay
S6 's okay
S1 make a new story,
T which one?
S1 the first
T the first? Okay
S6 the first?
S1 yeah
S6 first?
S1 first is good, I don't know, no different
S6 no problem 's okay erm this history is about ... erm the name, for girl ... Jen ... Jen?
S1 Jen? Name?
S6 (laughing) yes
S1 okay, Jen
S6 is necessary the name,
S1 okay Jen,
S6 for girl,
S1 Jennifer,
S6 yes,
S1 Jennifer Lopez
(they laugh)
S6 Jennifer Lopez,
S1 no Christian Ronaldo
S6 's okay .... Christian?
S1 Ronaldo,
S6 oh, but not, not, not girl
S1  Christian Ronaldo is a boy’s,
S6  okay I know, is he Portuguese?
S6  yes, Portuguese, not my country
S1  International is Portuguese, Christian Ronaldo
S6  yes
S1  live in Portuguese, Portugal?
S6  I think yes, in Portugal ... I live in Spain, but next to Portugal
S1  yes, very good. Okay
S6  yes, this story is about...
S1  Christian in Portugal about Christian Ronaldo
S6  ’s a girl
S1  girl, no different, girl or son no different= 
S6  =one woman, not Christian= 
S1  =no different, no different,
S6  ’s okay
S1  okay girl Jennifer Lopez (laughs)
S6  ’s okay, Jennifer
S1  (writing) not. now. Jen ... Jennifer, the short name is Jen
S6  yes
S1  okay
S6  takes place in,
S1  she’s ... she’s 25 years old, okay?
S6  no. (reads from instructions) “coming home from school”
S1  okay
S6  it’s a children
S1  okay, takes place in ... Afghanistan
S6  yes,
S1  (laughs)
S6  Afghansitan
S1  new
S6  I like Afghanistan
S1  okay, California, ’s better ... ... (as writes) Cal. i. for. nia ... okay?
S6  yes er she lives er your parents
S1  she lives,
S6  your parents
S1  with
S6  yes, with
S1  no, no, with her parents and er,
S6  one day,
S1  erm she’s she’s very happy because because
S6  erm
S1  okay, she’s very happy because, because?
S6  erm
S1  she works in a gym
S6 yes
S1 my (laughs)
S6 ‘s okay
S1 (still laughing) ‘s my story
S6 ‘s okay
S1 ‘s same same my story
S6 it’s okay,
S1 she works
S6 in a gym
S1 no, club. She works in (laughs) club
S6 do you like?
S1 club? Yes I like
S6 but club, erm swimming or club dancing?
S1 =dancing
S6 it’s okay
S1 she works in club and always, she always (writing) always listen,
S6 listens
S1 listens (writing) to. the. music. and ... ... talk to the
S6 uhhm?
S1 (writing) talk to the lot of people and er she she feeling she has feeling she has feelings
S6 opinion? Opinion for father?
S1 very, very activity ... activities? ... no. she’s feeling is very good
S6 yes, okay, but she speak for father about this?
S1 she ran ... ran... she ran ... she’s in her room, she er speaks she er speaks she er speaks,
S6 about,
S1 friendly ... friend... ly ... her parents ... every night ... every. night. night ... they ... have? they
S6 have ... coffee together
S6 no, coffee no, but [dinner
S1 [they have dinner ... dinner ... together ... to. ge. ther. together ... and er
S6 they .. speak ... er speak, they er speak about ... about
S6 her work?
S1 work?
S6 her work
S1 wor .. work ... yourself
S6 yes ... but
S1 yourself?
S6 yourself no
S1 no no speak about her work and different people
S6 yes, it’s okay
S1 (writing) different people they .. they .. have a? no no ... they are... they are ...
S6 happy for
S1 lovely
S6 mm?
S1 lovely family, lovely
S6 no, they ... they are ...
(laughing) crazy family (laughs) they are ... good family,
good family
go good is very easy .. more new word .. mm?
they are .. good family ... it's okay no?
new word
for good? Nice?
good is very easy word a new word
I don't know because I listen many peoples, a good boy ... 
they are ... they are ...
they are
lovely. Family
's okay
finished ... Not Now Jen, she is 25 years old, takes people in California, Califor[nia
[I think first
part not good,
yes,
because “not now Jen”
Jennifer
yes but not now what?
what now? What now?
but continue a very good story, it's okay, she's happy, what-when not now?
not now [Jen
[Why?
not now
but for ...
now means? .. it's good .. the same
yes, but the continuation, not same
no problem, no say this California, England
it's okay but er er er it's story about a girl coming home from school and trying trying to talk
to par-to busy parents
okay. About your parents ... her father .. father is er driver
's okay
mother and her mother is doctor (laughs)
okay
(still laughing)
no problem
no problem?
because he ...
er housewife, her mother is house. wife. Okay?
because .. I'm housewife .. my husband is ...erm .. director in the cine, present my husband
is a director in movie
no
yes, but I'm housewife (laughs) yes ... 's okay
my father is nurse and my mother housewife okay finish
Groups (S3and S4)
I don’t think er I don’t think my xxxx? it’s right, my mind ... ... what?
her sick,
her sick
sorry about I can’t er writing good writing after ... er
She er she see on the bad um the bad boy, she, she look in the street and bad boy
bad boy?
bad er bad boy and girl it’s very courage
very?
courage, I’m, I think ...
after few, after few hour after a few hour she very bad she’s very bad and

