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„A course book analysis: the realization of CLT and
Audiolingualism in EFL teaching “

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Johanna Meyer

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DECLARATION OF AUTHENTICITY

I confirm to have conceived and written this paper in English all by myself. Quotations from other authors and any ideas borrowed and/or passages paraphrased from the works of other authors are all clearly marked within the text and acknowledged in the bibliographical references.

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Abstract (English)

Zusammenfassung (Deutsch)

Curriculum Vitae

1. INTRODUCTION

How to teach a foreign language has been a challenging question and topic of research and debate for hundreds of years. During this time, plenty of different answers have been found to this question and were presented in the form of methods of foreign language teaching. This thesis examines the underlying theoretical framework and the practical realization of two methods in detail. The first method is a historic one, which is usually referred to as audiolingualism and dominated foreign language teaching approximately 40 years ago. The second method is communicative language teaching, one of the most widely accepted methods to foreign language teaching nowadays. A few main questions will serve as guidelines for the research: What are the main characteristics of these two methods? How were they implemented in English course books of their time? What differences and similarities are there? In order to answer these and some related questions, a systematic comparison of the two methods will be made, which will be linked to a practical analysis of their realization in two EFL course books of their time.

First, the development of different methods to foreign language teaching of the past 170 years will be presented, in order to provide an overview of the historic background. Afterwards the research aims will be depicted in detail as well as the description of the data and the methodology which is used for the comparison of the methods and the analysis of the course books. The next chapter will deal with a systematic exploration of the audiolingual theory as well as with the analysis of the book according to these theoretical assumptions. The analysis will examine aspects such as theory of language, objectives, types of learning and teaching activities or the roles of teachers and learners. The same procedure will be followed for communicative language teaching in the subsequent chapter. The next section will cover a systematic comparison of the two methods and their implementation in the course books. This part will examine for example if the quality of implementation of the two methods differs. Furthermore, it will be interesting to find out if the current method really realizes the principles on which it is based and whether some artefacts of audiolingualism occur in the course book. Finally, the main findings will be presented in the conclusion.

2. HISTORY OF ENGLISH LANGUAGE TEACHING

This chapter will give a chronological overview about the different methods and approaches that have developed over the centuries. It will help the reader to place the two approaches of the thesis into a historical framework which shows how their development was influenced. The focus will be on when these methods were used, what objectives they had, the material which was used, what role the mother tongue played, the role of the teacher, and which activity types were typically related to these methods. The historical development of the two approaches, which this thesis is about, namely audiolingualism and CLT, will be described in more detail.

2.1. The Grammar Translation Method

The Grammar Translation Method goes back to the teaching of Latin and Greek (Multhaup 1995: 15) and was a dominant method of European language teaching from the 1840s to the 1940s (Richards & Rodgers 2001: 6). Latin was considered a prestigious language and was taught in order to train the intellectual and memorization skills as well as logical thinking and reading skills to prepare students for university (Multhaup 1995: 16). There was no particular theory behind the way it was taught (Richards & Rodgers 2001: 7). However, when other foreign languages such as English and French started to be taught at European schools, the method did not change. The major characteristics of the Grammar Translation Method are based on the conception of language, which was considered to consist of vocabulary and grammar. These tools were needed in order to understand and translate texts into ones mother-tongue. Learning a language meant to memorise long lists of vocabularies as well as to know all grammatical rules of a language. No basic vocabulary existed so the words the students had to learn depended on the texts they were working with. The students had to translate sentences, which were mostly isolated from any context, out and into their mother-tongue. (Richards & Rodgers 2001: 5). The aim of these sentences was to demonstrate the grammatical rules of the foreign language. The focus was on reading and writing whereas little attention was given to listening, speaking and pronunciation. Accuracy was a major goal and mistakes were to be avoided at any cost (Multhaup 1995: 17). In the course of time,

students should be enabled to read and understand classical literature in the foreign language. The language used in class was usually the students' mother tongue; the target language was hardly ever used. One of the major tasks of the teacher was to provide the students with explanations of grammar rules and translations, and to test them afterwards.

2.2. The Direct Method

The Direct Method can be regarded as a reaction to the Grammar Translation Method and developed at the end of the 19th century. (Edmondson & House 2000: 116) According to Brown (2001: 21) the main characteristics of the method are:

- (1) Classroom instruction was conducted exclusively in the target language.
- (2) Only everyday vocabulary and sentences were taught.
- (3) Oral communication skills were built up in a carefully traded progression organized around question-and-answer exchanges between teachers and students in small, intensive classes.
- (4) Grammar was taught inductively.
- (5) New teaching points were taught through modelling and practice.
- (5) Concrete vocabulary was taught through demonstration, objects, and pictures; abstract vocabulary was taught by association of ideas.
- (7) Both speech and listening comprehension were taught.
- (8) Correct pronunciation and grammar were emphasized.

Criticism focused on the lack of a linguistic theoretical basis and the loss of efficiency of the method when its principles were followed too strictly (e.g. sometimes a mere translation is more efficient than long explanations of a word). (Richards & Rodgers 2001: 13)

The method was used in private schools in Germany, France and the US, where it was quite successful because of the good general conditions (e.g. motivated students, employment of native speakers). However, in public education it was more difficult to realize due to the lack of native-teachers, the shortage of time and money etc. By the end of the 1920s the Direct Method had declined in Europe; or was supplemented by some more controlled techniques. (Richards & Rodgers 2001: 12-13) Nevertheless, it became revived in a modified version as the Audiolingual Approach in the middle of the twentieth century. (Brown 2001: 22)

2.3. Audiolingualism

This section will concentrate on the historical development of audiolingualism. The characteristics of the method as well as their realization in a course book will later be discussed in chapter 4.

Audiolingual language teaching developed out of the Army Specialized Training Program (ASTP) which was established in 1942. The reason was the entry of the US into World War II, and the accompanying need of the Americans to quickly train their people in foreign languages such as German, Japanese, Chinese and many other languages. The aim was to achieve oral proficiency, which was in contrast to preceding foreign language teaching methods, which had mainly aimed at achieving reading proficiency. Therefore a new method was needed which focused more on the oral aspect. (Richards & Rodgers 2001: 50)

The teaching method that was used in the program had been developed by Leonard Bloomfield and other colleagues. They had originally used it for their research on American Indian languages. It was called the 'informant method' as it involved a speaker of the foreign language, who was the informer and a linguist who was supposed to elicit the basic structures of the language. The linguist and the students took part in a guided interaction with the native speaker, which helped them to learn the language step by step. (Richards & Rodgers 2001: 50-51)

In the ASTP, the students had to study six days per week and ten hours a day. There were six-week sessions, with 15 hours of drill with the informants and 20 to 30 hours of private study. There were only a small number of students in one class, who were usually very motivated. In general, very good results were achieved with the ASTP, it has to be mentioned however, that the success of the method was probably a consequence of the intensity of the training and the high motivation of the students rather than of the theoretical background of the method. Nevertheless, the method had a huge impact on the foreign language teaching methodology in the US which became known as audiolingualism in the mid 1950s. (Richards & Rodgers 2001: 51)

Many applied linguists tried to develop this theory into a foreign language learning programme, in which a "language was taught by systematic attention to pronunciation and by intensive oral drilling of its basic sentence patterns." (Richards

& Rodgers 2001: 52) So the oral dimension of language was emphasized. Linguists carried out systematic comparisons of English with other languages, in order to anticipate the difficulties these learners would have. Another influencing factor from the area of psychology was behaviourist psychology. In combination with structural linguistic theory, aural-oral procedures, and contrastive analysis the framework of the audiolingual method was formed. (Richards & Rodgers 2001: 50-54)

2.4. Cognitive code learning

Cognitive code learning developed around the time of audiolingualism. An increasing interest into integrative transformational grammar led to the idea of adding more deductive rule learning to the inductive procedure of the audiolingual method. So in addition to the drilling practices, rule explanations were given. Cognitive code learning focused on "a conscious awareness of rules and their applications to second language learning" and thereby slightly returned to the Grammar Translation Method. The aim was to enhance the learners' communicative abilities. However the method did not prevail as it did not succeed in achieving this competence. (Brown 2001: 24)

2.5. Community Language Learning

Community Language Learning came into being in the 1970s, when the interest in the affective component of learning increased. It developed out of the "Counseling Learning" model of education by Charles Curran, who "applied psychological counseling techniques to learning" (Richards & Rodgers 2001: 90). The model was influenced by the psychological theory of Carl Rogers. The main idea was to reduce the anxiety that is usually created in an educational context. By providing a supportive community, a stress-free environment is created, in which efficient learning can take place. The needs of the learners determine the lesson. The procedure runs as follows: At first, the students establish "an interpersonal relationship and trust" in their mother tongue. Then they sit in a circle with the teacher standing outside the circle. If one student wants to communicate something to the others, s/he says it in their mother-tongue and the teacher translates it. The student repeats the translation and a conversation takes place. The students have to gain information about the foreign language inductively. Sometimes the teacher might as well give explanations of rules and be a little more directive. (Brown 2001: 25-26)

The general aim is to make the student acquire fluency in the foreign language. In other words the counsellor (teacher) helps the learners from their state of helplessness and dependence towards total independence. (Brown 2001: 26)

The reasons why this method did not prevail was that, on the one hand, the success depended on the translational skills of the teacher. On the other hand, the method relied too much on inductive learning, which might work with students who have already made some progress in a language but is not very helpful for beginners. Moreover, at the beginning of foreign language learning, the learners need more direction from the teacher which is not implied by this method. (Brown 2001: 26)

Today Community Language Learning is not used in its original version as described above, however, it had a lot of influence on future teaching methods and some of its characteristics can be found in current foreign language teaching approaches. (Brown 2001: 27)

2.6. Suggestopedia

Suggestopedia was developed in 1979 by the Bulgarian psychologist Georgi Lazanov. The general idea is that students will memorize more material in a more efficient way if certain conditions are provided. This means that the learners sit in comfortable seats and listen to some baroque music in order to gain a state of relaxation. In this state "one can take in tremendous quantities of material due to an increase in alpha brain waves and a decrease in blood pressure and pulse rate." (Brown 2001: 27) During the lesson, the teacher reads a text to the students, which the students have in front of them in both the foreign language and their mother tongue. Then after a short break, the students close their books and listen again to the teacher reading the text. At home the students have to read the text again one time in the evening and one time in the morning.

Criticism concerned the data which Lazanov used as empirical proof of the success of his method. Furthermore, it was considered to train memorization skills rather than achieving language acquisition, which is a far more complex process. (Scovel 1979: 260-61 quoted in Brown 2001: 28)

2.7. The Silent Way

The Silent Way was founded by Caleb Gattegno. The name derives from the idea that the teacher is silent most of the time while the students are expected to practise the foreign language as much as possible. The main theoretical ideas of the Silent Way can be described as follows:

(1) Learning is facilitated if the learner discovers or creates rather than remembers and repeats what is to be learned. (2) Learning is facilitated by accompanying (mediating) physical objects. (3) Learning is facilitated by problem solving involving the material to be learned. (Richards & Rodgers 2001: 81)

"Discovery learning", where the students have to discover principles and rules by themselves, is one of the central elements in Silent Way teaching (Brown 2001: 29). The learner is seen as an active participant in the lesson and not as a passive listener (Bruner 1966 referred to in Richards & Rodgers 2001: 81). Grammar is taught inductively and because of the absence of explanations the students have to draw their own conclusions. Thus, they gain more independence, autonomy and responsibility which is a major aim of the Silent Way. (Richards & Rodgers 2001: 85) The teacher is there to teach, to test and to get out of the way. (Stevick 1980: 56 quoted in Richards & Rodgers 2001: 85) Teacher modelling occurs in a reduced manner and self-correction of the students is encouraged as well as a cooperative group atmosphere. (Richards & Rodgers 2001, 85) The teaching materials are "colored rods, color coded pronunciation and vocabulary charts". (Brown 2001: 35)

Criticism focuses on the fact that the general conditions of the Silent Way cannot develop a communicative atmosphere. Sometimes the students need some more direction and correction by the teacher. In addition, direct explanations provided by the teacher might sometimes be more effective for the learners. (Brown 2001: 29)

2.8. Total Physical Response

Total Physical Response is a teaching method developed by the psychology professor James Asher in the 1970s. The method relies on several psychological theories including developmental psychology, learning theory, humanistic education and on language teaching procedures proposed by Harold and Dorothy Palmer. (Richards & Rodgers 2001: 73) Asher included three important aspects in his

method. (Brown 2001: 30) First, he referred to the L1 acquisition process of children, who develop listening skills, which are accompanied by a number of motor activity (e.g. grabbing), before they start speaking. Second, he distinguishes between right and left-brain learning. Motor activity is a right-hemispheric activity which should occur before left-brain language processing. Third, Asher claimed that in a typical language learning classroom students are confronted with much stress and anxiety. Therefore his method should aim at reducing this stress and create a friendly, supportive atmosphere where stress-free learning can take place.

The activity types that can be found in a typical TPR classroom are usually imperative drills. These are supposed to elicit physical actions from the students such as: "Open the window!" This should facilitate the learning process of certain words and structures. Role plays and slide presentations are some other typical TPR activities. (Richards & Rodgers 2001: 76)

At the beginners' level, the teacher does not need a lot of material so the voice, action and gestures are used. (Brown 2001: 35) Later, materials and media become more relevant. These include common classroom objects such as a pen or a rubber or it might be supporting material such as slides or pictures. (Richards & Rodgers 2001: 77)

The TPR teachers are very active and directive. They provide material and input and give feedback to the learners. The feedback should be rather cautious at the beginning, in order not to intimidate the students, and becomes stricter as the language level of the student increases. The learners, on the other hand, are basically supposed to listen to the teacher and act out his/her commands. (Richards & Rodgers 2001: 76)

Total Physical Response is a very effective method with beginners but as the level of proficiency rises, it does not show better results than any other communicative method. (Brown 2001: 30)

2.9. The Natural Approach

Krashen, an applied linguist, and Terrell, a teacher, wrote *The Natural Approach* which was published in 1983 and set out Krashen's theory of second language

acquisition on which the approach, as well as its practical applications is based. The emphasis of the natural approach is on meaning and vocabulary, not so much on grammar, and it focuses on teaching communicative abilities. (Richards & Rodgers 2001: 128)

At the beginning, the teacher provides the learners with much comprehensible input and the students are not expected to produce any speech on their own. The input of the teacher should be just slightly above the level of the students. During this 'silent' period listening comprehension skills should develop. In the next stage, speech production emerges and the focus is on meaning. Errors that occur should not be corrected unless meaning is hindered completely. In the last stage, the learners should learn to expand their language skills. They participate in more complex discourse situations such as role-plays, discussions, etc., in order to help the students to acquire fluency. (Brown 2001: 31)

There are some critical points to mention. The concept of the silent period has advantages and disadvantages. Students are not forced to speak from the beginning, which might be good for their self-confidence and does not force them to risk-taking. On the other hand, it might cause a problem for the teacher as well as for the student if speech production emerges very late or does not emerge at all. Furthermore, the concept of comprehensible input might cause some problems for the teachers, as it is difficult to define. (Brown 2001: 32)

2.10. Communicative Language Teaching

This section is going to focus on the historical development of CLT which will describe why and how the method came into being and who influenced this movement. The characteristics of the method will be dealt with in chapter 5, which will provide a detailed description of its elements and an analysis of the realization in a course book.

The origins of CLT can be found in the 1960s when British linguists wanted to abandon the method of Situational Language Teaching¹, in which basic structures

¹ Situational Language Teaching (also Oral Approach) is similar to audiolingualism and refers to a language teaching method developed by British applied linguists from the 1930s to the 1960s. Its main characteristics are that spoken language is taught before written language, that the target language is

were practised in meaningful situation-based activities. There was a growing wish to focus on the functional and communicative potential of language, when teaching foreign language. The aim of learning a foreign language should not be the mastery of structures but the achievement of communicative proficiency. The advocates of this view were for example Christopher Candlin (e.g. 1976) or Henry Widdowson (e.g. 1972, 1984). They in turn based their opinion on functional linguistic theory, such as the works of Firth (e.g. 1957) or Halliday (e.g. 1970, 1975), sociolinguistic research from Hymes (e.g. 1972) and Labov (e.g. 1972) for example and on work of philosophers such as Austin (1962) and Searle (1969). (Richards & Rodgers 2001: 153)

Another influencing factor was the need for a good foreign language education method, because of the increasing need of many adults to learn European languages, which in turn resulted from the growing interdependence of European countries. Another huge impact on the development of CLT had Wilkins' book *Notional Syllabuses* which was published in the 1970s, as regards the design of communicative language programs and textbooks. He analyzed the communicative meanings of a language that a speaker has to be able to understand and express. His findings were incorporated into the first-level communicative language syllabus by the Council of Europe, an institution which investigated into the area of foreign language education. As the term communicative language teaching is linked to notional syllabuses, the term notional-functional approach is sometimes used synonymously. (Richards & Rodgers 2001: 154)

The idea of CLT became more and more popular and the concept expanded over the years. It became widely accepted and generally became understood as an approach with two main characteristics. The first one is that the aim of language teaching is the achievement of communicative competence. The second characteristic is that it aims at using teaching procedures that rely on the interdependence of language and communication. This is a very broad definition, which led to the fact that many

used in the classroom that the lessons have to follow a vocabulary selection procedure which guarantees that a certain basic vocabulary is covered. Moreover, simple grammar items are taught before complex ones and a solid basis of grammar and vocabulary is established before reading and writing is taught. The most important characteristic is that all new language items are presented and practiced situationally. (Richards & Rodgers 2001: 36, 39)

versions and interpretations of CLT developed and that there is not one clear definition of the approach. One possible definition for example of Littlewood (1983: 1) is that CLT integrates functional and structural aspects in language teaching. Other authors view it as an approach that makes use of pair and group work procedures, focusing on problem-solving tasks. In other words, different definitions are provided. Six alternatives of CLT design alternatives for example, are described in Yalden (1983 referred to in Richards & Rodgers 2001: 155). Howatt (1984: 279) describes the 'weak' and the 'strong' version of CLT as follows. In the 'weak' version, the main concern is to offer the learners opportunities to use the foreign language for communicative purposes. The 'strong' version follows the assumption that the language has to be used in communication situations in order to learn it. (Richards & Rodgers 2001: 155)

Some of the central characteristics in most interpretations of the communicative approach are the idea of direct practice of communicative acts and the focus on communicative and contextual factors of language, which were based on the works of the anthropologist Malinowski and the linguist John Firth. (Richards & Rodgers 2001: 153-158) Very characteristic are the concept of learner-centeredness and the notion of experience-based language teaching, and the consideration of the needs and interests of the learners for the design of the course. (cf. Applebee 1974: 119 referred to in Richards & Rodgers 2001: 158)

3. RESEARCH AIMS, DATA, METHODOLOGY

3.1. RESEARCH AIMS

This thesis investigates a number of research aims. The first one is to depict the theoretical background of two different methods to EFL teaching, namely audiolingualism and communicative language teaching. They will be examined according to various aspects. The second research aim is to support this theoretical framework with examples from two course books and to analyse some aspects in detail, in order to find out how well these two methods were realized in course books, written at the time when the method was dominant in foreign language teaching. The third research aim is to compare the theory of the two methods as well as their practical implementations systemically in order to find out what differences and similarities there are on a very basic, theoretical level (e.g. theory of learning) as well as on a very practical level (e.g. the types of learning activities or types of materials).

3.2. DATA

This section will provide the reasons for the selection of the two course books that will be analysed as well as a short general description of their main characteristics. Two books were selected which cover the same level of English teaching in order to guarantee a reasonable comparison. The CLT course book was published a short time ago, and is one of the latest English course book productions for the German language area. I chose the book as I thought that it would be interesting to examine the status quo of CLT principles adaptation to course books. The availability of audiolingual course books is rather limited today. From the few samples, I chose one which was on the same language level as the CLT course book and which covered at least some similar topics and grammatical patterns. I decided on course books designed for the 3rd year of study, since it is a time when course books still play an important role in the lesson, but also a time where students have already acquired basic knowledge of the foreign language and are able to express themselves more freely. At the beginning of language learning (1st or 2nd year of study) the activities

are usually very controlled, that as regards a CLT course book, the principles of CLT might not be demonstrated so clearly.

The books for my analysis were published in 1975, a time when audiolingualism was a dominant method in foreign language teaching and in 2009 the time of CLT. Some general aspects of the audiolingual as well as the CLT course book will be presented, following a list of criteria developed for the analysis of language teaching materials. (Littlejohn 1998: 197) The list has been adapted in order to provide information only on those aspects which are relevant for the thesis.

3.2.1. The audiolingual course book

Title: Kernel Lessons Plus. A post-intermediate course.

Author: Robert O'Neill

Publisher/year of publication: Longman, Eurocentre/ 1975

Intended audience:

- *Age range:* secondary schools pupils or adults at evening institutes in their third or fourth year of English study
- *School:* secondary schools; evening institutes
- *Location:* German language area

Extent

- *Components:* student's book, teacher's book, tapes set 1, tapes set 2 (language laboratory material), tapescript, tests (student's book), tests (teacher's book)
- *Total estimated time:* at least 60 to 120 direct contact hours of teaching

Design and Layout

2 colour students' book, 127pp, 2 colour teacher's book, 92pp

Distribution

	teacher	learners
material		
cassettes	✓	✓
tapescript	✓	--
answer key	✓	--
guidance on use of class material	✓	--
access		

index/wordlist	--	--
detailed contents list	✓	✓
section objective	✓	--

Subdivision

The student's book is divided into 15 units and each unit is divided into two lessons. Each unit consists of six standardized components which always cover one page of the unit: intensive texts (usually three or four texts that include different aspects of the topic), grammar exposition and exercises (provides grammar exercises), intensive listening (provides examples of natural speech), story/dialogue (a short text that resembles a story or excerpt from a novel), dialogue/practice (a dialogue is provided with additional exercises), grammar summary/revision (consists of additional grammar notes, exercises, and extended writing assignments).

The teacher's book includes an overview of the components of the Kernel Lessons Plus programme, a general introduction with a description of the aims and the rationale of the material, detailed notes on each unit in the student's book, and a full transcript of all intensive listening interviews and dialogues.