Would you just read your stories to us? S1 will start
(reading from notebook) Not now Jennifer, she’s er 25 years old and takes place in California. She lives with her parents and she is very happy because she works in club she dancing and listening to the music and er talk to a lot of people every day and er she has er feelings very good. When she is in her home she speaks (laughs) she speaks ... is finish
no
(Reading from notebook) Not now? (S6 finds the page in S1’s notebook)
she speaks, she speaks er she speaks friendly with her parents every day they speak about work and different people, they are lovely family and her father is a driver and her mother is a housewife and don’t know problem together.
so, thank you, er an opposite story,
opposite yes
yeah the opposite
the lovely story
okay. F.
(reads from book) Jara. Jara from Brazil. Jara is very beautiful girl and er she lives in Brazil now. When er Jara wake up early er early morning er she eats breakfast then she go outside in the garden for playing. Jara help her mother sometimes. Sometimes er Jara help her mother in the house and er Jara,
one day,
one day er desire clean her room. Jara is student.
can’t finish
okay
where does she sleep every day?
(laughs)
where does she sleep every day?
xxxx
where. Where.
where?
okay anyway
(laughter)
okay
Sara is a clever girl. And one time Sara finish school at 12 of the noon to her home, she is very sick and tired she told parents but they don’t care about her sick. After few hour she is very bad she feel very tired then and then her parents called ambulance to they are, are they are bring to hospital doctor he he say I can’t I can’t er do I can’t do something for her er because er very late her come in. Next one day she is dead.

[ohhhh my god
[ohhh
[so not a funny story that was sad
[this good, is [very good story, because it has conclusion and middle. It’s very good
[today is very short time for write I think story because er I .. because I can’t speaking very well and writing very well, that’s why it’s very short time for story for writing story
[yes .... Are you all right to do 10 minutes more until half past?
yes ye
[well in that case er just read the story. This is a copy of the story. Read it and notice how “not now Bernard” is used and in your group, talk about what does it mean. What are they really saying? They use the words “not now Bernard” but what are they really saying?
[okay
(T hands out copies of the story. Class read )
nous? The name?
noun
name
is a naming word like phone is a noun
do you want see marking?
Underline,
underline the nouns?
no, I want, so er not now Bernard each time the mother, each time the mother or the dad says not now Bernard so look at it and discuss what do they mean
[ohhh what’s mean,
for example “go away, I’m busy” but the words are “not now Bernard” but what they mean is [go away ... ...
[expressions similar ..... yeah
[er one line similar expression,
every time you see not now Bernard,
okay, okay
(pause)
discuss what does it mean.
I think so this I don’t have time for you
not now .. later I think not don’t have time
I think this what do you think?
later, next
yeah

So when the father says “not now Bernard” what does he mean?
S6  Bernard?
T  what does the father mean with those words? What’s he saying to Bernard really?
S6  ermmm?
T  is he saying “go away!”?
S6  Bernard distant?
T  yes “go away”
S1
S6  oh it’s okay he go go out, go out Bernard
T  yes, “leave me alone”,
S6  leave me alone,
T  leave me in peace
S6  it’s okay, lea’ve me
T  leave
S6  leave
T  yeah
S6  L?
T  E.A.V.E. leave
S6  Get out? ‘s okay?
T  yes
S1 to S6 her mother?
S6  for example Bernard said this. Your mother said er don’t important
T  yes, it’s not important
S1  it’s not important
Transcript of Focus Group Interview: 4.7.18

Present: S1, S2, S4, S5, T/R

T/R Do you remember we did two lesson where we used a text book and the first lesson was the house swap. Do you remember talking about a house swap?

S1 Yes: changing your house in the holidays when come people.


T/R Do you remember we did two stories. We did one called NNB where he gets eaten by the monster and you wrote your own stories. Then we did the story of the little boy who had been asleep and then he went into the forest.

S1 Yes. The forest.

S5 I think for me much better story, son in the forest because for me I think “Oy my god no::::::” but it is for me much better. We do on at in front of closer.

T/R Brilliant. That’s what we did when we looked at the story of the forest isn’t it?

S1 And which one is Not now.

T/R And so the close to, near to that was from text book wasn’t it? That was in relation to the house swapping, yes. What lesson did you like the best? Which day did you like the best? Monday House swap; Wednesday the prepositions close to near to; Thursday: Not Now Bernard; Friday: Into the Forest?

S2 Every day is good. Every day is best. And we learned a lot of verbs in the class.

S5 yes, very good.

T/R Do you think there was one day where you learned more than another? Did one day help you to learn better than another?

S2 For me Monday is better because I er am very happy because er before day I can relax and take a rest. Monday is good for me.

S5 Wednesday is good for me because is review of class in the morning. Very important for me because I am learning more. Marking is good for me.

S2 Monday is for me my favourite I like Monday.

T/R Can you tell me why?

S2 Everything I had in my life is good in er on Monday.

T/R Right.

S2 For example at exam on Monday I will be successful.
(laughs) so are you saying which ever lesson you have on Monday it’s always going to be the best?

S2 Yes for me.

T/R Okay, yeah. What about you S1? Which was your favourite lesson?

S1 Favourite day is er Friday because we have er a theatre and er very nice different class. I have a theatre and very nice different class. I like Friday.

T/R Okay and it was because you acted,

S1 We had activity and we made theatre.

T/R Yes we made a little piece of theatre. What about you S4? Did you think one day was the best?

S4 I like more Monday, classic study. I think the play model is no good for students level A1 or A2. It’s necessary more words and think more words in English. Okay B2 C1.

T/R Did you think it was too difficult?

S4 Yes but I like the story. When very very free the class when the students beginners in English I think it is more classical needed, until they have more techniques. I am sorry.

T/R No, I’m interested in what you think. That’s important.

S4 This technique, pedagxxx

T/R pedagogical

S4 Technique is very advanced. This beginners’ activity is only to accept the message. Do you understand?

T/R Are you saying at levels A1/A2 there needs to be a message? It can’t be free because there has to be a message, something very definite. Right. Did you feel though the lesson on Thursday, NNB did you feel you were able to speak though? Which lesson helped you to speak more?

S1 We speak about story and when we child.

T/R Did you like speaking about when you were a child? You liked that?

S1 yes, yes and we speak my- our feelings about forest and what feel about forest.

S5 I like this story because first part Oh::::::: the night (dramatic tone of voice) what happened explain. For other part your mother is order. He’s go the house his grandma. He’s explain because “Don’t go into forest”. Explain. Other part happening. He’s in the forest. For me it’s very nice. What you think about forest then I alone in forest. Show. Imagine. People thinking xx then after explain. First part, second part, third part is complete history. For me it’s great, fantastic because first, middle, conclusion. I loved it.

S2 We have the words not now. I like this story because I learn every word new word and I understand some sentences every meanings. For example, not now means “don’t free time.” “don’t waste my time.” Very very learn means for sentences. Is very good for me.
T/R which helped you to speak more, the course book or the stories? Which helped you to think more, which helped you to imagine more?

S5 Course book I think. The stories is imagine. I searching words for explain. It’s good. And the part for the reading too for me is much better. Because I think process story in writing. This is good because I think, I speak, but now writing. It’s different. It’s very good.

T/R And that’s what you did in the not now Bernard.

S5 Yes

T/R you think you spoke you wrote.

S5 Yes.

S2 I think course book very good and story is very good too. Course book I can learn new word and read book but dream is great. I can think about one story. I can write my dream. I think course book and story is very good. For me great, fantastic.

T/R So you liked them both a lot?

S2 Yes.