Topics

Traffic in our cities, the English Broadcasting Company, space travel, education, the rich and the poor, holidays, disaster, letters to an advice column, life in the future, crime and punishment, the world of advertising, work and money, women's liberation, progress, inflation

Language Focus

Present continuous contrasted with past simple, reported speech, tag answers, questions, simple past contrasted with present perfect, continuous and simple perfect forms contrasted, subordinators, modal verbs, infinitive constructions, adjectives, comparison of adjectives, past continuous, if-sentences, future tense, gerund, phrasal verbs, zero article. (For a detailed list of the language focus in each unit see appendix.)

3.2.2. The CLT course book

Title: More! 3

Authors: Gerngross G.; Puchta, H.; Holzmann, C.; Stranks, J.; Lewis-Jones, P.

Publisher/year of publication: Helbling Languages/ 2009

Intended audience:

- *Age range:* 10-14 years
- *School:* grammar school (AHS) and Hauptschule (lower secondary school)
- *Location:* Austria (and a number of schools in Switzerland)

Extent

- *Components:* student's book (enriched course), workbook, free practice material on the online platform www.more-online.at (cyber homework, MP3 downloads, online progress checks, interactive educational games, More!3 SbX Schulbuch Extra (internet supplement), DVD-ROM with exam training, teacher's book (+ master copies), 3 audio CD's, DVD (7 episodes of the Teen Soap *The Mag*), exam collection with testbuilder-CD-ROM and audio-CD, cyber homework offline master copies, DVD-ROM network release.
- *Total estimated time:* 10 months (as indicated in the teacher's book; see appendix)

Design and Layout

4 colour students' book, 140pp, 2 colour workbook, 104pp, 2 colour teacher's book, 78pp

Distribution

	teacher	learners
material		
DVD	✓	--
audio-CD	✓	--
tapescript	✓	--
answer key	✓	--
guidance on use of class material	✓	--
access		
index/wordlist	✓	✓

detailed contents list	✓	✓
section objective	✓	--

Subdivision

The student's book and the workbook are divided into 14 units each. Each unit includes different kinds of activities. There are so called 'get talking' or 'free flow' activities that focus on oral practice, vocabulary exercises, grammar exercises or rule explanations, reading activities, listening activities, writing activities, pronunciation activities, 'Everyday English' activities, which aim at the teaching of English phrases, dialogue practice activities, or so called 'MORE!' sections, which either include a song or a scene on a DVD. Not every unit includes all of these sections. The only activity types that occur in every unit are grammar, reading and writing. 'Get talking' occurs in 12 out of 14 units, vocabulary in 11, listening in 11, and 'dialogue practice' in 8 and 'Everyday English' in 7 of 14 units.

After unit 4, 11 and 14, there is a section called 'progress check' in which the students can evaluate their own learning progress independently. At the end of the book some additional sections are provided. The first one is a CLIL (content and language integrated learning) section which offers interdisciplinary practice in music, biology, history and science. The book also offers a wordlist, a list of irregular verbs, a section on classroom language, and a list of the English sounds.

The workbook includes vocabulary, grammar, reading and writing activities.

The teacher's book consists of an introduction which describes the concept of the book, its components and how the concept is related to developmental psychology. Afterwards it offers an outline of the contents of the student's book in table form. The table lists the topics of the units and provides a time schedule which indicates how much time should be spent on each unit. Moreover it lists the contents according to the following sections: reading and listening material, speaking and writing, means of verbal expression/structures, exercises, in the workbook which relate to this unit and MORE!, which lists the additional material that is provided for example on the internet (for a detailed description see appendix). Finally it offers detailed instructions and comments on the activities of the units and how to teach them. Each unit also includes a section called 'additional suggestions' in which a few (usually two to three)

suggestions of further activities are made. At the end of the book some information on the CLIL materials can be found as well as the tapescripts of units 1-14 and the key to the worksheets.

Topics

The greatest band ever, what a coincidence, going on a journey, dangerous animals, London calling, what will happen if..., you've got a friend, Steven Spielberg superstar, young people today, stand up for your rights, California dreaming, survival, dilemmas, into the heart of the wilderness.

Language Focus

Present simple, past simple, past continuous, adverbial clauses of time, comparatives/superlatives/as ...as, relative pronouns, 1st conditional, present perfect with *for* and *since*, past simple and present perfect, be allowed to, past ability: could and were able to, present perfect continuous, passive (present and past), 2nd conditional, be going to.

In this paragraph only the grammatical topics of the units are listed, although the teacher's book offers a more comprehensive list of the notions and functions of the units. A detailed description can be found in the appendix.

3.2.3. Subject of the course book analysis

Subject of the course book analysis will be the student's book and the teacher's book in *Kernel lessons plus* and the student's book, the workbook as well as the teacher's book in *More!*. The CLT book consists of more material (e.g. the additional worksheet collection) which will not be subject of the analysis. A reasonable comparison to the audiolingual course book has to be drawn which can be best done when similar components of the material will be analysed and compared.

3.3. METHODOLOGY

3.3.1. Methodology for the analysis of the theory

The model which is used as a framework for the description and hence a systematic comparison of the theory of the two approaches is a model of description established by Richards and Rodgers. There are some other models which allow a categorization of the principles and ideas as well as the actual procedures and techniques that a language teaching method makes use of. A popular model, for example, is suggested by Anthony (1963) who distinguishes between approach, method and technique. Richards and Rodgers revised and extended this concept in order to provide a more comprehensive model. This also takes a number of other aspects into account that have been neglected in Anthony's model such as the realization of an approach in a method or the relation of method and technique. (Richards & Rodgers 2001: 20)

Richards and Rodgers (2001: 20) suggest three elements of a language teaching method, namely approach, design and procedure. The term 'approach'

refers to theories about the nature of language and language learning that serve as the source of practices and principles in language teaching. (Richards & Rodgers 2001: 20)

It consists of linguistic and psycholinguistic elements which are referred to as 'theory of language' and 'theory of learning'. A theory of language considers the "nature of language proficiency" and the "basic units of language structure". (Richards & Rodgers 2001: 33) The theory of learning describes the psycholinguistic and cognitive processes that play a role when a person is learning a language. Moreover, it includes the conditions that have to be established in order to make these processes work successfully.

The term 'design' (Richards & Rodgers 2001: 33) considers the following aspects of method analysis: First, it covers general as well as the specific objectives of the method. Second, it includes the syllabus, which concerns the selection and organization of language content. Third it takes into account the types of learning and teaching activities, in other words the kinds of tasks or practice activities that are used in the classroom and that can be found in materials. Fourth, it specifies the learner roles. This includes the types of tasks the learners encounter, and it

describes the degree of control that the learner has as well the recommendations for patterns of groupings of the learners. Furthermore it indicates how much influence the learners have on the learning of their colleagues and how the learner is perceived (e.g. as processor, performer, problem solver etc.) Fifth, it describes the teacher roles. This element includes the functions of the teacher as well as the degree of influence s/he has over learning. It indicates the extent to which the teacher can control the content of learning as well as the types of interactions between him and the learners. Sixth, design takes into account the role of instructional materials. This element involves the functions of materials, their forms (e.g. textbook), how it is connected to other input and the presumption that are made about learners and teachers.

The term 'procedure' is the third element of a method.

This encompasses the actual moment-to-moment techniques, practices, and behaviors that operate in teaching a language according to a particular method. It is the level at which we describe how a method realizes its approach and design in classroom behavior. (Richards & Rodgers 2001: 31)

It specifies the use of teaching activities, how new language is introduced and demonstrated, the way the exercises are used to practise it, and the procedures and techniques which are used for giving feedback to the learners. (Richards & Rodgers 2001: 31)

3.3.2. Methodology for the course book analysis

For the course book analysis the in-depth method by McGrath is used. He describes the method as follows:

In depth techniques go beneath the publisher's and author's claims to look at, for instance the kind of language description, underlying assumptions about learning or values on which the materials are based or, in a broader sense, whether the materials seem likely to live up to the claims that are being made for them [...]. (McGrath 2002: 27-28)

An analysis incorporating this method might focus on specific features (Cunningsworth 1995 referred to in McGrath 2002: 28), on a detailed examination of one or a number of extracts (Hutchinson 1987 referred to in McGrath 2002: 28) or a detailed analysis of a few units based on preset questions (Johnson 1986 referred to in McGrath 2002: 28).

Yet, the in-depth method has a number of disadvantages. The samples might not be representative of the course book, the analysis might offer only a narrow insight into the contents of the material, and the examination might be very time consuming or may require a lot of expertise. (McGrath 2002: 28) Nevertheless, the method is used as it provides a good basis for the combination of the theoretical and practical analysis and realization of the objectives of the thesis.

In order to discover the differences and similarities of the two methods, a systematic comparison following the theoretical framework of Richards and Rodgers, as described above, is offered in the last chapter. It will also summarize the main results of the analysis of the two course books and will put them in relation to each other.

4. AUDIOLINGUALISM

In this chapter the audiolingual model of language teaching will be examined and discussed in detail. It will be studied according to the model of Richards and Rodgers (2001) who distinguish between approach, design and procedure. Each of these components consists of several elements which have already been described in the previous chapter. Since not all of these parts are of the same relevance for the comparison to communicative language teaching, some will be described very briefly. The theoretical model will be supported with examples from the course book *Kernel Lessons Plus*, which will show how audiolingualism was implemented in practice. This book was used for EFL teaching in the 1970s, in the German language area, during a time when audiolingualism was the dominant approach in foreign language teaching. References will be made to the student's book as well as to the teacher's book in order to convey the ideas and theories that the authors of the book had in mind. The examples are taken out of five different units, namely unit 2, 3, 8, 10, and 11, in order to cover different parts of the book. The units were randomly chosen. Some units were examined more closely in order to draw conclusions on the realization of the method. The exercises which are used in this chapter can be found in appendix C; material of the teacher's book in appendix B.

4.1. APPROACH

In chapter 2.3. some information on the general historical circumstances was given, which led to the development of audiolingualism. This section will provide a more detailed description of the authors and theories that influenced this teaching method and the characteristics and principles that represent it.

4.1.1. Theory of language

The basis of the audiolingual theory of language is structural linguistics, which developed in the 1950s as a reaction to traditional grammar. There are numerous factors that led to this change. One influence was Darwin's work 'On the origin of

species', which promoted a movement toward positivism and empiricism. Another factor was the rising interest in non-European languages. This all led to a more practical approach to language study. A new methodology for the collection and analysis of data came into being. (Richards & Rodgers 2001: 54)

Language was viewed as a system of structurally related elements for the encoding of meaning, the elements being phonemes, morphemes, words, structures, and sentence types. (Richards & Rodgers 2001: 55)

An important change which derived from structural linguistics and which also had a huge impact on language teaching was that spoken language is considered superior to written language. This was contrary to the former approaches to language teaching, which had a different view and regarded spoken language as an "imperfect realization of the pure written form". (Richards & Rodgers 2001: 55) A scientific approach to language teaching was established on the basis of the scientific approach to language analysis.

Moulton (1963: 86-89) who was a linguistic scientist and teacher described five principles on the application of the results of linguistic research to foreign language teaching. They should serve as a guideline for foreign language teachers for the preparation of materials and teaching techniques:

- "Language is speech not writing." The teaching of speaking should come first and should be followed by the teaching of reading.
- "A language is a set of habits." As speakers of a language are usually not aware of what they say and how they say it, language must be a set of automatic habits. Foreign language learners have to learn these habits by imitation, practice and repetition in order to become fluent in a language.
- "Teach the language, not about the language." The focus is on teaching the language itself, which means that grammar should be taught in order to use the language and for no other purpose. Instructions are necessary to learn new structures but not when they have already become matters of habit.
- "A language is what its native speakers say, not what someone thinks they ought to say." This idea is linked to the first principle and was influenced by linguists who studied American Indian languages. As most of them did not have any written language, only their spoken language could be analysed.

This view was then also applied to other languages. In contrast to the opinion of traditional grammarians, correct was everything that the native speaker says and not only one prescriptively established variant of the language.

- "Languages are different." Although many European languages have their grammatical roots in Latin and Greek, they should not be taught like these two languages were. In many cases using the same procedure would not be helpful and therefore every language should be analysed in terms of its own grammatical structure. Additionally, this principle indicates that translation should be of minor significance in foreign language teaching and should be avoided especially at low levels.

4.1.2. Theory of learning

The audiolingual approach of learning was highly influenced by a psychological theory, namely behaviourism, which was mainly concerned with the empirical study and explanation of human learning. This of course also includes language learning. The basic premise of the theory is that human behaviour and consequently human learning is influenced by three elements: stimulus, response and reinforcement. In the context of language learning, behaviour is understood as verbal behaviour, stimulus is "what is taught or presented of the foreign language", the response refers to "the learner's reaction to the stimulus" and the reinforcement is the "extrinsic approval and praise of the teacher or fellow students or the intrinsic self-satisfaction of target language use." Mastery of language is achieved when a person has acquired "a set of appropriate language stimulus-response chains." (Richards & Rodgers 2001: 56)

These assumptions formed the basis of the idea of language learning and teaching in audiolingualism. In her influential book, Rivers (1964: 13-17) refers to Carroll (1953: 8-10) who lists four principles of audiolingualism on which further developments of this method were based:

1. Items are presented in spoken form before written form. [...]
2. Careful scientific analysis of contrasts between the learner's language and the target language. [...]

3. Need for overlearning [i.e. repeating a pattern extensively so that it will become automatic] of language patterns by a special type of drill known as 'pattern practice'. [...]
4. Learning to make responses in situations which simulate 'real-life' communication situations as closely as possible. [...]

Retrospectively some other authors formulated principles which are based on their research on audiolingualism. According to Prator and Celce-Murcia (1979: 4) audiolingualism developed as a reaction to the Reading Approach and was influenced by the Direct Method as well as by behaviourism, which has already been described in chapter 2. They list 16 characteristics which partly refer to components of design and procedure. All in all, they overlap with the other principles that are presented in this chapter. Whenever there is a correspondence, a reference will be made. A complete list of the 16 principles will be provided in the appendix.

Richards and Rodgers (2001: 57) list the following central principles of audiolingualism which are mainly based on the ones outlined above.

1. The learning of a language means habit formation. Habits are formed by repetition. The more something is repeated, the more likely it is that a person will show this habit again. Hence, there is an emphasis on the memorization of structures, so that the chance to make a mistake is reduced. In order to achieve this goal, dialogues are often memorized or pattern drills are performed. (Richards & Rodgers 2001: 57) This characteristic principle was similarly formulated by Carroll (1960: 8-10 referred to in Rivers 1964: 13) and Moulton (1963: 87) and was also described for instance in Johnson (2001: 175) and Prator and Celce-Murcia (1979: 4).

An example of this memorization of dialogue and a pattern drill can be found in Unit 8 on page 71 in activity 2b and 2c.

2b. Study this dialogue.

A: I love you.

B: What did you say?

A: I said I loved you!

B: (a few seconds later) Tell me ... do you really love me?

A: Of course I do! I've just told you that I love you!

2c. With someone else, use the dialogue above as a "frame" for more conversations just like that. A should begin with these statements.

1. I want to kill myself.
2. I hate you.
3. I've just seen a ghost. [...] (O'Neill 1975a: 71)

In 2b the students have to study a short dialogue. The grammatical pattern which is focused on in this exercise is the reported speech (e.g. in the sentence: "I said I loved you!"). In 2c the students have to repeat the dialogue with different lexical items. This is the pattern drill exercise which aims at practising the grammatical pattern in a very limited context. This type of practice decreases the chance to make mistakes and supports the process of mechanical habit formation.

However, dialogues usually do not have to be memorized in the book. Normally, they are used as listening comprehensions, where the students have to take notes and then repeat the phrases (cf. the 'dialogue/practice' sections of the book e.g. O'Neill 1975a: 22). They are often followed by pattern practice exercises.

2. Language is presented in spoken form before it is presented in written form, in order to facilitate the learning process. (Richards & Rodgers 2001: 57) This principle is quoted by a number of other authors, such as Johnson (2001: 173-174) or Edmondson and House (2000: 118). It was originally stated in Moulton (1963: 86), Rivers (1968: 38), and in Brooks (1964: 50).

The realization of the "primacy of speech" (Johnson 2001: 172) principle can be found in the grammar exposition and exercises section of unit 2 on page 12 where the distinction between past tense and present perfect is presented. In the teachers book it says:

The exercises can be done orally, but they are also designed as homework material. When presenting exercises orally, it is often a good idea to ask class to cover a text so that their attention is fully on you and the exercise is truly oral. (O'Neill 1975b: 12)

If one has a closer look at the exercises on pages 18 and 19 one can see how the 'primacy of speech' principle is implemented in detail. In exercise 1a the language material is presented in dialogue form which already indicates spoken language:

1a. You are talking to Linda Blake. Notice the questions you ask her.

Linda: I lived in France for a time.

You: Oh? How long did you live there?

Linda: I live in the north of London.

You: Oh, how long have you been living there?

Now you do it!

1. I worked in a factory once.

2. I work for a women's magazine now.

[...] (O'Neill 1975a: 18)

The students have to use the pattern of the example sentences and transfer this pattern to the sentences below. Exercises 1b and 1c offer explanations on the grammar item.

1d. Transfer

Think back to the past. Describe things you did over a certain period but which are over now. Some of these questions may help you.

1. Describe where you went to school and how long for.

2. Have you had more than one job in your life? Describe the job or jobs you had before your present one. Say how long you had it.

[...] (O'Neill 1975a: 18)

In exercise 1d the students are invited to use the grammatical pattern in a less controlled context. Again this exercise can be done orally in class and then in written form for homework. Exercises 2a and 3a are conversion drills where students have to transform sentences following a certain pattern as in 1a.

2a Linda and Wilson are talking. He is interviewing her. The interview is described in the past. Describe it in the present. It is going on now. Notice that some verbs do not take the continuous. Transform like this.

Linda sat in a chair.

Linda is sitting in a chair. [...] (O'Neill 1975a: 19)

3a The verbs here are used with different meanings. In one meaning they can take the continuous. In the other they cannot. Transform from past to present. Imagine all these things are going on now.

1 Wilson had lunch with David Nelson.

2 Nelson had a lot of experience. [...] (O'Neill 1975a: 19)

This time the language is not presented in the form of speaker-hearer situations, but in the form of sentences that describe a situation. (e.g. "Linda sat in a chair. Linda is sitting in a chair." in 2a or "Wilson had lunch with David Nelson." in 3a (O'Neill 1975a:

19)). 2b and 3b are again explanations or comments on the grammar topic. There is also an indication in the teacher's book that 2a and 3a can be done for homework.

One can see that there is a clear focus on oral speech in the first two exercises, concerning the presentation of the language in dialogue form as well as in the oral performance of the exercises, as the teacher's book recommends it. While the format of the next exercises does not have a focus on spoken language, the performance is again recommended to be done orally first. Writing is only the second step which is usually suggested to be done as homework.

3. The teaching of grammar is usually done inductively and not deductively. The reason is that analogy, including the processes of generalization and discrimination, is considered more effective than analysis for language learning. This means that students are made familiar with a grammatical pattern first, so that they have the possibility to perceive the analogies, and only afterwards grammar rules are provided for explanation. Drills are supposed to help students to form accurate analogies. (Richards & Rodgers 2001: 57-58)

Concerning the teaching of grammar rules Brooks (1964: 154) points out that they should be provided after the students have "had sustained practice in using the structure the rule refers to, and the amount of class time devoted to their consideration should be minimal." This principle of "inductive learning" is for example also mentioned by Johnson (2001: 176) and by Prator and Celce-Murcia (1979: 4):

There is little or no grammatical explanation: grammar is taught by inductive analogy rather than deductive explanation.

To find out how grammar is presented in *Kernel Lessons Plus*, the recommendations in the teacher's book are consulted as well as the contents of the student's book. As it has already been explained in the previous chapter, the book follows a specific pattern. Each unit consists of six components. The first one is called 'intensive texts', which is followed by 'grammar exposition and exercises'. Then there is the 'intensive listening' section and finally there is the 'story/dialogue' part. Finally there is the 'dialogue/practice' and the 'grammar summary and revision' section. The introductory section of the teacher's book offers some general explications of these six parts. In the rationale for the 'intensive texts', the authors write that

[t]he texts are full of examples of the pattern under study. The patterns are thus encountered in complete contexts. (O'Neill 1975b, iii)

The rationale of the 'grammar exposition and exercises part' explains that

[c]ontextualisation, by itself, is often not enough. An additional and more formal approach has been found desirable for adult students. However, this 'approach' keeps the use of formal terminology to a minimum. (O'Neill 1975b, iii)

So the explanation in the teacher's book claims that the course book follows the principle of 'inductive learning' and accordingly, grammar items are first presented in context (i.e. in the texts) and afterwards explanations are provided to clarify the grammatical rules.

The presentation of the grammar topic 'simple past contrasted with present perfect' in unit 2 will give an example of the realization of this principle. For the sake of completeness it should be mentioned that there are also some more grammar points introduced in this unit, which will not be focused on for the moment. The unit is divided into two lessons, and the other grammar topics are planned to be done in the second lesson. What will be discussed now is the teaching procedure of grammar in the first lesson. One can find a lot of grammatical patterns, i.e. simple past and present perfect, in the texts of the 'intensive text' section of that unit. For example exercise 2:

I was born in England but I lived in South America when I was a child. [...] I worked for a London newspaper for five years, and I've been working in television for the past two years. (O'Neill 1975a: 16)

These grammar patterns can also be found in exercise 3 and 4. Then they are practised in the pattern drills which follow the texts. For instance in exercise 3:

Ask and answer questions about Linda. Find out:

1. Where she was born [...]

7. How long she has been working for the magazine (O'Neill 1975a: 17)

However, no grammatical explanations are provided at this point. Only in the next section 'grammar exposition and exercises' can we find comments and explanations on the grammar topic, which are provided after another drill exercise (1a), which has already been discussed previously. Exercises 1b, 1c as well as 2b and 3b offer short grammatical explanations about the distinction between past tense and present perfect tense and the use of the present continuous; especially about verbs which

are likely to take the continuous form and those that do not. To give an example of such an explanation:

1c. Comment

1. The past simple is used here for lengths of time completely in the past. They do not connect with the present in any way. (O'Neill 1975a: 18)

The next three components 'intensive listening', 'story dialogue' and 'dialogue practice' mainly focus on the practice of the other grammatical patterns. At the end of the unit there is the 'grammar summary and revision' part which provides more practice on the present perfect/past tense distinction in form of an extended writing exercise in 2a and 2b. No further explanations are given. The instructions are:

2a. Describe yourself in the same way that Linda and David described themselves on pages 16 and 17. Answer these questions. Where were you born? What sort of school did you go to? [...] How long have you been working in your present job? [...] (O'Neill 1975a: 23)

2b. Now imagine you are being interviewed for a new job. Write the interview out as a dialogue. (O'Neill 1975a: 23)

One can see that these two exercises neither present any more rule explanations nor do they provide any more pattern exposition. The aim of these exercises is the active implementation of the pattern by the students. In exercise 2a they are guided by questions and should refer to the model texts in which they can see how the pattern is used. By answering the questions the students are forced to use either past tense (e.g. when answering the question "Where were you born?") or the present perfect tense (e.g. when answering the question "How long have you been working in your present job?"). The second exercise presents a similar task; however, the degree of freedom is now higher. After all the exercises the students have done before, it is very likely that they are going to integrate the past tense/present perfect distinction in their text, although, there is no explicit instruction for doing so. In general both exercises aim at the active practice of the grammar pattern.

One can see that in this unit grammar is taught inductively. First, the patterns are presented in context, then they are practised in drills and only afterwards is some explanation given about the grammar rules. Finally there are exercises that require the students to use the pattern in a freer context.

4. The teaching of a foreign language also includes the teaching of the culture of the foreign country, as the meaning of a word makes only sense in a cultural context. (Richards & Rodgers 2001: 57)

Another reference to the importance of the integration of the cultural background is made in Prator and Celce-Murcia (1979: 4).

In the 'intensive listening' section of unit 2 is an example of the teaching of some cultural aspects of England. In exercises 1 "[a] young reporter talks about the different kinds of newspapers in England". (O'Neill 1975a: 20). In the listening text, which is transcribed in the teacher's book, references to the circulations and names of some common newspapers are mentioned: The Times, The Guardian, The Daily Mirror, and The Daily Telegraph. The text also contrasts the differences in the presentation of news and stories in quality newspapers and popular newspapers. (cf. O'Neill 1975b: 71-72)

However, it has to be pointed out that the objective of teaching the culture of the foreign country is hardly realized in the course book. Reference to Great Britain is only made peripherally (e.g. by referring to historical London in unit 15 (O'Neill 1975a: 120), other English speaking countries are not mentioned at all. The authors invented some 'cultural' material, such as the fictional broadcasting company (EBC abbr. for English Broadcasting Company) in unit 2 or some made-up advertisements in unit 11. On the whole, one can conclude that integrating a cultural context in which the language is presented is definitely neglected in the course book.

4.2. DESIGN

4.2.1. Objectives

Brooks (1964: 108) distinguishes between short-range objectives and long-range objectives, which are different but should be connected in a language learning course. Brooks names four short-range objectives which in turn imply three more short-range objectives. The immediate short-range objectives are (1) "training in listening comprehension" which has to be done first, (2) oral reproduction, "of the speech sounds the ear has learned to recognize", which should of course be integrated in the context of discourse, (3) "reading, that is, the recognition of speech

symbols, [...] as graphic signs on a printed page", which is linked to (4) "writing, the ability to reproduce these graphic symbols in accordance with accepted standards in the new language" (Brooks 1964: 110-111). These objectives imply that the learner has to learn to control the "structures of sound, form, and order in the new language", has to learn vocabulary so that the structures can be integrated in some context, and finally the learner has to learn the meaning "in terms of significance" which the words have for speakers of that language. (Brooks 1964: 111)

These short-range objectives are necessary in order to achieve the long-range objectives which are linked to a deeper level of understanding of the literature and culture of the foreign as well as the own country. The development of the language skills leads to a profound understanding and appreciation of the literature and they help the learner to gain a good insight into the culture of the country. All these achievements provide the learner with a new vantage point from where to approach the achievements and problems of humanity. (Brooks 1964: 111-112)

Richards and Rodgers (2001: 58) comment on the objectives listed by Brooks and describe their indications for practical language teaching. They write that in the audiolingual theory of language learning the focus is on the achievement of oral proficiency. This means that the learner has to be able to use grammar as well as pronunciation correctly and has to be able to "respond quickly and accurately in speech situations". (Richards & Rodgers 2001: 58) The oral skills, namely listening and speaking have to be trained first. Only after that should reading and writing skills be practised.

The teaching of listening comprehension, pronunciation, grammar, and vocabulary are all related to development of oral fluency. Reading and writing skills may be taught, but they are dependent on prior oral skills. Language is primarily speech in audiolingual theory, but speaking skills are themselves dependent on the ability to accurately perceive and produce the major phonological features of the target language, fluency in the use of the key grammatical patterns in the language, and knowledge of sufficient vocabulary to use with these patterns. (Richards & Rodgers 2001: 58)

The book will be analysed according to three short term objectives referring to the writing of Richards and Rodgers which includes the theory of Brooks. These are:

1. Teaching of listening, grammar, and vocabulary is related to the development of oral fluency.
2. Reading and writing skills are dependent on prior oral skills.
3. Teaching aims at the development of the ability to perceive and produce major phonological patterns of the language, at the development of fluency in using the key grammatical patterns as well as at building up knowledge of sufficient vocabulary.

To show how these objectives are realized in the course book, it is not helpful to explore single activities but to look at the book at a whole. Since each unit follows the same structure, it will be sufficient to examine the structure and kinds of exercises in one unit. Of course the examination can only show the realization of the short-range objectives. In order to find out more about the long-range objectives one would have to examine the knowledge of the students themselves which is not the aim of this thesis.

Realization of objective 1

First it will be depicted how objective 1 ('teaching of listening comprehension, pronunciation, grammar, and vocabulary is related to the development of oral fluency') is realized. In each unit we have six components: intensive texts, grammar exposition and exercises, story/dialogue, dialogue/practice and grammar summary and revision. Four of them will be examined in more detail in order to show the implementation of the objective. In the text section of unit 8 with the topic 'Letters to an Advice Column' there are four exercises. Each of them is a question and answer exercise, in which a speaker-hearer situation is created. Students have to ask and answer each other's questions or have to respond to questions the teacher asks them. Thus there is definitely a focus on spoken language in this section.

The grammar part consists of eight exercises, all of which focus on spoken language as they request the students to practise the pattern in spoken form. This becomes clear when considering the instructions:

1a. Imagine Veronika is talking to you.

Veronika: Perhaps I'll write to Alice Moore. Will she give me good advice?

You: Yes, if you write to Alice, I'm sure she'll give you good advice.

2a. [...] Imagine you and your friend are talking about such impossibilities.
Your friend: can this be a real diamond? It costs £1.
You: I don't think so. If it were a real diamond, it would cost more than that.

3a. Imagine you are talking to a doctor. [...]
Doctor: Get some rest. Or do you want to have a nervous breakdown?
You: You mean, unless I get some rest, I'll have a nervous breakdown?
(O'Neill 1975a: 66-67)

In these three exercises an explicit request is made to perform the activity orally, by using the word 'talking' and by asking the student to practise the grammatical pattern in this conversational situation. In these three activities the speaker-hearer situation is presented in a dialogue form, which also includes the spoken element.

1b. You have to get to New York immediately. If you do, you'll get a very good job. [...] Say what will happen if you do these things.

2b. You don't live in London but you want to. Think of all the things you have to do and which you'd be able to do if you did.
Example: "If I lived in London, I'd have to travel in crowded buses, but I'd be able to see lots of plays."

3b. You have a secretary. [...] You are talking to her. Make sentences like, "Unless you ..., I'll have to ..."

4a. You are talking to Betty S, who wrote the second letter.
Betty: Whenever I say something, my boy-friend's mother always disagrees.
Now make more sentences with whenever/whatever/wherever.

4b. For some strange reason, a detective has been following you. [...] You say: Whenever I turn around, he's always there.
What else happens? For instance: [...] (O'Neill 1975a: 66-67)

In 3b and in 4a the request to perform the activity orally is indicated by the instruction that the student is 'talking' to someone and has to perform this conversation. In 2b there is no clear instruction, however, the quotation marks indicate an oral practice. In 4b there is no direct request either, yet there is an indication with "you say". A similar instance can be found in 1b where the authors write "say what will happen [...]". Summing up, the whole grammar section consists of exercises that aim at oral practice and hence at oral proficiency, which means the correct pronunciation and fluent use of key grammatical patterns as well as the knowledge of sufficient vocabulary. (Richards & Rodgers 2001:58)

The 'intensive listening' part of the unit includes "(i) new vocabulary items; (ii) questions about the tape; (iii) summary; (iv) discussion material." (O'Neill 1975b: iv)

The rationale of the teacher's book says that

[t]his component provides examples of natural, unscripted speech. [...] The text is not given in the student's book [...] so that the emphasis will be, primarily at least, on actually listening to natural speech. Exposure to extended speech [...] also encourages discussion and other forms of 'free' language work. (O'Neill 1975b: iv)

Hereby, the authors stress that listening to the sounds of the native language is important for the learning of spoken language and that this is the aim of this section. In unit 8 the students take notes when they listen to the tape. In exercise 1 vocabulary are provided which are necessary to understand the dialogue. This shows that vocabulary is linked to the understanding of spoken language. In exercise 2 students have to answer questions about the content of the interview. (O'Neill 1975a: 68) With reference to this exercises, the teacher's book recommends that

[t]he teacher plays the tape a second time. This time he either stops the tape at the point relevant to each question, or directs the class to tell him to stop the tape as soon as they hear the answer to each question. (O'Neill 1975b: iv)

This implies that the activity is not thought to be a writing but a speaking activity. In exercise 3 they have to summarise the main points of the text using some short notes that are given and exercise 4 is a 'discussion (and/or extended writing)' activity. (O'Neill 1975a: 68) The teacher's book does not give explicit information on whether these exercises have to be performed orally, except for number 4. This is declared as an extended writing activity, but can as well be used as basis for a discussion in class. It becomes obvious that the exercises on the page mainly focus on the understanding and reproduction of natural spoken language, nevertheless, some writing is included as well.

On the next page there are six more exercises. Exercises number 1 gives a summary of the dialogue on the tape, i.e. a reading exercise, which should provide the students with some information about the dialogue they are going to hear in the next section. (O'Neill 1975b: v) The reading exercise should be read aloud together with the students, by the teacher with books closed, or as a "silent reading presentation". (O'Neill 1975b: 7) The exercise aims at preparing the students for another listening comprehension. It can be transferred into a listening comprehension itself, when the

teacher reads it aloud. Hence there is an oral focus in this exercise. The next exercise is a vocabulary exercise, a question and answer task, as well as some intensive practice of patterns from the text. (O'Neill 1975b: v) The vocabulary exercise is integrated into a multiple choice exercise. Concerning the procedure the teacher's book indicates that the teacher can either ask the students "to look at the exercise and then call out the right answers" or the students can write down their answers and read them out afterwards. (O'Neill 1975b: 7) The question exercise should be done "with books open but given orally." (O'Neill 1975b: 7) Then there are three pattern practice exercises. The teacher's book does not give any information whether they have to be performed orally or in written form. Yet, exercise 4a has the following instruction which indicates that it is an oral exercise:

4a. You go into a shop but you don't want a salesman to follow you around; you want to look. What do you say? (O'Neill 1975a: 69)

One can see that that most of these exercises are either recommended to be done orally or they try to prepare students for the listening exercise on the next page. In summary, the demonstration and description of the exercises of the unit makes it clear that most of them are aimed at the development and practice of spoken language. This happens either through listening and thereby decoding the sounds and structures of the foreign language or through actively producing them. One can also observe that often in the beginning, the exercises are more controlled and with strict focus on pattern practice and then change towards a freer mode of performance, which aims at the development of oral fluency.

Another component of the objective was the learning of pronunciation. It has to be pointed out, however, that real pronunciation and intonation activities rarely occur in the course book. In comparison to the emphasis which audiolingual theory puts on oral speech, the practice of this element of speech is certainly neglected in the course book.

Realization of objective 2

Second it will be shown how the objective 2, that reading and writing skills are dependent on prior oral skills is realized in the course book, which is of course partly overlapping with the analysis of the first objective above. As we have already seen above, the majority of exercises aim at the practice of oral language. Nevertheless,

there are reading and writing exercises too. In the 'intensive listening' section of unit 8, there are four exercises. (O'Neill 1975a: 68) The first three deal with a dialogue in which a journalist is interviewed. There is a vocabulary section, an activity with comprehension questions and then a summary exercise. The last one is a discussion (and/or extended writing) exercise, which is thematically slightly related to the previous exercises. The learners have to describe "scenes from comedies that are funny only to the people who see the things happening but not to the people to whom they actually happen." (O'Neill 1975a: 68) Another writing exercise that is preceded by oral practice can be found in the 'grammar summary/revision' section of unit 8. (O'Neill 1975a: 71) The last two exercises are declared as "extended writing (and/or oral practice)" exercises. In the first one, the learners are invited to write a letter to an advice column, something which has been discussed a lot in the preceding exercises of the unit, especially in the 'intensive texts' section. In the second exercise the students should discuss two statements. Reading exercises can usually be found at the beginning of each unit, which may however also function as listening exercises, when they are read aloud by the teacher. (O'Neill 1975b: iii) A declared reading activity is offered in the 'story/dialogue' section of each unit. In this case the reading exercise prepares the students for the dialogue which follows in the next section. The sequence of presentation of oral, reading and writing activities, which is used in the course book, does not always go along with the audiolingual theory mentioned above as the reading exercises in the book are not always preceded by oral practice.

All in all, one can see that writing exercises are placed at the end of a section and mainly focus on topics, lexical items or patterns which the students have already been made familiar with in the preceding part of the unit. The placement of reading exercises is not always in accordance with the theoretical principles, as sometimes they are preceded by oral practice but sometimes they are not. One example where reading precedes speaking can be found in unit 8. This unit starts with a section on advice columns of a women's magazine in which the students have to read two letters of advice. This is followed by oral question-and-answer exercises. (O'Neill 1975a: 64-65)

Realization of objective 3

Finally, there will be an examination of the implementation of objective 3, namely if the book aims at the development of the ability of correctly using and decoding phonological patterns and at the knowledge of key grammatical rules as well as of sufficient vocabulary. This will be done by making references to the exercises which have already been depicted above. From the previous demonstrations, it became clear that the focus of the course book is on the practice of speaking skills. Since the majority of exercises aim at a spoken performance, and as there is a lot of listening material (e.g. dialogues, texts that are recommended to be read aloud by the teacher) the perception and production of phonological features as well as structural features is stressed. The course book includes numerous pattern practice exercises which focus on the practice of grammatical patterns or the use of lexical items. This shows that the authors have at least tried to design the book so that the learners will later be fluent in using grammatical structures and vocabulary that belong into the context of the topics presented in the book. Whether fluency can be achieved at the end of the course cannot be examined in the context of this thesis.

4.2.2. The syllabus

It has already been mentioned that audiolingualism was linguistically influenced by structuralism. This is why the basis of the audiolingual syllabus is a linguistic syllabus. It contains "the key items of phonology, morphology, and syntax of the language [...]" (Richards & Rodgers 2001: 59). Contrastive analysis is used to specify the differences between the foreign and the native language. It is important to spot the main difficulties which the learners will have when they learn the language. Moreover, a list of lexical items is defined, which contains vocabularies that should be acquired during the course. (Richards & Rodgers 2001: 59)

In audiolingualism there is a typical order in which the four language skills have to be taught. When announcing the linguistic principles on which audiolingualism should be based (see chapter 4.1.1), Moulton (1963: 86) declares that learners have to be taught to speak a foreign language first and reading should be taught later. He points out that speech is primary and writing is secondary. Brooks (1964: 50) writes that

[t]he learner's activities must at first be confined to the audio-lingual and the gestural-visual bands of language behavior; only later will he become active in the graphic-material band.

Furthermore, Brooks (1964: 50) points out that the focus lies on the achievement of accuracy before the learners aim to achieve fluency. Richards and Rodgers (2001: 59) conclude that the order in which the language skills have to be taught is "listening, speaking, reading, and writing" which is for example also mentioned in Rivers (1968: 38).

The course book is arranged according to linguistic structures, which reflects the audiolinguistic theory. The question if the four skills are taught in the order of listening, speaking, reading, and writing, has already been analysed in chapter 4.2.1 by examining the realization of objective 2 (see page 35). The result shows that this order is not always maintained. Consequently, the syllabus design in the course book only partly follows the audiolingual theory.

4.2.3. Types of learning and teaching activities

In audiolinguism language is mainly taught through drills and dialogues. Of course there exist more types of activities such as question-and-answer procedures (Rivers 1964: 61) or listening comprehension (Rivers 1964: 12). As it would go beyond the scope of this thesis to not all of them will be explored in detail. The discussion focuses on the two most common types, namely dialogue and drill.

According to Richards and Rodgers (2001:59) dialogues are used for a number of purposes. They provide a good context for the grammatical patterns which have to be learned or for any kind of cultural elements that should be taught. Furthermore, they serve for memorization and repetition. It is often the case that a dialogue is followed by a drill or pattern practice exercise in which the grammatical patterns, which were first presented in the dialogue, are practised in a quite structured and controlled way. In the dialogue the emphasis is on "correct pronunciation, stress, rhythm, and intonation". (Richards & Rodgers 2001: 59) Brooks lists several reasons for the use of dialogues in the language teaching context. First, he states that "[i]t involves a natural and exclusive use of the audio-lingual skills." Second, it makes the students familiar with all the sound systems as they all appear regularly in a dialogue.

Another advantage is that sentences and words are presented in context and therefore carry meaning. As dialogues reflect a communication situation, students are confronted with and learn the use of the first person singular which is crucial in everyday communication. Moreover, if created appealingly, the materials may also evoke the personal interest of the learner. This may lead to the fact that learners use utterances they have learned also outside of the language class. (Brooks 1964: 145) The way to get from the practising of dialogues to free discussion is marked by several intermediate steps. One is called dialogue adaptation. The expressions that occur in the dialogue are personalized by relating them to the person of the learner. The re-entry is another intermediate step in which elements of previously learned dialogues are combined to create a new one. Dialogue learning can also be supported by tapes or other work in the language laboratory. Another method of dialogue learning is choral response. (Brooks 1964: 145-146)

In the audiolingual course book dialogues are used very often and for different purposes. In general there are two sections per unit that include a model dialogue. The section 'intensive listening' uses a dialogue as listening comprehension, which serves as a basis for some further exercises. The 'story/dialogue' part prepares the students for the dialogue that follows in the next section, which is named 'dialogue/practice'. This component focuses on the dialogue itself and includes activities that work with it and its structural or lexical elements. (O'Neill 1975b: v) There are model dialogues which, in most of the cases, are followed by a drill exercise or question and answer exercise. The 'dialogue/practice' section of unit 6 serves as an example. The dialogue is presented in the following way:

First listen to the dialogue and then use this skeleton to reproduce what David says.
David has just phoned the EBC.
OPERATOR: Good morning. EBC.
DAVID: Robert Wilson
OPERATOR: One moment. I'll put you through.
DAVID: My name I'd
[...] (O'Neill 1975a: 30)

There is the instruction that the students have to listen to the dialogue first. The teacher's book recommends that "[t]he class looks at the skeleton while the dialogue is either played to them on the tape or is read to them by the teacher." (O'Neill 1975b:

v) They have to reproduce the missing lines of the dialogue. For this purpose the teacher has to divide the text into different chunks so that the students will be able to follow and will not be overstrained. (O'Neill 1975b: v) The dialogue is followed by intensive language practice exercises.

2a is a pattern practice exercise that focuses on intonation. It also uses the format of a dialogue.

2a. Answer as David does here, with 'No, I'm afraid' use the same intonation!

OPERATOR: Do you know the extension?

DAVID: No, I'm afraid I don't.

1 Can you phone later?

2 Do you understand everything?

3 Is my voice clear?

[...] (O'Neill 1975a: 30)

The second exercise is a pattern practice exercise as well, which focuses on the practice of the use of *so* and *neither*. Again the format of a dialogue is used.

2b. Notice the use of *so* and *neither* here.

DAVID: I phoned a moment ago.

WILSON: So did I!

DAVID: I didn't get the right number.

WILSON: Neither did I!

Now answer as Wilson did.

1 I got the wrong number.

2 I didn't get the right number.

[...] (O'Neill 1975a: 30)

The third follow-up exercise is a variant of a re-entry exercise, as described above, in which some elements of the preceding dialogue were taken to create a new one. Yet, there is only one dialogue where these parts are taken from and the students might also add some new elements.

3. Transfer

Wilson and David are on the phone. They want to meet for lunch. They can't find a convenient time and the line is poor. They can't understand each other. They both say, 'I'm afraid I can't/it isn't etc.' And 'Neither/So'. Imagine parts of the dialogue. (O'Neill 1975a: 30)

One can see that the use of dialogue follows the theory on the use of dialogue in audiolingualism: The dialogue is presented in spoken form and is followed by pattern practice exercises and finally a re-entry exercise. The instruction that the dialogue is

modelled by the teacher or by native speakers (recorded on tape) and the fact that it is followed by an intonation exercise shows that there is a certain focus on correct spoken language. The dialogue is about making a call in a company, which includes a lot of phrases and conventions that are usually used in such a situation. These might be interpreted as cultural conventions that are integrated in the dialogue. The grammatical pattern (tag answers) is presented in context and is practised in the follow up exercises. Additionally, a lot of exercises use the format of a dialogue as a frame for practising a certain pattern. This can be observed in exercises 2a and 2b, which were illustrated above.

There are a large number of pattern practice and drill exercises. Before they will be listed, defined and supported with examples, some explanation on the terms pattern practice, drill, pattern generalization and analogy will be provided. Brooks (1964: 275) defines the term pattern practice as follows:

The term pattern practice refers to the learning of language structure through the repetition of utterances in which the patterns (of sound, order, form, and choice) either are identical or have only small and consistent differences. It makes the explanation of grammar largely unnecessary and encourages the function of analogy.