S1 I think you teach we programme. Yes programme you know... Anyway, story is good. I was my feeling at night in forest alone. Then you teach our about programme and verbs and everything. This is different. Story is better than grammar. I want er we can speak and practise exercise in English. Grammar you teach we should listen to you teacher and don’t speak English. Listen. But story,

S2 We can talk about story.

S1 We can explain my xx

T/R S4 did you like the story?

S4 Yes yes like but this problem my number the words in English stop. Stop my phrase. I speak the history but this has feeling this great feeling is great but to learn the English I think it must time class A1. When the people there are many words I think the history is very very important but it’s necessary there are very words in English. But I the meant is stop (claps hands together). Every time, every time the meant stop. The feeling is important but no learning more. I think learn English the first class. I like the story.

S2 I think course book is best than story.

S4 I think everybody small words in English but its necessary imagination very words. My mind in Portuguese many many many words but no speak English. I stop. (claps his hands together).

S2 It’s language. It’s not mother tongue.

S4 But the history is very important in class B2/C2.

S2 For me course book is best but story is great too. For me both is okay.

T/R They are equal?
S2 Yes equal?

S5 For me is equal too because I teacher, I like various forms, I like theatre, I like stories, I like formal, I like conversation, I like information, yes is good.

S1 I think the second because we have open...

T/R Open answers?

S1 Yes yes. We have conversation about everything it’s good yes story is better than course book.

S5 I don’t like Bernard being eaten by the monster.

T/R But you liked the story?

S5 yes,

T/R But you just don’t like children being eaten?

S5 yes, I like children.
Individual interview: 6.8.18.

T/R S5

T/R Can you think of 3 things what are the first three things that come to your mind from the lessons that we did? What are the first three things that you remember?

S5 You teaching to us and I remember the first time the people moving the house in the holidays; people is moving the house in the countries. I remember this. Sometimes I remember this for me I remember the history the boy in the family because the monster is very strange for me this story and I remember the day the story the boy in the forest. Three?

T/R Three is fine,

S5 Swa-

T/R Yes house swap it was called.

S5 House swap.

T/R Yes when we talked about it last time you said that both approaches were very useful. Using stories was very useful. But also using the text book was very useful. Now you’re a teacher. Do you think there was a difference in the way that you thought and spoke to each other.

S5 Sorry I don’t understand.

T/R do you think it was different the way you personally thought and the way that you spoke to each other? Was there a difference between when we used the course book and when we used the story?

S5 Different kinds for learning?

T/R Just different.

S5 I think it’s good because everything for exercises for remember for me is good.

T/R Do you think when we were using the NNB story, you were thinking in a different way from how you were thinking when we were talking about house swap?

S5 Oh it was different. The story about Bernard and the swap was different for me because the methodolge was different. One had the text book exercise. Has the other is speaking history for think about the history is different is good.

T/R yes could you say what the difference is?

S5 Oh

T/R Very hard question.

S5 yeah. Different because in the first time I’m read and repeat the words. New vocabulary. I don’t know. I don’t know.

T/R Yes that sounds good.
Is different for me the second class day the story Bernard because like free imagine this story more intense because I like stories. I enter in this story and I imagine in this story. For me is interesting because this. First one teacher spoke I learning. Second I am together in this story because I like stories but in this moment I’m have I am surprised because this story I don’t think when the story I don’t know I imagine different but anyway it’s very good because feeling emotion. I enter in this story my mind. Good.

Yeah. Do you think entering into the story feeling the emotion that you’ve just described do you think that also helped you to learn the language? Did you feel you were also learning language or developing your language?

I think this is very important. Emotion, feeling in the process the learning because there are some interaction teacher and classmate more interaction when use emotion. But it’s sometimes I think careful because I don’t know my classmates well. I’m know one part the persons in the class but I am careful because I don’t know the history of each person.

But I like with careful. It’s good emotion. Good.

you didn’t like the ending where the monster ate the child.

No I don’t like because for me it’s very strange I’m in shock. Oh no:::!! Because my personal history. I like children. I like joking and play with children. In my mind I imagine big monster eating the children. Aagh. Oh no no. For me it’s terrible imagine this.

but also it’s a story.

Yes, I understand. I understand it’s a story. It’s not real. It’s fiction. I understand this.

but it didn’t stop you from wanting to still talk about it and although you “oh no!” you still were interested in talking about it.

Yes.

You still wanted to? It didn’t make you want to go “Oh stop“?

I want to go to reading to the finish. Understand? Complete the story.

eyes.