The description indicates that pattern practice is linked to learning by analogy. In his definition of pattern practice Mackey adds that it might consist of unrelated sentences or "material from a story or dialogue." (1965: 268) Pattern practice is also sometimes referred to as structure drill. It is not an exercise type that claims to aim at communication. Rather, the aim is to practise a pattern so extensively that it finally becomes automatic (Brooks 1964: 146). The assumption behind it is that the patterns have to be automated to a certain degree so that the learner is able to use them in real communication. (Brooks 1964: 154) Pattern practice can be used for teaching spoken as well as written language and it has been a significant technique for language teaching for a long time. Gouin (1892 referred to in Brooks 1964: 152) already made use of pattern practice exercises in his series. Brooks claims that the popularity of pattern practice is linked to the reevaluation of analysis and analogy. Analysis has been a very common tool in foreign language learning and teaching for a long time. However, the use of analogy, which he defines as "hidden sameness", is considered important too. He justifies this with the explanation that young children learn their mother tongue mainly with the use of analogy. (Brooks 1964: 152) The

learner is confronted with utterances which are identical or show only a minimal change, which is supposed to help him to reach an awareness of what is constant and what varies. The verbalization of the rule behind something may be helpful but may also be disadvantageous. (Brooks 1964: 153) Pattern generalization is another related term, which Brooks describes as

the companion of pattern practice [...] – a rule, simply stated, that summarizes for the learner in language understandable by him the shapes and changes in sound, form, or order that he has been led to follow repeatedly through his own performance in the new language. (Brooks 1964: 153)

Pattern generalization is linked to grammar learning. Brooks (1964: 154) writes that a long period of practice of the structure should be provided before the grammatical rule is explained to the learner.

There are many types of pattern practice exercise. They all have in common that they include utterances which could be part of interpersonal exchange. They involve segments that change in a systematic way. Pattern practice exercises may focus on the practice of elements of the sound-system, of changes in form, in word order, or patterns of agreement. (Brooks 1964: 155-156) Brooks (1964: 156-161) and Mackey (1965: 268-272) have both described a long list of types of exercises. Their descriptions of the exercises are detailed and were highly influential at the time. This is why their list of pattern practice exercises will be presented and will be used for the analysis of the audiolingual course book. They are described above and will be supported with examples from the course book wherever possible.

Repetition: The student listens to a short utterance and has to repeat it immediately. Attention is paid to form and order. After s/he has repeated it again, s/he may add more words and repeat the whole phrase. (Brooks 1964: 156-157) This type of pattern practice exercise can also be referred to as "addition". (Mackey 1965: 268)

Inflection: A phrase has to be repeated with slight changes to one or more words. E.g. I bought the house. I bought the houses. (Brooks 1964: 157)

Replacement: A word in a phrase has to be replaced by another word. It might be the same word that has to be replaced or all of the elements have to be changed. This type is often found in combination with inflection. E.g. Mary drops her glove. - She dropped her glove. (Brooks 1964: 157; Mackey 1965: 269)

Restatement: The learner has to use the content of a phrase but, following the instruction, rephrases it by transforming it into a statement or question. (Brooks 1964: 158; Mackey 1965: 272)

An example of restatement in the course book:

2c. Linda asks:

'I don't suppose you know how much it is?'

You are Linda. Use the same pattern to ask:

1 what size the coat is

2 what it's made of [...] (O'Neill 1975a: 70)

Completion: The learner has to insert a missing word into a phrase by repeating it in its completed form. (Brooks 1964: 158)

An example of a completion exercise can be found in unit 2. However, it does not completely follow this definition, as there is more than one word that has to be added.

4 Practice

What are the missing words or phrases?

1 National papers may of eight million readers.

2 National papers the whole country.

[...] (O'Neill 1975a: 20)

Transposition: In a transposition exercise "[a] change in word order is necessary when a word is added". Brooks (1964:159)

Expansion: A sentence is presented and an additional word is provided in brackets. The word has to be inserted at the correct position in the sequence of the phrase. (Brooks 1964:159) Mackey refers to this activity as "inclusion". (Mackey 1965: 269)

Contraction: The text or recording gives the longer form, instructing the learner to contract it. (Mackey 1965: 271)

Transformation: A sentence is provided and has to be transformed by making "changes in tense, mood, voice, aspect, or modality", which turns it into a negation or question. (Brooks 1964:159)

Integration: The learner has to integrate two separate phrases into one, which might include several changes. (Brooks 1964:159; Mackey 1965: 270)

An example of this type of pattern practice can be found in a grammar exercise in unit 8. There are two different sentences that have to be combined by using the word *unless*:

3a. Imagine you are talking to a doctor. Note the affirmative verb after unless.

DOCTOR: Get some rest. Or do you want to have a nervous breakdown?

YOU: You mean, unless I get some rest, I'll have a nervous breakdown?

1 Find another job. Or do you want to have a heart attack?

2 Take these tablets. Or do you want to fall ill?

[...] (O'Neill 1975a: 67)

Rejoinder: The student has to respond to a given phrase. S/he is instructed in what way s/he shall respond (e.g. be polite, agree, etc). (Brooks 1964: 160)

Restoration: A sentence is broken down into its basic components. Therefore the learner has a sequence of words which s/he has to put together correctly into a meaningful sentence. Additionally it is indicated in which tense s/he has to put the sentence. (Brooks 1964: 161)

An example of restoration can be found in exercise 3 in unit 8:

3.Summary

Use these short notes to summarise the main points.

1 Alice Morre/ the column ten years ago.

2 called 'Dear Aunt Margaret' then because

3 Aunt Margaret/ much older [...] (O'Neill 1975a: 68)

Conversion: In a conversion activity, the learner has to change sentences according to a given pattern. (Mackey 1965: 270)

A conversion exercise can be found in the grammar exposition and exercise part in unit 2. The forms that are given are the past tense sentences and the pattern according to which they have to be changed is the present tense continuous or simple.

2a. Basic situation

Linda and Wilson are talking. He is interviewing her. The interview is described in the past. Describe in the present. It is going on now. Notice that some verbs do not take the continuous. Transform like this.

Linda sat in a chair.

Linda is sitting in a chair.

Wilson needed another reporter.

Wilson needs another reporter.

- 1 Linda looked for a job.
 - 2 She wanted one with the EBC.
- [...] (O'Neill 1975a: 19)

A critical remark has to be made concerning these different types of pattern practice exercises. This result is based on a detailed analysis of two units (unit 2 and unit 8) of the book which have been selected randomly and a rough analysis of the rest of the units. The exercises in the book do not make use of many of these types but focus only on a few. Most of the exercises in the book are conversion exercises, restatement or integration exercises. Some examples of restoration, transformation or completion exercises can be found as well.

4.2.4. Learner and teacher roles

The role of the learner in audiolingualism is highly influenced by the theory of behaviourism and is a reactive and rather passive one. Learners are seen as organisms that can be trained with certain techniques to produce accurate responses. Learners are supposed to respond to stimuli and their control over content, pace and style of learning is limited. Initiation of interaction is not desired as this could result in making mistakes. (Richards & Rodgers 2001: 62)

In contrast to the learners, the teachers have a very central and active role in audiolingual language teaching. Audiolingualism is a teacher-dominated method. The teacher has a number of tasks: s/he

models the target language, controls the direction and pace of learning, and monitors and corrects the learners' performance. [He] must keep the learners attentive by varying drills and tasks and choosing relevant situations to practice structures. (Richards & Rodgers 2001: 62-63)

A central role plays the active verbal interaction between the teacher and the students. Through this interaction successful language learning can take place. (Richards & Rodgers 2001: 63) Brooks lists a number of elements which a teacher's training should contain. Teachers have to know how to teach the skills in the order of hearing, speaking, reading, and writing, how and when to use the native language in the classroom. They have to be able to model different types of language behaviour. They have to know how to "[t]each spoken language in dialogue form", how to "[d]irect choral response by all or parts of the class", how to "[t]each the use of

structure through pattern practice", how to "[g]uide the student in choosing and learning vocabulary", how to "[s]how how words relate to meaning in the target language", how to "[g]et the individual student to talk". Furthermore, teachers have to be trained how to "[r]eward trials by the student in such a way that learning is reinforced", how to "[t]each a short story and other literary forms", how to "[e]stablish and maintain a cultural island", and finally how to "[f]ormalize on the first day the rules according to which the language class is to be conducted, and enforce them." (Brooks 1963: 143)

In the course book, there are no specific comments on the roles of the learners or teachers. In general we find a very detailed instruction in the teacher's book on how the teacher has to prepare and introduce the activities which are included in the book. Consequently, the learners do not seem to have a lot of possibilities to bring in their own thoughts, needs or ideas. In the majority of the exercises in the book, the learners get a very exact and rigid instruction of what they have to do. In some exercises it is not even necessary to understand the content of the sentences which they have to transform. This is especially the case in drill exercises, which focus more on the form than on the meaning of a sentence. This is for example the case in the exercise 3a in unit 8 (O'Neill 1975a: 67), which has already been depicted in the section 'types of learning and teaching activities'. In a lot of exercises the teacher is very dominant and asks the students questions which require very specific and predetermined questions. This is for example demonstrated in the instructions for text 1 in unit 1 in the teacher's book which says

Elicit questions and answers, like this:

T: Ask questions about what you have just heard. Get answers, too!

T: Those people are going somewhere; ask where!

S1: Where are those people going?

S2: (They're going) to work.

Continue in the same way:

1 Ask where they work. [...] (O'Neill 1975b: 2)

Only in some exercises, is there not such high control of the stimulus material as it is in pattern practice exercises. This is the case in the so called 'discussion' activities, which occur in some units, such as in exercise 4a of unit 11:

Discussion (and/or extended writing)

4a Describe an advertisement that tries to persuade people to buy something by saying a famous person uses it.

Then say whether you would buy the product yourself simply because of the advert. Give reasons. (O'Neill 1975a: 92)

Nevertheless, there are very few activities of this format in the course book. All these findings lead to the conclusion that the role of the students is a passive one, as it was explained in audiolingual theory before.

These insights also imply that the role of the teacher must be more active, which is supported by the detailed instructions in the teacher's book to each of the activities. If the reading exercises are not presented on tape it is often the teacher who has to model the language, i.e. who has to read out the text or dialogue. As regards the general description of the 'dialogue/practice section', the teacher's book writes:

The class looks at the skeleton while the dialogue is either played to them on the tape or is read to them by the teacher. [...]Then the teacher either plays or reads the part given in full in the skeleton. (O'Neill 1975b: v)

The detailed instructions in the teacher's book, as explained before imply that the teacher controls the direction and pace of learning, which is one of theoretical assumptions mentioned by Richards and Rodgers before.

In general the analysis supports the theoretical assumption that the role of the learners in audiolingualism is rather passive whereas the teacher adopts a leading and active role.

4.2.5. The role of instructional material

This section deals with two central elements regarding instructional material in audiolingualism, namely the detailed outline of the contents of textbooks for teachers and the language laboratory.

On materials in audiolingualism Brooks (1964: 150) writes, that they must offer a number of contents. Dialogues and pattern practices must be included as well as material that provides for the learning of reading and writing. They have to offer exercises for the learning of structure and vocabulary, and materials have to account for "the development of cultural insights and literary appreciation through passages of writing." (Brooks 1964: 150) Brooks also emphasises that materials should include

tapes with transcripts as well as additional practice for the language laboratory which supports the material which is done in class.

The instructional materials are teacher-oriented and primarily designed to provide teachers with a precise and detailed outline of the contents that they have to teach and how they should teach them. With beginners, a course book is sometimes not used at all, as the oral input is considered more important and necessary. However, the teacher usually has a course book at his disposal, in which s/he finds "the structured sequence of lessons to be followed and the dialogues, drills, and other practice activities." (Richards & Rodgers 2001: 63) The course books provide the students with texts of dialogues and exercises.

As regards the instructions and outline of the course book, the book offers a detailed outline of the course and its contents as well as detailed instructions on how to perform the exercises. The teacher's book provides a detailed introductory description of each of the six components each unit consists of which includes a description of the component, information on the presentation and exploitation and a rationale. (O'Neill 1975b: iii-v) Then there is information on the exercises of each unit and how the teacher should present them. In units 1 and 2 there is one page in the teacher's book covering one page of the student's book. From unit 3 onwards, half a page in the teacher's book is dedicated to one page in the student's book. (O'Neill 1975b: 1) A closer look at these pages of unit 1 shows that they cover instructions on the presentation and exploitation, notes on exercises, recommendations for homework, general remarks on the section and detailed description of how each of the exercises should be conducted. If required, also the answers/solutions of the exercises are provided. To give an example of the detailed information in the teacher's book, the instructions for text 1 of the 'intensive texts' of unit 1 are illustrated:

Presentation and exploitation

Text 1

Before you present the text, let the class look at the picture. Ask questions like:

- 1 Are scenes like this common?
- 2 Is the traffic moving? [...]

Then read the text aloud.

Elicit questions and answers, like this:

T: Ask questions about what you have just heard. Get answers, too!
T: Those people are going somewhere; ask where!
S1: Where are those people going?
S2: (They're going) to work.

Continue the same way:
1 Ask what they work. [...]

Now use the interview situation indicated in the text (where a reporter is interviewing some of the drivers). Let the class study the prompts first. Various students can be called upon to take the role of the interviewer at different times. The interviewee can also change. (O'Neill 1975b: 2)

Other central elements of the audiolingual language course, described in the literature, are recorders and audiovisual equipment. The reason for that is the focus on oral speech of the method. For example dialogues are often presented on tape. Consequently, the students get a good model for their pronunciation. Very often one also finds follow-up fluency, grammar or pronunciation drills. Learners are usually supposed to get some extra practice (e.g. more drills) in a language laboratory. The intention behind it is to provide more practice of basic structures in a controlled way in order to prevent the occurrence of errors. (Richards & Rodgers 2001: 64) Language laboratories were first used in foreign language teaching in the 1960s. It consists of a central control position which is connected with a number of student positions. Every learner uses a headphone with an integrated microphone, over which they receive the audio material. The audio-active microphone also allows the students to directly hear their own voice over the headphone. The usual material used in language laboratories in the 1970s were pre-recorded audio-tapes. From the console, the teacher has the possibility to listen and speak to single students over the headset. (Byram 2004: 333) In contrast to the usage of listening material as input for spoken language, the popularity of the listening comprehension as a skill itself grew in the 1970s. The laboratory functioned as a possibility for the learners to work at their own pace. They could listen to audio-passages and answer comprehension questions on a sheet. (Byram 2004: 334)

The realization of this theory in the audiolingual course book will now be examined. Additional material in form of tapes and language laboratory practice is provided. The teacher's book lists the components of the 'Kernel Lessons Plus programme': In

addition to the teacher's book, the student's book, a tapescript and test books, it consists of one set of tapes on which all dialogues and intensive listening interviews are recorded. Moreover, there is another set of tapes which provides "fifteen units of language laboratory material, recorded in three-phase drills." This material follows the procedure of the book but uses different situations and characters in order to provide an additional challenge. (O'Neill 1975b: vi)

4.3. PROCEDURE

Richards and Rodgers (2001: 64) list the following teaching procedures, which are linked to the basic theoretical assumptions of that approach. There is an emphasis on oral instruction, and on immediate as well as accurate speech. Grammatical explanations are only dealt with peripherally. The use of the foreign language is encouraged whereas the use of the mother tongue is avoided wherever possible. In an ideal classroom there are ten or fewer learners, however this is rarely feasible.

Brooks (1964: 142) provides a more detailed list of teaching procedures which should be used in the audiolingual class. These procedures will be accompanied by examples of the audiolingual course book wherever possible. However, not all of them are made use of in the book and some of them cannot be demonstrated by giving examples from the course book. First, Brooks writes that everything should be modelled by the teacher. (Brooks 1964: 142) In the audiolingual course book this is usually the case. In the general description of the intensive texts section in the teacher's book, the authors write: "The teacher reads each text aloud or asks the class (occasionally) to read it silently." (O'Neill 1975b: iii) In the 'intensive listening' section and in the 'dialogue/practice' section, the dialogue is either played on tape or read aloud by the teacher. (O'Neill 1975b: iv-v) Nevertheless, the listening comprehensions are all presented on tape, which is why this form of presentation might occur more often in the language class.

Second, Brooks (1964: 142) points out that the use of the foreign language is encouraged and the use of the mother tongue is discouraged. The teacher's book does not explicitly state that the learners should not use their mother tongue in class. Yet, the whole student's book is written in the target language, i.e. in English, and even vocabulary is never translated but explained in the second language. For

example the word 'circulate' is explained as "is bought and read." (O'Neill 1975a: 20) The teacher's book is also completely written in English. From these indications it becomes clear that the whole lesson is thought to be held in the foreign language only.

Third, Brooks mentions that oral and listening skills should be practised at an early level without the additional use of any written material. Sounds should be learned properly and then graphic symbols should be gradually replaced by them. (Brooks 1964: 142) Structures should be learned through "the practice of patterns of sound, order, and form, rather than by explanation". Students have to be made familiar with certain structures before they are given a summary of the main principles of that structure. (Brooks 1964: 142) This principle has already been discussed in a previous section which dealt with the teaching of grammar. It was illustrated that grammar was taught inductively, which means that the pattern is presented in context first. This is followed by extensive practice, and the explanation of grammatical rules is provided at the end of the process.

Another element of procedure, stated by Brooks, is that an utterance should be approved or corrected as soon as possible, yet without interrupting the response in order to enhance the factor of reinforcement. (Brooks 1964: 142) Moreover, vocabulary should only be studied in context and should be minimized "until common structures have been learned." (Brooks 1964: 142)

A close look at the vocabulary teaching sections of the course book shows that vocabulary is always presented in context. New vocabulary is integrated in one of the texts and afterwards single new words are explained in English. An example of this can be found in the 'intensive listening' section of unit 3. The students listen to a taped dialogue. A short text which briefly summarizes the dialogue is provided in the student's book. Then a number of words which have been used in the text are explained below. For example the word 'markings' occurs in the following sentence of the text: "Later an American named Lowell studied these markings." Then we find the explanation of that term below: "markings: lines, marks, etc, which may or may not be man-made." (O'Neill 1975a: 28). New vocabulary is always presented in this form: a spoken dialogue (linked to the topic of the unit), in which the new words occur, is

followed by a paragraph in which these words are circumscribed in the foreign language. Sometimes whole phrases are included as well, as for example in unit 10:

Vocabulary

Come before: a criminal who comes before a judge is dealt with by that judge.

He had only just come out of prison: he had come out of prison only a short time ago. [...] (O'Neill 1975a: 84)

Furthermore, Brooks (1964: 142) states that there should be "sustained practice in the use of the language only in the molecular form of speaker-hearer situation." Most of the exercises in the book are in the form of a speaker-hearer-situation. We either find it in the taped dialogues, in examples of the exercises and most of the exercises have to be performed as question and answer exercises. Since examples of this have already been discussed in a similar context on the previous pages, this matter will not be dealt with in more detail. Finally, Brooks writes that translation should only be practised "as a literary exercise at an advanced level [...]." (Brooks 1964: 142) There are no translation exercises in the audiolingual course book. This goes along with the theory, as it is a book for learners in their third or fourth year of English study, which does not fall into the category of advanced level.

4.4. CONCLUDING REMARKS

The analysis of the audiolingual course book showed that the theoretical tenets of the approach are realized very well. This is especially the case as regards the roles of teachers and learners and the role of instructional material. It becomes very evident that the focus of the book is on spoken language, which goes along with the objectives of the audiolingual approach. One of the most striking features is that there is a huge emphasis on dialogues and exercises done in a question-and-answer format, which also demonstrates the focus on spoken language. However, a few critical remarks have to be made as well. There are some theoretical aspects which have not been implemented so well, such as the variety of pattern practice activities, which was rather limited and the objectives of audiolingualism were not always met. For example reading sometimes precedes spoken language. Another neglected aspect is the practice of pronunciation and the missing integration of the language into cultural context.

5. COMMUNICATIVE LANGUAGE TEACHING

This chapter analyses the different aspects of the communicative method of language teaching, following the model of Richards and Rodgers (2001). The elements of approach, design, and procedure will be explored and will, wherever possible, be supported with examples from a communicative course book published in 2009. Yet, it has to be considered that only a small sample of exercises can be referred to in this analysis, since a complete and detailed analysis is not the major aim of this thesis. The exercises which are used in this chapter can be found in appendix E and F; material of the teacher's book in appendix D. The main objective is to find out which theoretical elements of CLT are implemented in the book. These findings will be supported with some evidence. Another aim is to collect sufficient information so that in the next chapter of the thesis a meaningful comparison with audiolingualism will be possible.

It has to be mentioned, that this chapter will only offer a restricted insight into CLT theory, as the works and research on CLT is a huge area with many different facets. It would go beyond the scope of this thesis to investigate each of them in detail. However, a good overview about the most influential authors and a brief introduction into their theories will be provided.

5.1. APPROACH

Chapter 2.5. offered a general description of the historic circumstances and the conditions that led to the development of CLT. It also provided a global depiction of CLT and some of its basic principles. This section will give some more detailed information on the authors and theories that shaped CLT and will subsequently discuss the main principles and characteristics of the method, that evolved from these theories. The theoretical outline will be supplemented by the results of the course book analysis.

5.1.1. Theory of language

The theory of language of CLT was influenced by the ideas and works of several important authors. Hymes, Halliday, Widdowson, Canale, Swain are only some of the most influential researchers that contributed to the development of a theoretical basis of CLT. The principle that connects all of them to CLT is the view of language as communication. (Richards & Rodgers 2001: 159-161) The following paragraph will describe in what way they shaped the fundamentals of this approach.

Since the core idea of CLT is the view of language as communication, a central concept in CLT is communicative competence, a term coined by Hymes in 1972. (Richards & Rodgers 2001: 159) His definition of the term can be seen as a reaction to Chomsky's definition of competence which "simply means 'knowledge of the language system': grammatical knowledge in other words." (Hymes 1970 referred to in Brumfit & Johnson 1979: 13) In Hymes' opinion this definition was too narrow. He writes that the grammatical aspect is one element of competence but not the only one. Consequently, he broadened the definition and came up with four elements of communicative competence: (Hymes 1970 referred to in Brumfit & Johnson 1979: 19) (1) "Whether (and to what degree) something is formally possible" (2) "Whether (and to what degree) something is feasible" (3) "Whether (and to what degree) something is appropriate" (4) "Whether (and to what degree) something is done". To sum them up, a competent speaker knows if what s/he says is structurally correct, if it is feasible, if it is appropriate in the actual context, and if its usage is accepted, i.e. may occur. (Brumfit & Johnson 1979: 14)

One contribution of Canale and Swain to CLT theory was the redefinition of the term communicative competence. Their definition of the concept comprises three elements: (Canale & Swain 1980: 29-31)

(1) 'Grammatical competence': This component includes "knowledge of lexical items and of rules of morphology, syntax, sentence-grammar semantics, and phonology." (Canale & Swain 1980: 29)

(2) 'Sociolinguistic competence': This element consists of "sociocultural rules of use and rules of discourse". To be familiar with these rules helps with the interpretation of spoken messages concerning their social meaning. This is especially necessary when the literal meaning on the one hand and the

speaker's intention on the other hand is not sufficiently transparent. (Canale & Swain 1980: 30)

(3) 'Strategic competence': This component comprises

verbal and non-verbal communication strategies that may be called into action to compensate for breakdowns in communication due to performance variables or to insufficient competence. (Canale & Swain 1980: 30)

There are two types of communication strategies. One type is connected to grammatical competence, and the other type is linked to sociolinguistic competence. The application of these strategies is advantageous at the early level of the foreign language learning process. This implies that the need for these strategies varies according to age and the level of the foreign language. (Canale & Swain 1980: 30-31)

Additionally, Canale and Swain (1980: 31) state that in each of these components there is a "subcomponent of probability rules of occurrence", which try to indicate the "redundancy aspect of language". (Spolsky 1968 quoted in Canale & Swain 1980: 31) Finally, they point out that their theoretical framework has consequences on "syllabus design, teaching methodology, teacher training, and materials development." These aspects will be dealt with in another section. The model of communicative competence has been extended or changed by a number of authors such as Bachman (1991) or Celce-Murcia, Dörnyei, and Thurrell (1997). (Richards & Rodgers 2001: 160) These adaptations will not be discussed in this thesis.

Another theory which has influenced CLT is Halliday's theory about 'language functions'. He proposes a theoretical framework for the development of a child's mother tongue. He states three developmental phases:

Phase I, the child's initial functional-linguistic system; Phase II, the transition from this system to that of the adult language; Phase III, the learning of the adult language. (Halliday 1975: 6-7)

He postulates six functions which allow an interpretation of the language of a child: (1) The "instrumental function" helps the child to express what s/he wants to have, i.e. material goods or services. (2) The "regulatory function" serves as a means for controlling the behaviour of another individual person. (3) The "interactional function" is the function that helps the child to interact with important people around him such

as the parents. (4) The "personal function" means that the child uses language to convey his individuality and personality (e.g. personal feelings) in order to distinguish himself from his environment. (5) The "heuristic function": the child uses language in order to find out more about his environment. An important tool for this purpose is to ask questions. (6) The "imaginative function": the child uses language to create his own imaginative world, which develops towards the basis of creative writing or poetry. Afterwards, Halliday added also a seventh function, the "informative function", which is not so much connected to the language of a child but to the one of an adult, and therefore also relevant for the application to foreign language teaching. This function refers to the wish to communicate new information to someone else. (Halliday 1975: 17-21) The relation of Halliday's theoretical framework to foreign language teaching is the following: advocates of CLT had the idea that learning a foreign language means that a speaker is able to perform the different functions of language. (Richards & Rodgers 2001: 160)

Widdowson is another author, whose theoretical views had a huge impact on CLT. In his book *Teaching language as communication*, his aim was to "clarify certain issues" concerning the implementation of the communicative approach in language teaching. (Widdowson 1984: ix) He is of the opinion that if communication is the major teaching aim, research should focus on the concept of communication as such and the general conditions of teaching. In order to achieve this, he explores the concept of discourse and the skills people need for discourse generation. (Widdowson 1984: ix)

5.1.2. Theory of learning

There is no specific theory of learning which is underlying CLT and not much can be found in the literature on this topic. The theoretical principles can only be discovered by analyzing CLT practices. This process reveals a number of principles; Richards & Rodgers (2001: 161) list three that can be deduced from such an analysis. First, there is the communication principle which says that "[a]ctivities that involve real communication promote learning." Second, there is the task principle which means that "[a]ctivities in which language is used for carrying out meaningful tasks promote learning." (Johnson 1983 referred to in Richards & Rodgers 2001: 161) The third

principle is called the meaningfulness principle. It signifies that language which "is meaningful to the learner supports the learning process."

Other authors who discuss principles of CLT are for example Morrow and Johnson (1983: 59-66). They suggest a set of five principles, which focus on the methodology that should be used for the practising of communication.

The first principle is "[k]now what you are doing". (Johnson & Morrow 1983: 60) This means that the focus of a lesson should be on performing some operation, so the students learn how to do something. After every lesson the learner should know that s/he learned something which s/he can use for real communication. This means that pattern drilling exercises can also contain a communicative aspect when it is stated why one is doing them and how they can be related to real communication situations. This understanding also applies to activities which are innately labelled as communicative such as role-play (this term will be explained in a later section).

The second principle says "[t]he whole is more than the sum of the parts". (Johnson & Morrow 1983: 61) This principle is based on the fact that communication is a dynamic and developing phenomenon. This means that it is difficult to break it down into single components. Single components can be practised individually but communication is more than being able to use these elements in isolation. A CLT method has to operate "with stretches of language above the sentence level, and operates with real language in real situations." (Johnson & Morrow 1983: 61) Procedures that realize this principle can either be synthetic or analytic. In a synthetic procedure the students learn forms separately and afterwards they learn how to combine them. In an analytic procedure, complete interactions of texts are presented and then the focus is on how they were constructed. In CLT both procedures should be used.

The third principle says that "[t]he processes are as important as the forms". (Johnson & Morrow 1983: 62) In order to prepare the learners for communication, they have to be taught the processes that are included in communication. The forms of the foreign language should be practised within a communicative framework. Johnson and Morrow (1983: 62- 63) list three processes, that make an activity more communicative. The first one is the information gap. The idea is that when two people talk to each other in real life, they do not know what the other one will tell

them. This information gap has to be bridged by communication. The authors emphasize that this gap does not always have to concern factual but could also be social. This means that speakers can also exchange information about their social relationship. For teaching purposes this implies that situations have to be created in which one student tells the other student something which s/he does not know. The authors claim that the information gap is one of the most fundamental concepts in CLT and should be considered in any exercise that engages the students in some kind of communication. The second important characteristic in communication is choice. In other words, speakers in real-life have the choice what they will say and how they will say it. For language teaching it implies that neither the language, nor the content of what one student will tell another one should be controlled. The third crucial process is called feedback. It is based on the idea that what a speaker says in a conversation depends on what s/he wants to achieve. Examples of these aims would be to invite someone or to complain to someone about something. A number of strategies and tactics are important to reach these aims, and should therefore be practised in the foreign language classroom.

The fourth principle says that "[t]o learn it, do it". (Johnson & Morrow 1983: 63) It means that in some way the learner must be involved in everything that is taught in the foreign language class so that s/he can actually learn it. Furthermore, the person who is responsible for learning is not so much the teacher but the learner. Hence the implication for language teaching is that the teacher should be responsible for the organization of a good framework in which the practice of communication in the foreign language can take place.

The fifth principle is called "[m]istakes are not always a mistake". On the one hand it is important to correct mistakes, as they might hinder communication. On the other hand, correcting mistakes can also lead to a total intimidation of the learner which will restrict his/her willingness to say something or to experiment with language. The authors stress that it is a difficult question how to treat mistakes in the foreign language classroom. One possible solution might be to be flexible and "treat different things as 'mistakes' at different stages in the learning process." (Johnson & Morrow 1983: 65)

These principles are closely connected to the types of learning and teaching activities, which will be presented in a later section (see 5.2.3.). In order not to be repetitive, examples of the implementation of these theoretical aspects will be included in that section too.

In addition to CLT principles, which have been discussed so far, there are a number of language learning processes which can be associated with CLT. One is proposed by Savignon (1983 referred to in Richards & Rodgers 2001: 161) who drew on second language acquisition as a source for information on learning theories. Based on her findings, she claims that linguistic, social, cognitive as well as individual variables influence language acquisition. Another theoretical construct of learning processes which is compatible with CLT is described in Krashen (1982: 10). He distinguishes between acquisition and learning, two different processes which contribute to the development of competence in a foreign language. Acquisition refers to a subconscious process which results in a subconscious gain of competence. It is similar to the way small children learn their mother tongue. Acquisition leads to the fact that people unconsciously acquire the rules of a language and therefore get a feeling for what is correct. Learning on the other hand refers to a conscious process. It means that we are conscious about the rules of language which implies that we can describe them and talk about them. In other words, it describes the conscious acquisition of knowledge about the language. Some theorists have claimed that children learn language through acquisition only and that adults have to rely on the process of learning to actually learn a new language. However, it seems to be the case that acquisition also plays a role in the foreign language learning process of adults, even though conscious learning is more dominant.

An alternative learning theory is suggested by Littlewood (1984: 74), which is a skill-learning model of learning. The name is derived from the fact that it views the use of language as a performance skill. It comprises a cognitive as well as a behavioural aspect. "The cognitive aspect involves the internalisation of plans for creating appropriate behaviour." (Littlewood 1984: 74) This includes the planning of grammatical rules, of procedures for vocabulary selection, as well as the knowledge of social conventions. The behavioural aspect is related to the "automation of these

plans so that they can be converted into fluent performance in real time." (Littlewood 1984: 74) This behaviour has to be practised, which means that the students have to practise language actively so that they will be prepared for the conversion of plans into performance. In order to learn a communicative skill, the practising may at first focus on isolated parts of the communication process. This might help the learner not to get overloaded with too many demands of implementing too many things at the same time. (Littlewood 1984: 74)

By way of comparing these two theories, in Littlewood's model communicative skills are developed through practice, whereas in Krashen's model language learning takes place through the communicative use of language. (Richards & Rodgers 2001: 162) In both theories communicative interaction plays a central role in the foreign language learning process which relates them to CLT, a method that primarily views language as communication. In general it is to say that CLT is an approach which is rather based on and inspired by a theory of language than on a theory of learning. (Johnson 1998: 69)

5.2. DESIGN

5.2.1. Objectives

The formulation of objectives in CLT has remained very general. Piepho (1981: 8, quoted in Richards & Rodgers 2001: 162) lists the following levels of objectives which can be applied to any teaching situation: (1) "an integrative and content level" (2) "a linguistic and instrumental level" (3) "an affective level of interpersonal relationships and conduct" (4) "a level of individual learning needs" (5) "a general education level of extra-linguistic goals. The objectives on these levels can concern language as means of expression, as a semiotic system or language as an object of learning. Then they refer to language as a means for the expression of beliefs and judgements. On the 4th and 5th levels, objectives refer to the learning process via the analysis of one's own mistakes, and to the learning process within the school curriculum.

The reason why more specific objectives cannot be defined is because of the idea that language teaching has to take into account the individual needs of learners in the area of reading, writing, listening, and speaking. The objectives always reflect the

level of proficiency of the learners as well as the communicative needs they have. (Richards & Rodgers 2001: 163)

5.2.2. The syllabus

The syllabus of CLT is closely connected to the idea of the notional-functional syllabus. In the 1970s, the Council of Europe wanted to create a syllabus, which takes account of the communicative needs of the learners. Wilkins' research and the book he wrote on it (*Notional Syllabuses*), served as a basis for that. (Baker & Prys Jones 1998: 674) He was the first who developed a model of a notional syllabus and suggested three components of such a syllabus. First it consists of 'semantico-grammatical categories' which include aspects such as time, point of time, duration, frequency, sequence and many more. Second there are 'categories of modal meaning' which contain elements such as modality, scale of certainty, scale of commitment, etc. Third he proposes 'categories of communicative function' which refer to what we do with language and include sub-categories such as judgement and evaluation, suasion, or argument. (Wilkins 1976: 21-54) Critics of this original model claimed that this syllabus is also a list (of notions and functions), just like the other syllabuses which were used before. It does not list communicative processes but only products. (Richards & Rodgers 2001: 163)

Wilkins' syllabus was refined by the Council of Europe and the result was presented in *Threshold Level English*. A syllabus was developed, which contained

descriptions of the objectives of foreign language courses for European adults, the situations in which they might typically need to use a foreign language [...], the topics they might need to talk about [...], the functions they needed language for [...], the notions made use of in communication [...] as well as the vocabulary and grammar needed. (Richards & Rodgers 2001: 163)

The *Threshold Level English* (van Ek 1975) gives an overview about the language items that foreign language learner has to learn in order to possess a reasonable level of competence in this language.

Over the time, several CLT syllabus models were developed. A summary of the major communicative syllabus types is provided in Yalden (1983, referred to in Richards & Rodgers 2001: 164). To give some examples: Brumfit (1980) proposes a

syllabus with a functional spiral around a structural core, Jupp and Hodlin (1975) suggest a functional syllabus, and Widdowson (1979) an interactional syllabus.

There is still a lot of debate and discussion about syllabus theory and the various models that have been developed in CLT. Criticism was for example brought forward by Widdowson (1979: 254, referred to in Richards & Rodgers 2001: 163-164) who remarks that the description of semantic and pragmatic rules are incomplete and do not inform the learner about the procedures that speakers use when they are engaged in communication. Instead, there has to be a focus on discourse in order to teach the learner how to use language appropriately. Another criticism is stated in Wilkins (1981, referred to in Johnson 1998: 232), and concerns the "lack of generativity" of the notional functional syllabus. It points out the danger that the syllabus does not provide any genuine generative options for communication but just offers some list of phrases.

The course book of Gerngross et al. is structured according to the objectives of GERS (= Gemeinsamer Europäischer Referenzrahmen für Sprachen), which aims at the development of communicative skills, intercultural competence as well as language learning strategies. (Gerngross et al. 2009c: 4) The structure of the units follows a syllabus which includes structures as well as notions and functions. For example in unit 1 the structures are 'present simple' and 'past simple', the notions are 'musical styles, bands and music', and the functions are 'talking about the past', 'giving an opinion' and 'talking about music'. (Gerngross et al. 2009c: 8) This model reflects the syllabus developed by the Council of Europe which was presented in Threshold level English. Each unit has a topic (e.g. "The greatest band ever" in unit 1 (Gerngross et al. 2009c: 8), it offers several situations which are connected with the topic (e.g. talk to a friend about music, such as in activity 12 (Gerngross et al. 2009a: 10), practice of functions and notions that are related to it are provided (e.g. 'musical styles' or 'giving an opinion' such as in activity 9 or 11. (Gerngross et al. 2009a: 10)) Furthermore, it offers vocabulary (e.g. in the 'word file' in the workbook (Gerngross et al. 2009b: 9) and grammar explanations and practice related to it (present simple, past simple (Gerngross et al. 2009a: 11); practice e.g. in exercise 11. (Gerngross et al. 2009b: 8))

5.2.3. Types of learning and teaching activities

There is a huge range of learning and teaching activities in CLT. This section will try to look at some general principles of these activities and will examine how they are realized in the units of the communicative course book. Different authors have formulated different theoretical concepts and different basic principles, and the most influential and widely accepted ones will be referred to in this chapter. The focus will be on general concepts and classifications of types of activities, and not on a classification into reading, speaking, writing and listening activities.

5.2.3.1. Principles of communicative activities

Johnson (1983: 163-175) describes "five principles in a 'communicative exercise' type".

Information transfer principle

The first one is called "information transfer principle" which aims at practising the "ability to understand and convey information content". (Johnson 1983: 164) This principle can be applied to reading or listening activities as well as to speaking and writing exercises. An example would be exercise 6 in unit 14 in the workbook. The instruction says that the students have to read a text about Botswana on page 108 in the student's book and then complete a fact file, which is given below. (Gerngross et al. 2009b: 88) The fact file consists of questions such as "Where is it?", "How big is it?", "How many people live there?" Thus, there is a need to understand the information given in the text, and filter out certain facts that they have to transform into the fact file.

Information gap principle

The second principle is the "information gap principle". (Johnson 1983: 166) The major characteristic is to create an information gap in order to enhance real communication, which can be realized in several ways. One possibility is to provide information to some learners which the others do not have. Another way is to allow the learner to have "some choice in what he says". (Johnson 1983: 151-152) The information gap is also mentioned by many other advocates of CLT such as Harmer (1993: 48) who points out that the information gap is linked to the communicative

purpose, the speaker in the real world usually has, and the fact that the listener wants to find out what this purpose is. Besides, he mentions that in order to enhance real communication it is important to create information gap situations in the classroom. Prabhu, being influenced by Johnson (1982) defines the information gap activity as an activity that

involves a transfer of given information from one person to another – or from one form to another, or from one place to another – generally calling for the decoding or encoding of information from or into language. (Prabhu 1987: 46)

According to Prabhu (1987: 46-47), the information gap activity is one of three types of meaning-focused activities, the other two types being the reasoning gap activity and the opinion gap activity. In a reasoning gap activity, new information has to be derived from given information, which happens "through processes of inference, deduction, practical reasoning, or a perception of relationships or patterns." (Prabhu 1987: 46) In an opinion gap activity the learner has to identify and express "a personal preference, feeling, or attitude in response to a given situation." (Prabhu 1987: 47)

Examples of an information gap activity that provides information for some students which is withheld from others can hardly be found in the course book. One example would be exercise 13 in unit 7:

13. Write a text about an object you like. Don't say what it is. Read out your text. The others guess what it is. [...] (Gerngross et al. 2009a: 57)

Below some useful phrases are provided such as "I got it ... so I've had it for ...". A model text is provided as well, which should help the students when they write their text. Afterwards the other students have to guess the object, by asking a limited number of questions if they do not know it immediately. The teacher has to advise the learners not to make their description too easy. (Gerngross et al. 2009c: 35) In this case, the information gap is created by not letting the students share their information (the name of the object) with the others. An interaction between the students has to take place in order to get the information needed to solve the problem, i.e. finding the name of the object.

Following the definition of Johnson, an example of an information gap activity where the information gap is created through the choice the student has in what s/he says

can be found in exercise 12 in unit 1. This exercise can also be classified as an opinion gap activity according to Prabhu's definition.

Free flow Talking about music

- a. Work in pairs. Ask and answer the questions in 10.
- b. In groups of four, talk about music you like/ don't like. Talk as long as you can. (Gerngross et al. 2009a: 10)

The questions that have to be answered in a) are for example "What song do you like best?", "Do you like dancing?", or "Where do you get your music?". (Gerngross et al. 2009a: 10) The teacher should point out to the students that they should also try to use some of the phrases presented in exercise 11. (e.g. "I download it.") (Gerngross et al. 2009c: 15) In a) and b) there is a given topic and in a) even particular answers. Although they are expected to use some of the phrases from a previous exercise, the students have a free choice of what they will answer. Here, the information gap is created by the fact that the students do not know what their colleagues' answers are.

Information gap activities which include a gap as regards the choice of the content the speaker wants to express frequently occur in the course book. This principle is usually applied to the 'get talking' or 'free flow' activities in the book. In most cases there are suggestions of language items (e.g. phrases or words) the students can or should use when performing the task. One might interpret this as a restriction, which could distract the student to use more of his/her own language and knowledge. On the other hand it could be interpreted as some additional input which might help the student to broaden his/her language knowledge and help to improve his/her communicative abilities. One more aspect that characterises most of the information gap activities in the book is that they aim at practising spoken language. The application of the information gap principle to writing activities is certainly neglected in the book. In most of the activities it is not necessary to bridge the information gap to solve a task.

Jigsaw principle

Third, there is the "jigsaw principle". The term jigsaw was first mentioned in Geddes and Sturtridge (1979, referred to in Johnson 1983: 175) and was referred to in White (1981: 90). He writes that in this type of exercise, "information required for the completion of a target task is distributed among two or more sources". These sources

can be for example talks, dialogues or reading passages. The students have access to these sources, but each student or sub-group of students only gets one piece of information. Consequently, the students have to exchange their information in order to fill the information gaps. (White 1981: 90)

The pieces of information the various students receive are closely connected, so the final result is truly a completed 'jig-saw'. (Johnson 1983: 175)

A jig-saw activity might also include an information gap. No example of a jigsaw activity could be found in the course book.

Task dependency principle

The fourth principle is the "task dependency principle". The learner has to " 'utilise' information given in the course of the exercise". (Johnson 1983: 162) It is important for the teaching of productive as well as receptive skills. This principle helps to keep the differences between the classroom and the real world as small as possible. Usually, the learner does not get into any real trouble if s/he makes mistakes in the activities in the classroom, this might reduce his motivation to give his/her best. If s/he has to use the outcome for another task, the motivation might increase. (Johnson 1983: 170-171)

An example of this principle can be found in the workbook, exercises number 15 of unit 2. (Gerngross et al 2009b: 14) It is a grammar exercise on the past continuous and consists of two tasks. First the students have to find seven verbs in a word-search puzzle (e.g. *watching* or *started*) and afterwards they have to fill them in into a gap-fill exercise. (e.g. "I was _____ TV when the phone rang"). This means that the students have to complete one task first (i.e. find the words in the puzzle) and then use this outcome for the second task.

The last principle is the "correction for content principle". It says that

the student's language production should be judged on its communicative efficacy in relation to a specific task. (Johnson 1983: 171)

The aim is that the learners receive feedback on how effectively they conveyed the meaning. Yet, it is important to realize that this does not mean that correction for grammatical accuracy may be done some other time. The teacher's book does not give any instructions on how to correct mistakes or on how to give feedback.

5.2.3.2.Characteristics and classification of communicative activities

The communication continuum

As regards the description of communicative activities, Harmer (1993: 49) describes a communication continuum on which activities may be placed. On one end of the continuum there are true communicative exercises and on the other end there are non-communicative exercises. The criteria which determine where the activity has to be placed are based on his explanations of the nature of communication.

Harmer lists six reasons why people are involved in communication. The first three reasons concern the speaker. First, "[t]hey want to say something" which means that the speaker makes a conscious decision to talk to someone. Second, "[t]hey have some communicative purpose" that is, people speak in order to achieve something. Third, "[t]hey select from their language store", which means that people have a certain knowledge about language at their disposal, from which they choose what they consider as appropriate in their particular situation. These reasons can be applied to spoken as well as to written communication. (Harmer 1993: 46-47) The next reasons explain why listeners are involved in communication, which again means oral as well as written communication. First, "[t]hey want to listen to something". Second, "[t]hey are interested in the communicative purpose of what is being said." This means that listeners are usually interested in discovering what the speaker wants to convey. Third, "[t]hey process a variety of language";(Harmer 1993: 47) in other words the listener has to use his/her knowledge of grammatical and lexical items of that language in order to decode and interpret the utterances of the speaker.

Harmer (1993: 48) concludes that communicative activities have to comprise these six characteristics of communication. Consequently, activities which can be placed on the communicative end of the communication continuum have to involve the following: The students have to feel "a desire to communicate" and they have to develop a "communicative purpose" which means that they have an aim which they want to achieve. (Harmer 1993: 49-50) The emphasis has to be on content and not on form. The student should have the possibility to use a variety of language items (e.g. different grammar items) therefore the exercise, must not focus on one language item only. During the activity the teacher should not intervene, which

means that s/he should not correct mistakes, should not put the emphasis on accuracy, nor should s/he ask for repetition. Finally, there should not be any materials control, which means that the material should not force the learners to use any specific language. (Harmer 1993: 49)

Harmer (1993: 50) points out that not all activities can be on the communicative end of the continuum; different learning purposes require different types of activities. For example if the learners are at a beginning level, or if new language is introduced, the teacher might use more controlled activities. Nevertheless, communicative activities are important as the learners can use the language more autonomously, and should definitely be dominant on higher levels. (Harmer 1993: 50-51)

In the course book there are activities which are more communicative and some which are less. Some exercises will be critically examined and evaluated according to the criteria for communicative activities presented by Harmer: a desire to communicate, a communicative purpose, content not form, variety of language, no teacher intervention and no materials control.

An example of a rather non-communicative activity is exercise 5 in unit 2. This exercise refers to a picture which is presented above. It shows a public place with a number of people who are doing various things, such as having a drink, buying sunglasses and so on. On one corner there is a man dressed in black, who seems to watch the whole situation. The students are supposed to study the picture for half a minute and then they have to cover it up and do activity 5:

5. What did the man in the black suit see?
Tell your partner. Then check with the picture.

The man with the brown hat		was		buying		on her mobile
The man with the green cap		were		drinking		the bill
The woman with a baby				eating		some digital cameras.
[...] (Gerngross et al. 2009a: 13)						

The instructions in the teacher's book just add that the teacher should do some sample sentences together in class, write them on the backboard and underline the past continuous form.

The activity will now be evaluated according to the criteria for communicative activities as described by Harmer. Whether the students develop a desire to

communicate in this activity is difficult to judge. Since the students have no choice whether they want to do the activity or not, there is a certain force under which they perform the task and therefore a true desire to communicate might not develop for everybody. However, this is usually the problem with all activities in the language classroom. This question therefore has to remain open. The learners will probably not have a communicative purpose, since they do not achieve anything by forming these sentences and telling them to their partner. There is no information gap involved, as both students have the same information. The focus of the exercise is neither completely on form nor completely on content, but somewhere in the middle. The exercise is focused on the practice of one language item, namely the past continuous sentences (singular and plural). There is some teacher intervention at the beginning of the activity, where the teacher should do some sentences together with the students and write them on the blackboard. The material is controlled to a large extent: a substitution table is offered from which the students have to form sentences and the content of the sentences is determined by the information on the picture. So the learners do not have any choice at all concerning the content and the form they want to use. Summing up, the criteria 'communicative purpose', 'variety of language' and 'no materials control' are not fulfilled. The criteria 'content not form', and 'no teacher intervention' are only partly realized. The activity can therefore be placed rather on the non-communicative end of the communication continuum. It follows Harmer's theory that non-communicative exercises are normally used when new language is introduced. In this case, it concerns the introduction of the past continuous.

Now an example of a more communicative exercise will be presented. It is a so called 'free flow' activity, which is included in almost every unit. The task is the discussion of a certain topic. The control factor of 'free flow' activities is usually kept very low. To give an example:

Free flow Talking about music

12 a Work in pairs. Ask and answer the questions in 10.

b. In groups of four, talk about music you like/ don't like. Talk as long as you can. (Gerngross et al. 2009a: 10)

The teacher's book adds that the students should use the suggested phrases of activity 11 for answering the questions. (Gerngross et al. 2009c: 15)

For activity 12b the teacher's book writes the following: The aim of the activity is to practise coherent talking. First the students should think about what they want to say and might also take notes. Afterwards each student has to present his 'speech' on the topic, while the others are listening. In addition the students may be timed with a stopwatch. The learners should be informed that at the end of the school year, they should be able to talk about a topic for two minutes. (Gerngross et al. 2009c: 15)

A closer look will be taken if this exercise meets the criteria which define a communicative activity. First the focus is on task 12a. If the students develop a desire to communicate in this activity is, as explained above, difficult to judge and has to remain open. The communicative purpose of the learners in this activity is that they want to find out information about the musical taste of their partner. In general the focus of the exercise is on content and not on form. The main focus is on the gathering of information and the practice of present simple. This is linked to materials control, which will be explained later. The exercise does not practise one language item only. The students will at least practise questions in the present, present simple and negation. Neither the course book nor the teacher's book indicates any teacher intervention in this activity. There is, however, materials control, as the questions as well as the answers are provided in the book. (The teacher's book points out that the students should use the phrases of 11 to answer the questions.) In a nutshell, the activity is not a real communicative one, since the criteria 'focus on content not form' and 'no materials control' are not fulfilled completely. Nevertheless, the activity is rather on the communicative end of the communication continuum, as described above. Exercise 12b is similar to 12a in terms of the communicative purpose, focus on content, variety of language, the missing teacher intervention, but this time, there is no materials control, since the students just get the instruction to tell their colleagues what music they like and what they do not like. Hence, according to Harmer's criteria, it is a communicative activity.

Nevertheless there are some critical aspects. If the instructions in the teacher's book are also taken into account, the aspect of interaction gets lost, since the students only have to give a two minute speech about the topic. Furthermore, the notion of a

'real-life situation' is changed: e.g. giving a speech does not have to be part of students' real lives. Moreover, discussions with other people about a certain topic occur more often in 'real live' than situations in which people have to give a speech.

The book also offers written communicative activities, such as exercise 14 in unit 2 (workbook). The so called 'creative writing' activity is based on a text, and the students either have to write a thank-you letter or a postcard by referring to information provided in the text. (Gerngross et al. 2009b: 13) According to Harmer it would fall into the category communicative activity, since it fulfils all the criteria.

Purposes of communicative activities

Besides Harmer's criteria, another important contribution to communicative activities was made by Littlewood (1983). He lists some purposes of communicative activities, which will be explained in the following paragraphs.

He states that communicative activities have the following purposes: First "[t]hey provide 'whole-task practice' " (Littlewood 1983: 17), which describes that not only part-skills² of a performance are practised in the activity but all of them in combination. Moreover, communicative activities improve the motivation of the learners. Learners will be eager to learn the language when they have the feeling that it helps them to participate in communication. It is important to take into consideration that usually learners see language as a tool that helps them to communicate with others as opposed to the view of language as a structural system. Another purpose of communicative activities is that "[t]hey allow natural learning". (Littlewood 1983: 17) Many aspects of learning cannot be controlled by the teacher. This implies that learning happens through natural processes inside of the learner. There is the assumption that these processes are activated when the learner is involved in real communication. Hence the activation in communication is an important element in foreign language learning. Finally, communicative activities "can create a context which supports learning". (Littlewood 1983: 18) Littlewood claims

² I.e. single skills the performance consists of (e.g. swimming (=whole-task practice) involves a number of separate movements (=part-skills)).

that they help to establish relationships between the students or students and the teacher and therefore contribute to a more humanistic atmosphere in the classroom.

Typology of communicative activities

In his typology of communicative activities, Littlewood (1983: 8) distinguishes between pre-communicative and communicative activities. Pre-communicative exercises "aim to equip the learner with some of the skills required for communication, without actually requiring him to perform communicative acts." (Littlewood 1983: 8) The learner has successfully mastered the activity when "he has produced an acceptable piece of language". Yet, the activity has to allow the learner to draw connections to meaning, so that s/he will be able to use the language communicatively at a later stage. (Littlewood 1983: 8) The focus of these activities is to create correct linguistic forms but a link between form and meaning should also be provided. (Littlewood 1983: 16) Pre-communicative activities can be grouped into structural activities and quasi-communicative activities.

Communicative activities on the other hand require the learner to "activate and integrate his pre-communicative knowledge and skills, in order to use them for the communication of meanings." (Littlewood 1983:86) This implies that the learner has to practise all skills of communication in combination. Of course there are a lot of activities that can be placed somewhere in between pure form and pure meaning focus. (Littlewood 1983:16) Communicative activities can further be categorized into "functional communication activities" and "social interaction activities". (Littlewood 1983: 20) The distinction between these two types of activities is mainly a distinction of different emphasis. (Littlewood 1983: 21)

Functional communication activities

The main aim of functional communication activities is to get the intended meaning across. Grammatical accuracy and social appropriacy do not play a crucial role in this type of activity as students are successful if they managed to master the communicative demands of the situation. (Littlewood 1983: 20) The principle on which functional communication activities are based is "that the teacher structures the situation so that learners have to overcome an information gap or solve a

problem." (Littlewood 1983: 22) Thus, the task of the learners is to find a solution or decision. This overlaps with the criteria of Harmer (1993: 49), who emphasises the interest of the listener in the speaker's communicative purpose. According to Harmer, communicative exercises also focus on the communicative process and try to simulate it, an idea which is also prominent in Littlewood's concept.

An example of a functional communication activity is activity 12 in unit 17. The instructions are as follows:

12. How many coincidences can you find with your classmates? Ask questions and write names in the table. [Then short sample dialogues are provided.]

Find someone who:	Name
1 was doing the same thing as you at 8 p.m. last night.	
2 was doing the same thing as you last Sunday at 11 a.m. [...]	

(Gerngross et al. 2009a: 17)

It is a functional communication activity as it includes an information gap which the learners have to overcome. They do not know what their classmates were doing at a certain time and therefore have to ask them. The solution is to find out the coincidences and write the names of the people in the table. One can also see that the main aim of the activity is to get the meaning across, i.e. respond to the question of the other person and give him the information that s/he needs. For this purpose grammatical accuracy is not important, and therefore not the focus of this activity.

Social interaction activities

Social interaction activities on the other hand focus on the use of socially appropriate language. This means that the learner has to consider the social context of the interaction. Hence, simulation and role-play are important tools which create different social situations and relationships in the classroom. The student has successfully mastered the situation when s/he manages to be functionally effective but on the other hand also uses socially acceptable forms. (Littlewood 1983: 20-21) Acceptability is defined as "a little more than a reasonable degree of accuracy in pronunciation and grammar" at early stages of learning, but as "producing language which is appropriate to specific kinds of social situation" at higher levels. (Littlewood 1983: 21) In order to train the use of language in different social situations it is necessary to create them in the language classroom. Although the language

classroom is often referred to as an artificial environment, it should be considered the relationships between the students and the students and the teacher are 'real'. The training in classroom situations will help the learners to react appropriately in interaction situations in the world outside. (Littlewood 1983: 44-45) For the practise of foreign language use, the classroom environment can be used as social context in four ways:

- (1) Using the foreign language for classroom management
 - (2) Using the foreign language as a teaching medium
 - (3) Conversation or discussion sessions
 - (4) Basing dialogues and role-plays on school experience
- (Littlewood: 1983: 45)

Littlewood (1983: 49) states that two important techniques for creating different forms of interaction situations in the classroom are simulation and role-play. They will be referred to in chapter 5.2.3.4.

Controlled vs. free activities

Sometimes, and especially with beginners or low level students, when new language has to be introduced, it is necessary to teach more controlled exercises in which patterns are practised. (Harmer 1993: 50) This can also be observed in the course book if one has a look at grammar exercises. At the beginning of the unit, after a new grammar item is presented (mostly in context), the practice exercises are very controlled, but tend to become freer in the course of the unit.

For example in unit 2 the grammar item is the past continuous (also in contrast to past simple). The unit starts with a newspaper article in which some past continuous sentences are incorporated. Then in exercise 2 the students have to answer questions about the article, which include the use of present simple, past simple as well as past continuous. (Gerngross et al. 2009a: 12) It is a rather controlled exercise, since the answers can be found in the text. Another grammar exercise is activity 5, which was already discussed above. It is also a controlled exercise since the students have to form sentences by combining words phrases from a substitution table. The next exercise is less controlled as the students should discuss their guesses about the events in a picture. Exercise 7 is a listening exercise in which the students are again confronted with the present continuous, but do not have to use it

actively. The next activity is a reading exercise in which the students have to go through a long story. This is followed by a summary of the story which includes past simple and past continuous sentences. The students are asked to read through it and to write an even shorter summary of this text, which includes the main points of the story. (Gerngross et al. 2009a: 16) This is a less controlled activity, as the students have to actively produce sentences in the past tense; however, the content is still predetermined by the story. Afterwards there is a 'free writing' activity in which the students have to invent an ending to the story and write it down. In contrast to the exercises before, this is a very free activity, as the content is not given and the students have to produce sentences in the past. Nevertheless there are a few restrictions, since there are five guiding questions which they have to follow (e.g. "Did Rick phone Belinda?"; "What did they talk about?"). (Gerngross et al. 2009a: 16) Additionally, there are a number of words in a box (e.g. surprise, email, fell in love) which the students should include in their story. There is one more grammar exercise in the book. It is a speaking activity (12) in which the students have to ask questions in the past continuous. This activity has already been described above, as an example of a functional communication activity. Yet, it is more controlled, since the content of the sentences is given in a table. It includes sentences in past continuous, past simple as well as present simple. What the students have to do is to transform the sentences into questions, and then answer them. (Gerngross et al. 2009a: 17) In summary, one can see that the exercises at the beginning of the unit, where the grammar item was introduced, are more controlled than the ones at the end of the unit.

The workbook follows a similar pattern. In unit 2, there are a few exercises on the past continuous form. (Gerngross et al. 2009b: 14) Exercise 15 has already been described before to exemplify the 'task dependency principle'. Generally, it is a very controlled activity, since the words are included in the word-search puzzle and just have to be copied into the gaps in the text. Exercise 16 is also a gap-fill exercise where the students have to decide whether the verb needs to be past simple or past continuous. The text is a coherent story and, after having filled in the gaps, the students have to write a suitable ending to it. This exercise is very controlled at the beginning but in the end a free component is added to it. When completing the story, the students are not obliged to use the past continuous, yet because of the preceding

input they are likely to do so. In exercise 17, there are eight pictures with people in different situations. The students have to write a sentence using the words written below. To give an example:

1. break leg/ play football [this is demonstrated on the above picture]
Dawn broke her leg when she was playing football. (Gerngross 2009b: 14)

This means that the students have to decide which tense they are going to use for each word. To be able to take the correct decision, they have to understand the rules for the past continuous usage. This exercise is rather controlled again since the content and the form are predetermined.

One can see that in the student's book and the workbook the exercises for the practice of grammatical patterns are more controlled than free although there is a tendency to place less controlled exercises rather at the end of the unit.

5.2.3.3. How to make drills more communicative

Since the practice of grammatical patterns is necessary, especially at low levels, the question now is, whether CLT theory offers any ideas on how a controlled pattern practice exercise can be changed into a more communicative one. There are two authors who explored this issue, namely Johnson (1983: 156-162) and Littlewood (1983: 8-15), whose suggestions will be discussed in the following.

In this case the term 'communicative exercise' is understood as an exercise that generally aims at free production and is characterized by little control over the student's language. The authors describe some procedures that have to be added to an ordinary drill in order to change it into a 'communicative drill'. A drill is defined by Johnson (1983: 162) as an exercise that

involves repetition of a restricted area of the language system [...] [and its] purpose is to practice one structure [...] a good many times in a short space of time.

One element that contributes to the transformation is the integration of an information gap. The information-gap principle, as was explained earlier, makes it necessary for the students to exchange information and therefore provides a basis for real communication, where the interaction partner does not know what the other one will say next. It gives the learners a reason to listen. This can be done by letting the

learners ask and answer for certain information, while they have to use a certain pattern for their questions and answers. (Johnson 1983: 159)

Another important factor to make the drill more communicative is the principle that the learners have to utilize the information they obtain from their interaction partner. This can be realized by letting them write down the answers of the other person, by letting them report the information to their classmates afterwards, or by using it for some following exercises. One more element the exercise should contain is useful language, which means language that the learners are likely to encounter in everyday life. The function the language is used for should be relevant and realistic. This will also give the learners the feeling that they learn something which they might need one day. Furthermore, this language structure should be embedded in a (simulated) situation in which it is usually used. (Johnson 1983: 160) The same idea is also presented by Littlewood (1983: 10) who suggests that the structure should be related to communicative function, which means that the learners should practice the pattern in realistic communicative acts in situations which they might face in real life. Littlewood (1983: 11) adds that language should also be related to specific meanings. This means to "make the learner adapt his language so that it reflects some aspect of nonlinguistic reality, such as a concrete situation, a picture, or personal knowledge". (Littlewood 1983: 11) The learner could be asked for instance to incorporate his own opinion in the activity.

Johnson's concept is also closely linked to Littlewood's idea to relate the structure to social context, which means that the learners have the feeling that they are in a real conversation with someone. The activity has to be created so that the interaction partners are on an equal level, which means that the students may not be dependent on the teacher or tape, or any other stimuli. This can for example be achieved by performing dialogues in pairs in some fictional social situation, which should be some situation that the learners might be likely to be involved in some day. Dialogues can be 'open dialogues', in which the learner has to make up the whole conversation himself. This requires a deep identification with the role. A 'cued dialogue' on the other hand provides a number of cues (e.g. role-cards with instructions on them), which serve as a basis for the actual conversation. These cues also specify the communicative function that has to be conveyed. (Littlewood 1983: 12-14)

Now it will be explored if the course book includes pattern practice activities which are in the format of a common drill, as we know it from audiolingualism, or if it additionally or exclusively includes 'communicative drills' which incorporate the principles as described by Johnson and Littlewood above. The answer is that both types occur in the CLT course book. First an example of a common drill will be given and it will be demonstrated that the principles are not applied. Exercise 16 in unit 13 in the workbook, aims at the practice of the grammatical pattern 'if sentences (2nd conditional)':

16 Write the sentences.

1 I don't like Sally. I don't talk to her.

If I liked Sally, I'd talk to her.

2 He doesn't have a computer. I don't send him emails.

If.....

3 She's ill. She isn't at school.

If

[...] (Gerngross et al. 2009b: 85)

The teacher's book adds no further instructions. Since neither the instructions of the exercise, nor the instructions of the teacher's book indicate that the exercise has to be done in pair work, it can be assumed that each student will do it individually. Therefore the information gap principle cannot be applied. Consequently, no information of an interaction partner can be utilized either. The grammatical structure is not related to communicative function, because the way the if-sentences are produced, by transformation of two other sentences is nothing which is likely to occur in real life, although the statements and situations (e.g. *if she wasn't ill she would be at school*) might occur in everyday life. Moreover, the language is not related to a specific meaning, which means that the learners do not have the possibility to include their own opinion or include their own knowledge. In the exercise the students will not feel that they are in a real conversation. There is no interaction taking place and no dialogue is performed. Summing up, it becomes obvious that this is more a common drill than a communicative drill, since most of the principles of Johnson and Littlewood are not applied.

Still, there are examples of communicative drills in the same unit, dealing with the same grammatical pattern, which integrate these principles. One example is exercise 10 in the student's book:

10 Make dialogues using the sentences below as starters.

1 I need more time to finish my portfolio.

If I were you, I'd

2 I think Conny hates me.

If I were you, I'd

3 The coach doesn't want me to be on the football team.

If I were you; I'd

[...] (Gerngross et al. 2009a: 105)

The teacher's book gives the instruction that the students have to do the exercise in pairs. They have to give their partner some advice which the other one has to write down. This setting implies that there is an information gap. The students of course do not know what their partner will suggest. The language is also related to specific meanings, since the students can integrate their own opinion. Furthermore, the information of the interaction partner has to be utilized by writing his advice down. The situations in the book are taken from real life. For example the first sentence "I need more time to finish my portfolio" refers to the fact that the students, when working with the *More!* course book, have to write a portfolio. The function 'giving advice to someone' is a realistic and common function of using the 'if-sentence 2nd conditional'. Finally, the language is related to a social context, since it reflects a situation of a person giving some advice to his friend. Because of all of these elements, one can conclude that the activity is a communicative drill.

On the whole both communicative as well as common drills occur in the course book. Pattern practice activities focusing on grammar items are mainly included in the workbook, whereas in the student's book, there are only few of them. The latter comprises pattern practice activities that concentrate on the practice of communicative functions, which are sometimes related to grammatical items. As regards the activities in the workbook, most of them are rather in the format of common drills such as transformation, restoration or forming sentences from substitution tables. Most of them do not apply any or only a few principles of communicative drills. The majority of the pattern practice activities in the student's

book on the other hand integrate most of the principles. All in all, communicative drills are rather used for practising functions than for grammatical structures.

5.2.3.4. Some more communicative activity types

Role play and simulation

The rest of this chapter will present a few more important activity types, which are mentioned in CLT literature. The first type is role play and simulation activities that are discussed for example in Sturtridge (1983) and in Littlewood (1983: 49), who states that they are important techniques for creating different forms of interaction situations in the classroom.

Role plays and simulations are very popular in CLT because they give the learners a reason for talking, they make the atmosphere less artificial, and they promote meaningful talk between the students. A true role-play includes an "element of freedom of choice for the student". (Sturtridge 1983: 126) This means that students can either choose the language they want to use, the role they want to play or the situation they wish to simulate. This freedom is important as the learner gets the possibility to experiment with his language. Accordingly, s/he gains new knowledge of the language. This way of approaching a language rather reflects the way how learners would do it in real life situations. Consequently, the chance to make a mistake rises, which should be considered and accepted by the teacher. Moreover, it is important that the situations of the role-plays are situations which relate to the learners' experience. In the selection process it is important to keep the needs of the students in mind. Otherwise, the language might become too artificial. A good means to integrate an information gap and hence an element of surprise and spontaneity are role-cards. This way each student has one piece of information his conversation partner does not have. (Sturtridge 1983: 126-128)

Related to role play is the simulation. Sturtridge (1983: 128) describes this term as follows:

In a simulation the learner is given a task to perform or a problem to solve; the background information and the environment of the problem is simulated.

Jones (1982 referred to in Harmer 1993: 132-133) claims that a simulation activity has to include three characteristics: "reality of function", which means that students have to identify with the people in the situation; there has to be a "simulated environment", which implies that the students should not be involved in a real situation surrounding; and in addition it has to involve a certain structure, and some important facts must be offered. Role play is a special type of simulation, namely a situation in which they do not play themselves but adopt a role.

In a simulation the language which is used to achieve the aim is more important than the end-product itself. However, the learner should perceive it the other way around, because then s/he will be motivated to use the adequate language to reach the aim. Especially in monolingual classes, there is always the danger that learners switch to their mother-tongue. In this case it is helpful to plan activities in which the end-product contains foreign language use, such as the performance of a radio programme in the foreign language. (Sturtridge 1983: 129) Playing roles within a simulation can be done with or without role-cards, with notes on them about the character or the opinion of the person they play. Furthermore, Sturtridge points out that the most realistic framework is one where no role-cards are given and the learners can play themselves. It is very probable that the problem will be solved if it is related to the learners' experience. (Sturtridge 1983: 130)

We will now look at examples of role-plays and simulations in the CLT course book and analyse in which ways they reflect the theory which has been explained above.

An example of a role play would be exercise 8 in unit 1 :

8 Work in pairs. You are the critics for Superstar. Listen to these three performers and say what you think. [Then there are pictures of three young people named Steve, Tina and Jeff.]
... looks fantastic/ doesn't look like a pop star.
... 's got a beautiful/terrible voice/ needs (doesn't need) training.
...is an excellent singer/was out of tune/ has(n't) got what it takes.
...could be the next pop star/ is never going to make it as a pop star/ is(n't) on the way up. (Gerngross 2009a: 9)

The teacher's book adds that the students have to listen to the performances of three young people, which are presented on an audio CD. Afterwards, one possibility is that they just comment on the performances by using the phrases from the book. Another possibility is that the whole activity is performed as a role-play, in which the

learners play members of a jury in a talent show who have to judge the candidates. They are supposed to use the phrases given in the exercise as models for their own comments. (Gerngross 2009c: 14)

According to Sturtridge a role-play activity has to include an element of freedom of choice. In this case the students cannot choose which role they are going to play, as they are all going to be jurors. They cannot choose the situation they are in, as it is also specified in the instructions. The only choice they have is the language they use. There are some phrases provided, which the students should use as models, however, they are free to choose which of these they will use. They also have the possibility to add their own ideas.

Another characteristic mentioned by Sturtridge is that the activity has to relate to the students' experience. This is clearly the case, since talent shows have become very popular during the last years. Hence it is very probable that the students have already watched these shows on TV. According to Jones's principles, the activity requires that the students identify themselves with the roles they play. The situation takes place in a simulated environment, i.e. the classroom, and some facts are offered, which serve as orientation for the students. These facts are the performances of the singers and the phrases (e.g. 'looks phantastic') the students should use in order to judge the candidates. One can see that this example of a role play reflects the theoretical assumptions about role-plays in a CLT context.

An example of a simulation can be found in unit 11:

10 Imagine that you have come back from a holiday. Choose 5 places (cities, parks, attractions etc.) that you went to see. In pairs, ask and answer questions. Use the questions in 8 to help you. (Gerngross et al. 2009a: 88)

There are seven questions the students have to use such as "How long did you spend there" or "Did you have a good time". (Gerngross et al. 2009a: 88) The teacher's book says that the students are also allowed to use information from the texts in the book, if they want to speak about California. They should write down their five places first and then talk about them with their partners. The activity follows the definition of Sturtridge. Answering the questions about the holiday destinations would be the task the students have to solve. The background information is simulated, which means that the students are not asked to talk about their real holidays, but that they have to imagine places where they could have gone to. The learners do not

adopt a role but remain themselves. Moreover, the problem is related to the learners' experience, since going on holidays is usually familiar to the students.

Jones (1982, referred to in Harmer 1993: 133) adds one more characteristic to this by claiming that in a simulation some important facts must be offered. In this case this is not a hundred percent true, since the students basically have to make up the information about their holidays. However, there are guiding questions, which serve as a framework for the activity. Additionally, if the students want to talk about a holiday in California, they should use the information from the texts in the book, as the teacher's book points out. So there are some facts provided.

Littlewood (1983: 49) argues that role-plays and simulations can be used as pre-communicative exercises, which might be in the form of dialogues which the learners have to memorize and perform afterwards. However, if they are used as communicative activities, the focus has to be on the conveyance of meaning, the learners have to deeply identify with their roles, and the learners have to invent a text in accordance with their roles. (Littlewood 1983: 50)

An example of a pre-communicative role-play is exercise 7 in unit 3, where the students have to listen to two short dialogues, which are transcribed in their books, and have to act them out in pairs afterwards. (Gerngross et al. 2009a: 26) The students adopt the roles of a traveller, a woman working at the airport, a customer and a man who receives reservations. The dialogues reflect two typical situations of travellers in the real world.

An example of a communicative role-play activity can be found in the teacher's book under the category 'additional suggestions', so it is not integrated into the usual agenda of the course book. The activity is described as follows: The students have to imagine that they are in a situation where a teenager is talking to his parents, asking for permission. The students have to pair up and some of them will adopt the role of the parents while others will be teenagers. The teacher has to prepare role-cards with brief instructions on them such as:

A: Your best friend organizes a horror movie night. You're not allowed to come home after ten at the weekend. Now you ask your mum if you're allowed to go to the party and stay overnight at your friend's place.

B: You're A's mum. Your daughter/son has never been out longer than until ten at weekends. You are worried and don't like the idea of her staying overnight at a friend's place. (Gerngross et al. 2009c: 43)

The students get some time to think of good arguments to defend their position and to prepare themselves for the role-play. Afterwards they have to act it out in front of the class. This performance is followed by a discussion on how well the students managed to defend their opinion. (Gerngross et al. 2009c: 43) One can see this situation is a typical conversation which a teenager might encounter in real life. The students have to identify with their role in order to master the task successfully. The focus of the activity is on the conveyance of meaning and the learners have to invent some text in accordance with their roles (i.e. arguments which reflect their opinion).

Besides, the activity can also be classified as an opinion gap exercise, since the students have to present their personal attitude in answer to the situation (discussion about staying overnight at their friend's place).

There are a few simulations in the course book, but the majority of the activities are pair work activities in which the students have to discuss a certain topic. There are a number of writing simulations where the students have to imagine a situation (e.g. a holiday) and write about it (e.g. describe the holiday following a few guiding questions). On the whole, only few role plays are included in the course book. Most of them occur in the section 'additional suggestions' and therefore are not integrated in the regular schedule of the English course. One reason for this might be that these activities are considered more advanced as they require real communication and the use of a variety of language forms and functions. Consequently these activities might not be done until these language basics are established. Practice of these patterns is incorporated in rather controlled activities, which are included in the regular schedule.

Games and problem solving activities

Other popular types of activities in CLT are games and problem solving activities (Maley 1983: 137). Their aim is to encourage the natural, creative and authentic use of language, yet, they also include the use of functional categories. In contrast to role-plays, the learner can be himself and does not have to adopt another identity. A central characteristic is that games and problem solving activities focus on the use of

language and not on language learning. According to Maley (1983: 138) it is difficult to draw a line between games and problem-solving activities. Common features are that they have certain outcomes and that they include an information gap. One difference between them is that in games students have to draw on the affective part of their consciousness whereas in problem solving activities the focus is more on their cognitive skills. Games can be based on observation, on interpretation or on individual/group interaction. There are board games, card games and pencil and paper games. (Maley 1983: 138) Problem solving activities may be based on information transfer, on decision-making or on logic. In CLT the activities either have high input and high output or low input and high output. Another essential element of communicative activities of that type is the inclusion of an information gap, which has to be overcome by genuine interaction. Furthermore they have to be interesting and have to ensure that the students do and say something. Finally, they should be profitable as regards the language learning effect. (Maley 1983: 145)

One example of a game can be found in the teacher's book under the category 'additional suggestions'. The activity is called 'a survival game' and the problem the students have to solve is the following:

You are stranded on a desert island. You have three things with you that help you survive on the island. Which are the three things? Why would you choose them? (Gerngross et al. 2009c: 54)

The students have to get together in groups of four. The teacher also provides a list of objects such as "[a] bottle of water, a chocolate bar, a rope, a knife, a mobile, [...]." (Gerngross et al. 2009c: 54) The learners have to negotiate which three things they want to take with them and give reasons for their choice. At the end they have to present their results in front of the class, and should compare their findings with those of the other groups.

When compared with Maley's (1983) characteristics of a game, the activity includes an information gap, since the students do not know what objects their group members want to choose, and why. It is a game based on group interaction. It does not draw so much on the affective skills, as games usually are according to Maley, but on cognitive skills such as decision-making. It includes a low input and comparatively high output; the high output being the negotiation of the decision in the

foreign language and the presentation of the results in class. A certain outcome has to be achieved which is to make a choice of three objects and the justification of this choice. Additionally the activity seems to be interesting and appropriate for the age of the students. The analysis shows that the activity fulfils almost all of the criteria of a game in CLT, according to Maley. In general there are only few games included in the course book.

5.2.3.5. Summary

The aim of this section was to give a general overview about the definition and classification of communicative activities, their principles and how they can be distinguished from non-communicative activities. In this respect, five principles were presented: the information transfer principle, the information gap principle, the jigsaw principle, the task dependency principle and the correction for context principle. Concerning the definition of communicative activities, the communication continuum (Harmer 1993) was presented, which is based on six reasons why people are engaged in communication. These partly overlap with Littlewood's purposes of communicative activities which were also depicted in this chapter. As regards the typology of communicative activities, Littlewood's (1983) distinction of functional communication activities and social interaction activities was presented, as well as the difference between pre-communicative and communicative activities.

Another aim was to present some ideas of CLT how common drills can be made more communicative. In this respect the concepts of Johnson (1983) and Littlewood (1983) were described, such as the integration of an information gap, or the relation of language structure to a communicative function.

Finally, some more types of communicative activities were illustrated, namely role plays, simulations, games, and problem solving activities. Above all, the realization of all these theoretical concepts was analysed in the communicative course book and the results were presented in the course of the chapter.

5.2.4. Learner and teacher roles

Learner roles

As the "[t]o learn it, do it" principle of Johnson and Morrow (1983: 63) implies, the learner has a more active role in CLT than in audiolingualism or many other former approaches to language teaching. It is the learner that is responsible for the learning process, in contrast to the teacher who can teach and advise but cannot do the learning for him/her. This active role is also emphasised by Breen and Candlin (1980: 100). They state that the learner is confronted with the task to find out how to learn a language. The learner is seen as negotiator "between the self, the learning process, and the object of learning." (Breen & Candlin 1980: 100) It is emphasised that this negotiation takes place within the classroom and that the learner will gain a lot from the co-operation with other students but also has to contribute a similar amount. Moreover they see the learner as an "interdependent participant in a cooperative milieu" and therewith stress the interdependent nature of the learning process. (Breen & Candlin 1980: 101)

The assumptions of CLT have led to different roles than in other approaches of language teaching, such as in audiolingualism. The idea of co-operative communication implies that learners have to be intensively involved in some kind of communication with their classmates, in order to master different kinds of activities. Failed as well as successful communication is always achieved jointly. (Richards & Rodgers 2001: 166)

One aim is to train the student how to be a good learner. To be a good learner, the student has to exploit his/her resources and how to study and has to take his/her own decisions about the learning process. Therefore the focus in language teaching should not only be on class work but also on self-study or self-directed learning. (Harmer 1993: 36-37) When taking over the responsibility for their own learning, three aspects are important for the students: "Personal assessment, learning strategies and language awareness." (Harmer 1993: 149) The students have to find out what kinds of learners they are, they should be encouraged to use learning strategies and they should become more aware of how language is used (e.g. discovery activities). (Harmer 1993: 149-151)

There are four different ways how learners can contribute to a learner-centred teaching. (Hedge 2003: 34-36) First, learners can contribute to course design which concerns course content as well as the selection of learning procedures. Second, learners can make a contribution to activity design. (Clarke 1989 referred to in Hedge 2003: 34) The third way, that learners take more responsibility for their learning process, has already been mentioned before by other authors too. In other words, learners should continue "their learning outside class, at home, or in self-access facilities." (Hedge 2003: 35) The teacher's task is to prepare the learners for that by providing strategies for the independent learning. Finally, learners should be allowed to have more control over their learning process in the language classroom by for example asking questions, clarifying or commenting.

It will now be analysed in how far this understanding of the learner's role is implemented in the course book. One aspect that is prominent is the possibility of self-assessment which the students are offered. After three or four units there is a section called 'Progress Check' in the student's book, which offers reading, listening, grammar, dialogue and vocabulary exercises. The students may use this progress check in order to evaluate their individual learning progress. (Gerngross et al. 2009c: 4) There are also a lot of online practice materials available for the students, which can be done at home. (Gerngross et al. 2009c: 5) Some of the texts from the book can be downloaded as mp3 file from the internet for free. (Gerngross et al. 2009c: 4) These two elements of the book promote self-study and self-directed learning. The self-evaluation encourages the students to take on more responsibility for their own learning process. Moreover, the authors point out, that the book follows a concept that emphasises interaction with others as well as human values. (Gerngross et al. 2009c: 6) This reflects the theoretical claim that the learner in CLT should be integrated in a lot of co-operative communication. The analysis shows that this aim is fulfilled in the course book, since nearly every unit includes 'get talking' activities, in which the students have to communicate with each other. Furthermore, there are eight 'dialogue practice' included in 14 units, which again promote the co-operative communication aspect. As regards written communicative exercises, most of the texts the students have to write, are not addressed to other people, but just an essay on a certain topic.

The authors also write that the students are supposed to actively participate in the course and to write their own texts. (Gerngross et al. 2009c: 6) This supports the theory of the active role of the learner in CLT. The analysis reveals that there are a lot of exercises in which the students have to write their own texts: writing exercises appear in every unit. As regards the active participation of the students in the course, there are two possible interpretations of this claim. One possibility is that the exercises are designed in a way so that the learners have to actively participate in order to master the activity. This objective is realized very well, as the majority of activities demand the active participation of every student (a lot of the activities are pair or group work activities). The other interpretation would be that the learners have to actively bring in their ideas and help for the design of the lesson. This objective is not sufficiently fulfilled by the course book, as there are hardly any requests for the students to do so.

As regards learning strategies, there are a few mentioned in the teacher's book, in connection with some activities (e.g. scanning of a text, brainstorming). The teacher is supposed to tell the students how to approach the activity by implementing the particular strategy.

In Hedge (2003) as described in the section above, learners shall make an active contribution to the design of the lesson or single activities. They should for example give a presentation on a person they admire. Nevertheless, learners can make contributions only to a small degree. In general the English course is rather based on the ideas of the book and those of the teacher than on the ideas and students.

In summary, theory on the learner's role argues that the learners are given a very active role in CLT. They are seen as self-determined human beings, who can and should take responsibility for their learning process and achievements. Hence their ideas and needs should be integrated into the design of the lessons, which is not the exclusive business of the teacher anymore. The course book incorporates many of these elements, especially the focus on self-directed learning and self-assessment, as well as on co-operative communication. However, the theory of an active contribution of course- and activity design is not realized very well.

Teacher roles

In contrast to other teaching methods such as audiolingualism, in CLT the teacher adopts a number of different roles. The following section will present these roles that are suggested, based on the writings of Breen and Candlin (1980:99), Richards and Rodgers (2001: 167-168), Harmer (1993: 235-243), Littlewood (1983: 91-92) and Finocchiaro and Brumfit (1988: 98-101).

One role which the teacher has to adopt is the role of the facilitator of the communicative process. (Breen & Candlin 1980: 99, Harmer 1993: 236; Littlewood 1983: 92) Littlewood based this idea on the thought that the teacher can provide stimulus material but that only processes inside the learner lead to the development of communicative ability. This is why the teacher has to adapt his/her behaviour to this fact and therefore can be seen as a "facilitator of learning".

Furthermore, the teacher has to coordinate the activities and plan the lessons so that they will form the basis of a coherent learning process, which will lead towards an improvement of the communicative ability. (Littlewood 1983: 92) This role of the organiser and classroom manager is also mentioned in Breen and Candlin (1980: 99), Finocchiaro and Brumfit (1988: 98-101) and in Harmer (1993: 236). Richards and Rodgers (2001: 168) call this function the group process manager, in which the teacher has "to organize the classroom as a setting for communication and communicative activities."

As a language instructor the teacher has to present new language and control as well as correct the learners' performance. Sometimes s/he also has to stay in the background so that the learners can work independently in an activity. (Littlewood 1983: 92) These roles of resource and assessor in which the teacher provides the students with new input, provides help when the learners have questions, but also controls and assess the students' language is also mentioned in Harmer (1993: 236) or in Breen and Candlin (1980: 99). Breen and Candlin emphasise the importance of the teacher as provider of feedback. It is also necessary that the teacher functions as consultant or advisor and helps the students whenever they need support, and monitors their strengths and weaknesses. (Littlewood 1983: 92-93)

Every now and then the teacher should also take part in the activities and participate as a co-communicator, in order to stimulate or present unfamiliar language.

(Littlewood 1983: 92-93) This function is also mentioned in Harmer (1993: 236) and in Breen and Candlin (1980: 99).

In CLT, teachers should know about the interests of their students in order to be able to respond to them with appropriate material and activities. (Finocchiaro & Brumfit 1988: 98-101) This can be done with needs assessment instruments or informally by asking the students in person. (Richards & Rodgers 2001: 167)

Teachers also have to improve their own skills and keep trying to learn more about teaching and its method. This can be done by attending seminars but also by exchanging information with colleagues for example. Harmer (1993: 236) refers to it as the role of the investigator and Breen and Candlin (1980: 99) call it the role of the researcher and learner.

Furthermore, teachers have to be counsellors, which means that they have to be a good example of a communicator (Richards & Rodgers 2001: 168). Two more roles are added by Harmer (1993: 236), namely the role of the prompter and of the tutor. A prompter has to motivate students to participate more in an activity and to help the learners when they do not know how to proceed or when some kind of stagnation occurs in the lesson. In the role of a tutor, the teacher acts as a coach or a resource. The students can ask the teacher for advice and guidance, while they are doing some work on their own. This role is especially useful for intermediate and advanced levels.

To sum up, the role of the teacher in CLT is a concept that contains a variety of different functions, which differ a little from author to author. The most prominent role which is mentioned by all of these authors is the role of an organiser. The roles of the participant, facilitator, resource, controller, and assessor are mentioned by three of them. The least prominent roles in the literature referred to above are: investigator, needs analyst, prompter, counsellor and tutor.

Yet, all theories have in common that they do not suggest only one single role for the teacher but all describe a very dynamic and versatile concept with a number of functions the teacher can adopt. Moreover, these roles also promote a more learner-centred lesson in contrast to the teacher-centred one, which was dominant in earlier approaches to foreign language teaching.

As regards the role of the teacher the analysis will concentrate on the eight roles as suggested by Harmer (controller, assessor, organiser, prompter, participant, resource, tutor and investigator), since he offers the most comprehensive list of teacher roles which overlap with the contributions of the other authors. In order to make a judgement on the extent to which these roles are advocated in the book, the comments on a number of activities in the teacher's book were analysed as regards instructions which imply one of these eight roles. This was done for two units (unit 1 and unit 8) which were randomly selected (cf. Gerngross et al. 2009c: 14-16; 37-40). It has to be mentioned though, that not all of these eight roles can be sufficiently investigated by looking at the comments in the teacher's book.

The analysis (see table 1 and 2) showed that in 16 out of 35 activities the teacher adopts the role of a controller, which means that s/he is in the foreground, actively guiding the students through the activity, giving instructions, providing a rather restricted framework. In 15 activities the teacher functions as facilitator, which means that s/he is more in the background, and the students are supposed to work on their own. In four activities his/her function is somewhere in the middle between a controller and a facilitator. Another role which the teacher adopts in nearly all of the activities is that of the organizer. As an organizer s/he arranges the procedure and gives the instructions for the activities and sometimes has to prepare additional material. Another frequent role which the teachers has to adopt in these units, namely in 20 of 35 activities, is that of an assessor. In this case, the teacher has to check the answers which are provided in the teacher's book. The teacher adopts the role of a resource in six of 35 activities. This means that there is some strategy or rule, which s/he has to explain to the students. Sometimes there is an explicit comment that the students can ask the teacher if they need clarification or more information on something. This role sometimes overlaps with the one of a tutor, where s/he also functions as a resource and provides help to the students when they need it. These roles are certainly harder to identify when simply analyzing the comments on the activities. Therefore, the design of the activities as they are presented in the course book and the way they are carried out in the classroom are used as a basis for the analysis.

The roles of prompter and participant were not explicitly mentioned in the text of the teacher's book. However, it can be assumed that as the teacher will adopt the role of the prompter in a number of activities, as there are sometimes comments that the students can ask the teacher if they need help. Whether or not the teacher will adopt this role in the classroom, also depends on the commitment and personality of him/her. The same is true for the role of the participant. Although many of the activities are designed to keep the students occupied, the teacher can often find a way to participate too, if s/he wants to. As there are no explicit instructions, the authors leave it up to the teacher.

The teacher's function as investigator, in which s/he does some further education to improve his teaching skills, cannot be examined properly by analysing the teacher's book. In general, no section on the explanation of the roles of a teacher can be found in the teacher's book.

exercise	teacher roles				
	controller/ facilitator	assessor	organiser	resource	tutor
1	C	✓	✓	-	-
2	C	✓	✓	✓	-
3	F	-	-	-	-
4	unclear	-	-	-	-
5	C	✓	-	-	✓
6	C	-	-	-	-
7	C	✓	✓	-	-
8	F	-	✓	-	-
9	F	-	✓	-	-
10	unclear	✓	✓	-	-
11	F	✓	-	-	-
12	F	-	-	-	✓
13	F	✓	✓	-	-
additional suggestions (in teacher's book)					
1	F	-	✓	-	-
2	F	-	✓	-	-
3	F	-	✓	-	-

Table 1: Teacher roles indicated in activities of unit 1 (student's book)

exercise	teacher roles				
	controller/ facilitator	assessor	organiser	resource	tutor
1	C	✓	✓	✓	-
2	C	✓	-	-	-
3	unclear	✓	-	-	-
4	F	✓	-	-	-
5	C	✓	✓	✓	-
6	F	-	✓	✓	-
7	C	✓	-	-	-
8	C	✓	✓	-	-
9	F	-	✓	-	-
10	C	✓	✓	✓	-
11	C	✓	-	-	-
12	C	✓	✓	-	-
13	F	-	-	-	-
The Mag					
1	C	✓	✓	-	-
2	unclear	✓	✓	-	-
3	C	✓	✓	-	-
additional suggestions (in teacher's book)					
1	F	-	✓	-	-
2	C	-	✓	-	-
3	F	-	✓	✓	-

Table 2: teacher roles indicated in activities of unit 8 (student's book)

5.2.5. The role of instructional material

The main objective of CLT materials is to promote communicative language use. Richards & Rodgers (2001: 168) discuss three types of materials which are often used in CLT: text-based, task-based materials as well as realia. Text-based materials are textbooks. Some of them follow a structural syllabus additionally they also include changes which justifies their claims to be based on a communicative approach.

Task-based materials are usually "one-of-a-kind items", such as cue cards, exercise handbooks or pair-communication practice materials. They are for example games or role-plays which involve a given task that has to be mastered. Those materials that include pair-work usually contain different information, which is complementary or might also provide different role relationships for the partners. They might come in the form of drills or practice material in interactional format. The category of realia includes 'authentic' material taken from the real world such as magazines, newspapers, signs or advertisements. It also incorporates graphic or visual material

such as pictures or maps and finally also different kinds of objects. (Richards & Rodgers 2001: 169-170)

Authentic texts are designed for native speakers of the foreign language whereas non-authentic texts are designed for non-native speakers. Sometimes they focus on one specific language item or pattern which is to be taught. They usually consist of very artificial language. In spoken situations such as dialogues, this is indicated by the use of full and well formulated sentences, which is not a realistic way of talking in a real conversation. In order to exemplify a particular grammatical structure, there are usually a lot of sentences which use this pattern, also in situations where it is not common. For example as an answer to a question, we do not usually use a full sentence but only elliptical phrases. Another feature of non-authentic texts is that the language is rather unvaried. Since they do not offer much material which the students would encounter in real life, non-authentic texts should not be used to teach listening or reading; at best for teaching specific structures. (Harmer 1993: 185-186)

However, the need to use authentic material in CLT is debatable. Widdowson (1990: 44-47) for example puts forth a few arguments which question this idea. First, he argues that meanings are not contained in texts but achieved by people. The material presented in form of texts cannot be classified as authentic discourse since they do not include native speaker response. Meanings are not contained in text but achieved by people. Second, Widdowson claims that learners usually tend to draw on their own language whenever they use language in communication situations. This means that

the situations which are to stimulate the use of the language being learned will have to be contrived in some way, and the learners will have to co-operate in maintaining the illusion of reality. (Widdowson 1990: 45)

Third, Widdowson points out that the learning process of foreign languages is based on the recognition and identification of underlying regular features of the language, which is a top down process. This means that a focus on form is an essential prerequisite for the focus on meaning. Finally he writes that the authenticity argument "confuses ends and means and assumes that teaching language *for* communication is the same as teaching language as communication." (Widdowson 1990: 46)

The analysis concentrates on the materials which are included in the course book. The course book itself is a text-based material. There is some task-based material

offered in the form of worksheets which are included in the second part of the teacher's book. They can be used as additional material for weak and good students or as homework, practice material, self-assessment etc. In the course book, some activities require the use of task-based material which has to be prepared separately by the teacher. This is the case in the role-play activity in unit 9 for example, in which the teacher has to make role-play cards with information and instructions on them. (Gerngross et al. 2009c: 43) As regards the use of realia, the book claims that it uses authentic material, such as short DVD sequences ('The Mag'). (Gerngross et al. 2009c: 4) Many of the texts of the student's book are created authentically, in the form of "[m]agazine texts, interviews, radio shows, questionnaires, cartoons, photo stories, etc". (Gerngross et al. 2009c: 5) Moreover, the authors claim, that the book offers authentic stories and exciting topics which relate to the real world. (Gerngross et al. 2009c: 4)

5.3. PROCEDURE

The most important point to mention about procedure of CLT is that there are no typical procedures which a typical CLT lesson follows. The reason is that there are too many different types of activities and exercises and the communicative principles can be used for every skill level. (Richards & Rodgers 2001: 170) Nevertheless there are some theoretical suggestions how to sequence activities. One possibility is presented by Littlewood (1983: 85-88). His classification of activities has partly been explained before, and will therefore be referred to only very briefly. Basically, he distinguishes between (1) pre-communicative and (2) communicative activities:

(1) Pre-communicative aim at making the learner practise the language system without a link to communicative purposes. The emphasis is on the creation of acceptable language forms and not on the effective communication of meaning. These types of activities are for example different types of drill or question-and-answer exercises. Pre-communicative activities are sub-categorized into structural activities and quasi-communicative activities. Structural activities concentrate on structure only, such as mechanical drills whereas quasi-communicative activities include communicative as well as structural aspects of language. (Littlewood 1983: 85-86)

(2) In communication activities, meaning communication is paramount. The whole process of components of communication is practised instead of single elements. The learner has to draw on the knowledge s/he has gained in pre-communicative activities and use it for meaning communication. (Littlewood 1983: 86) As described earlier, two sub-categories can be distinguished: functional communication activities and social interaction activities.

It has to be mentioned that there are no absolute dividing lines between these categories, which merely reflect differences of emphasis of the activity or orientation of the individual learner. The latter means that one learner sometimes concentrates more on accurate grammar while another one focuses on meaning communication. Hence, depending on the learner's orientation, the same activity would fall into two different categories. (Littlewood 1983: 86-87)

Because this section is about procedure the main question now is how these types of activities, as described by Littlewood, should be sequenced in a CLT classroom. The sequencing can either refer to one single lesson but also to a series of lessons. One possibility is to place pre-communicative activities at the beginning of a lesson, since they practise isolated components of language forms or functions and should prepare the learner for communication. Later on, communicative activities follow, in which the students can apply what they have learned and practised before. This procedure shows a development of controlled activities to freer and creative activities. (Littlewood 1983: 87)

Another possibility is to start the lesson with communicative activities such as a role-play. One advantage is that it gives the learners the opportunity to become more aware of their language needs. It also provides the teacher with valuable clues where the weaknesses of the students in this special situation are. Afterwards, more controlled activities would follow, based on this diagnosis of needs and weaknesses and provide the opportunity of systematical practice. This will lead to a phase of communicative activities, which gives the students the possibility to make use of their new knowledge. (Littlewood 1983: 87-88)

Littlewood (1983: 88) points out that the second procedure is useful for intermediate or advanced learners, since it allows to find out the learners' deficiencies and to focus

on them. Additionally, this procedure is good for the learners' motivation as it shows why they have to do a certain exercise.

Another example of a procedure in CLT is suggested by Finocchiaro and Brumfit (1988: 107-108). The first step in a lesson is to motivate the learners for the function they are going to learn. Relating the language function to learners' experience can be done by presenting dialogues in which it is incorporated. The dialogue is practised and questions and answers are dealt with that relate to the topic of the dialogue and the experience of the learners as regards that topic. The communicative expressions of the dialogue or language structures that exemplify the function should be focused on, and some more examples should be provided. Then the learners are supposed to discover the rules that underlie the expression or structure. They should detect information on oral and written forms, their position in the sentence, the formality and informality, and the grammatical function and meaning. This should be followed by oral recognition activities and interpretative activities. Afterwards some oral production activities should be done starting from more controlled towards freer communication activities. Then the dialogues should be copied by the students if they do not have the text in their books and then a sample of the homework should be provided. Finally, there should be some evaluation of the learning progress by asking the students questions about it, forcing them to give examples of the newly acquired functions or structures.

In order to assess the procedures that are used in the CLT book, the analysis will focus on one unit. As it is not indicated in the teacher's book in what sequence the exercises in the workbook are done in the course of the unit, only the student's book will be examined. The unit which is analysed (unit 6) was chosen randomly, and the analysis can only serve as an indication of what pattern of procedure is used in this course book to introduce new language.

First the introduction and practice procedure of the function 'talking about consequences' will be analysed. While in the unit this function is closely linked to the grammar topic 'first conditional', the analysis will focus on the communicative function. The headline of the unit is "What will happen if ...?" (Gerngross et al. 2009a: 46), which already indicates that topic. The first exercise, exercise 1, in the unit is an excerpt of a play called 'the monkey's paw'. The play is of course written in dialogue

form and includes the function 'talking about consequences' several times. To give some examples:

WILLIAMS Well if you hold the monkey's paw and make a wish, your wish will come true. [...] (Gerngross et al. 2009a: 46)

NEIL Look. You get three wishes. If the first wish brings us bad luck, we'll have two more chances for good luck. (Gerngross et al. 2009a:47)

The next exercise that deals with 'talking about consequences' is number 5, in which six superstitions of different countries are listed. They are described in the following form:

Brazil: If you eat carrots on the first of January, you'll have enough money for the whole year. (Gerngross 2009a: 49)

The next activity including the function is exercise 7 (Gerngross et al. 2009a: 50), a listening activity, in which the students listen to some interviews with teenagers, who describe the superstitions they believe in. There are some superstitions listed in the book and the learners have to assign the names to them. In exercise 8, (Gerngross et al. 2009a: 50) the students have to listen to some first conditional sentences. They have to underline the stressed words and repeat them afterwards. Exercise 9 (Gerngross et al. 2009a: 50) is a dialogue practice exercise, in which the students have to work in pairs and talk about consequences which relate to some given pictures. In exercise 10 (Gerngross et al. 2009a: 51) a sample text about funny superstitions is presented. After having read the text, the students are asked to make up their own superstitions and write them down. The teacher's book adds that the focus is on the production of a creative text. (Gerngross et al. 2009c: 32)

As one can see the unit follows a similar procedure as proposed in Finocchiaro and Brumfit (1988). In general there are three presentation exercises in which the students encounter the function in written or spoken texts, and three practice activities in which the students have to practise the oral and written use of it. As regards the presentation activities, the function is presented in dialogue form first. This also demonstrates the context in which it is used and shows the students situations in which they might have to use this function. This might serve as an implicit motivator, although no explicit comments are made in the student's or teacher's book. The second presentation exercise demonstrates the use of the function in text format (i.e. texts about superstitions). In the third exercise, the

function is again presented in dialogue form. Afterwards there are three practice activities. The first one focuses on the practice of intonation and word stress. In the second activity, the students have to practise the structure orally in dialogue form and in the last one the written structure of the function is practised in the form of a text. As regards the degree of control, the first two practice activities are rather controlled, since the students do not have any or a minimal choice concerning the language they use and concerning the content of what they want to say.

According to Littlewood's (1983: 86) terminology, exercise 8 would be a structural activity, because it is a pronunciation drill, where intonation patterns have to be repeated. Activity 9 would fall into the category of quasi-communicative activities because the structural and functional practice is embedded in a dialogue, in which two people communicate. The written practice activity is a rather free activity. As the teacher's book points out its focus is on the originality of the text. It belongs into the category of functional communication activities since the focus is on meaning. Yet the sample sentences all use the same grammatical pattern, so students might get the impression that the focus is on the grammatical accuracy of the sentences.

In general, the analysis of the procedure of this chapter shows that the function is presented first and practised afterwards. The unit provides varied practice of the function (intonation, spoken practice as well as written practice). Yet, there are no activities with real communicative focus included. Consequently the students get a good chance to practise separate components of communication instead of practising the whole process. Another critical remark can be made on the fact that only one grammatical structure, namely the first conditional, is for the expression of the function 'talking about consequences'. In order to broaden the students' horizon and to show them that this is not the only way to express this function, other examples could have been provided (e.g. going to future, structures with *unless*, *in case*, *wish* or *if only*, second conditional, structures with modal verbs such as *can*, *might*, etc). As this is not done, one can conclude that the focus of this unit is more on teaching the grammatical structure (first conditional) rather than on teaching the communicative function 'talking about consequences'. In conclusion, this unit follows the theoretical framework of Finocchiaro and Brumfit (1988: 107-108) as regards the

teaching of the function 'talking about consequences'. However, there are some alternations and exceptions in the procedure.

5.4. CONCLUDING REMARKS

CLT theory is a broad field, especially the area of language learning and teaching activities. Other areas have not been researched to that extent such as theory of learning or objectives of CLT.

As regards the realization of the theory in the course book, the analysis showed that the authors definitely try to integrate the underlying theory into the book. For most of the theoretical principles and concepts at least one example can be found in the book. The information gap principle is realized rather in the form of giving the learners some choice in what they are going to say than in the form of providing each partner with different information which they have to exchange. In general this principle is applied more to speaking than to writing activities. In the workbook, there are more common drills, practising grammatical structures than communicative drills. In the student's book on the other hand, the principles of a communicative drill are often applied to the activities, which mainly practise communicative functions, sometimes in combination with grammatical items.

Role play and simulation as well as problem solving and language games are of considerable importance in CLT theory. Yet, they do not occur that often in the course book. The authors might have included more activities that bring learners into situations in which they can practise communicative functions and/or grammatical structures.

The realization of learner and teacher roles as well as the role of instructional material, three more important aspects of CLT, is reasonably good. Some aspects could not be judged within the framework of this analysis.

6. COMPARISON OF AUDIOLINGUALISM AND CLT

This chapter will compare audiolingualism and CLT systematically, summarize the main results of the theoretical as well as practical analysis of the methods and put them in relation to each other. The aim is to discover differences and similarities concerning the theoretical aspects which have been explicated in the chapters before. Additionally, it will be investigated which differences and similarities there are in these aspects in relation to the course book analysis. Do the findings from the course books differ from the findings from the theoretical comparison or do they support them? Moreover there will be an examination of the two foreign language teaching methods, as regards differences in the quality of implementation in the course books. A critical view of both methods will be integrated in these demonstrations.

6.1. APPROACH

6.1.1. Theory of language

Both methods have been influenced by linguistic theories of their time, which were tried to be applied to language teaching. These theories had the effect that CLT focuses more on teaching the functions of language whereas audiolingualism is more concerned with the language itself, i.e. the structure, phonology, morphology etc. One of the main differences is the way language is viewed by the two methods. In CLT language is viewed as communication whereas in audiolingualism it is seen as an automated set of habits. This is the aspect that has had the largest impact on the way language is taught and on the way language teaching activities are designed. As CLT concentrates on the teaching of language as communication, activities are designed in which students are brought into communication situations. These situations try to reflect real communication as well as possible and therefore usually focus rather on meaning than on form. In audiolingualism on the other hand, the aim is to automate the language habits, which is done by overlearning. This means that exercises are created that focus on the extensive practice of single patterns, which have to be repeated again and again in order to become automatic. Another

difference is that in audiolingualism the focus is on spoken language, whereas CLT focuses on communication in general, which can be either spoken or written language.

Yet, CLT and audiolingualism also have some things in common as can be concluded from the theoretical tenets. One could say that in some ways CLT was influenced by audiolingualism or even based on it. For example both methods do not want to teach one prescriptive variety of language but accept different varieties of English. Another principle that was taken over by CLT, which is probably taken for granted nowadays, is that English is not taught in the way Greek and Latin were taught. Audiolingualism was one of the first methods that changed its methodology towards a more practically oriented way of analyzing and teaching foreign languages, which is also the basis of CLT. This practical orientation and the aim of teaching a language in order to use it and not in order to be able to speak about it (know the rules) is another similarity of the two methods.

6.1.2. Theory of learning

The audiolingual theory of learning has a more solid theoretical foundation than the one of CLT. Audiolingualism was strongly influenced by behaviourism, a theory in which output is based on input and which does not take into account any processes inside the individual person, i.e. their needs, opinions, wishes, experiences, etc. CLT, in contrast, claims that the language acquisition process is influenced by social and individual variables, too (cf. Savignon 1983).

Another difference is that in audiolingualism there is the rule to present spoken before written language, which is not the case in CLT. Audiolingual theory assumes that language is learned through pattern practice exercises, which will help the learner to become fluent in a language so that s/he then can take part in real-life communication. CLT theory is not a hundred percent clear on this issue but some theorists claim that the learner has to communicate in the foreign language in order to learn it. Closely connected to this is another difference. Audiolingualism assumes that students learn a language through pattern practice activities where the content of a sentence plays an inferior role and which in most of the cases are not meaningful for the students. CLT on the other hand presumes that students learn something

which is meaningful to them, and therefore uses tasks (cf. the 'meaningfulness principle' and 'task principle' by Johnson 1982) that use meaningful language to the learner. Again this demonstrates that CLT considers the processes inside the individual person, something which is totally neglected in audiolingualism.

However, there are also similarities between the two methods. Both aim at providing situations which simulate 'real-life' communication situations. In audiolingualism this is more related to the language itself, i.e. it tries to provide the learner with language which s/he is going to use in real life. In CLT this principle serves as a basis for activities which aim at providing settings that the learner will encounter in real life. Another similarity which concerns the course book analysis is that grammar is taught inductively in both textbooks. Presentation and practice comes first and explanation of the grammar rules is provided at the end of each unit. This is a similarity which is explicitly stated in audiolingualism, however not so in CLT.

6.2. DESIGN

6.2.1. Objectives

As regards the objectives of the two methods a lot of differences can be found. One very striking disparity is that the objectives in audiolingualism are precisely formulated whereas in CLT they are described on a very general level. One reason for that is that CLT always aims to consider the needs of the learner, which are of course always different, and this is why no universal objectives can be stated. Some of the objectives formulated in CLT stress the importance of the individual learner, such as the objective to use language as means of expressing values and judgements about oneself and others.

The objectives of audiolingualism focus more on achieving language proficiency, which involves practising the four skills speaking, reading, listening and writing. This is also included in the objectives of CLT, but only as a small part. CLT additionally takes into account the purposes and functions of language and other aspects such as individual learning needs and the general educational level. These functions are not considered in audiolingualism. One might say that CLT formulates objectives on a 'higher' level whereas audiolingualism remains on the language level.

Nevertheless, it has to be mentioned that audiolingualism lists long-range objectives which regard the understanding of literature and culture. This can also be considered as objectives on a 'higher' level, yet relating to different areas.

In audiolingualism the teaching of different items and skills such as phonology, grammar, vocabulary, aims at the development of oral fluency. In CLT the above-all aim can be interpreted as gaining communicative competence which in turn consists of a number of skills and abilities.

One similarity is that the objectives of both methods can be applied to any teaching situation. This means that both do not formulate separate objectives for different levels of learning or for different learner groups but one set that can be used for every level and every learner.

As regards the course book analysis, the objectives of audiolingualism are realized very well in the course book. The objectives of CLT could not be analysed properly, most likely because they were formulated on a general level.

6.2.2. The syllabus

The most obvious difference is that the audiolingual syllabus was influenced by structuralism whereas the CLT syllabus was influenced by the idea of a notional-functional approach. In CLT the Council of Europe became involved into the syllabus design, and the syllabus was based on some profound research. A standardised model was offered in *Threshold Level English*. This fact shows that the syllabus of CLT is founded on a more elaborate basis. In audiolingualism contrastive analysis was used to specify the differences between the native and the foreign language. In CLT on the other hand, an analysis of the notions and functions of language forms the basis of the syllabus. This shows that in CLT the emphasis is rather on the concept of language as a whole. It does not stress the differences between languages as much as it is done in audiolingualism.

In general there are more versions of the CLT syllabus than of the audiolingual syllabus. Another difference is that the audiolingual syllabus specifies the order in which the four language skills have to be presented, namely the sequence listening, speaking, reading, and writing. CLT does not have this guideline.

As one can see the comparison of the theoretical tenet of the syllabus of these two methods shows a lot of differences. However, in the analysis of the course books, there are a number of similarities. In both course books, the units are structured according to linguistic structures and topics, which might also be referred to as notions. It shows that both books embed the grammatical items into a topical structure. Nevertheless, the topics play a far less prominent role in the audiolingual course book than the linguistic structures, since there are small changes in the topic within a chapter and the linguistic structures dominate the exercises. This does not happen in the CLT course book, in which the notions have a more important influence on the structuring of the book. The structuring of the units according to topics in the audiolingual course book could be a consequence of the influence of CLT, which emerged when the course book was published in 1975.

In the CLT book there is also a categorisation according to functions of language, which is another difference. In this case, the analysis of the course books showed more similarities than the comparison of the theories. The CLT course book sticks closer to the theoretical assumptions of the method, than does the audiolingual course book.

6.2.3. Types of learning and teaching activities

There are a lot of differences but also similarities in the types of learning and teaching activities in the two methods. One of the main differences is the information gap principle, which is one of the most important technique in CLT. This principle is not mentioned in audiolingualism. This is because of the fact that audiolingualism does not pay so much attention to the teaching of real communication but rather on the practising of patterns. The pattern practice provides an ideal basis for real communication. In contrast, in CLT the focus is on teaching communication, which means that it is important to include the features of real communication in the activities, and the information gap is one of the most prominent ones.

This difference is also reflected in the course books. In the audiolingual course book there are plenty of exercises in which students are engaged in conversations where they talk about things that all participants already know, since they have been presented in an earlier text. In the CLT course book one can find more activities

which incorporate the information gap principle. In CLT the principle is mainly applied in the form that the learners talk about a topic and they do not know what the other one will tell them. However, there are more ways to apply the information gap principle which are not equally exploited in the CLT course book. In other words, the realization of the information gap principle in the course book did not exactly reflect the importance it has in CLT theory.

Both methods claim that they present new language (e.g. grammar or vocabulary) in context. If one has a look at the analysis, it becomes clear that in audiolingualism context refers more to the sentence level. This means that a word is integrated in a sentence, which is the context. In CLT 'context' is understood on a higher level. This means that if something is presented in context, it does not only refer to a sentence but to a text or even a whole topic or the function or notion of language that it is used for. It has to be mentioned, that in audiolingualism the units are also categorized after topics. A closer look reveals that the topic in one unit actually changes. For example in unit 12, although the topic is 'work and money' it also deals with 'a visit at the dentist's'. In CLT on the other hand, this topical change does not happen, and the presentation of the new language can be embedded into the topic of that unit.

Role-plays also occur in both methods, but they differ in their characteristics. They are not explicitly mentioned in audiolingual theory and one can rarely find them in the audiolingual course book. If they occur, the students sometimes have to imagine that they are someone else and make up a dialogue these two people may have (e.g. in activity 3 in unit 3 (O'Neill 1975a: 30)). Most of the times, students do not have a real choice in what they want to say. Often they are supposed to repeat something which occurred in a dialogue or text before, or the dialogues are built around some pattern practice exercise. In contrast, role-plays are an important technique in CLT. CLT theoreticians emphasise that the learners should have some element of choice in the role play, either on the language they are using or on the content of what they are saying. This is not always reflected in the activities in the course book. Most role-plays in *More!3* have restrictions concerning the language the students should use (e.g. given phrases which sometimes also incorporate a specific grammar item). The number of role plays included in the book does not reflect the importance of the concept in CLT theory either. Role-plays often appear in the section 'additional

suggestions', so they are only done if there is enough time or if the students are good enough. There seems to be the underlying assumption that role-plays are only for advanced students. If learners have not reached this level, they have to get help in form of specified language they have to use. This view contradicts the ideas of CLT.

Drills are used in both methods, with CLT theory offering some principles which makes them more communicative. It becomes obvious that in audiolingualism the focus of drills was merely on repetition of structures, whereas in CLT the connection to real communication is emphasized. Nevertheless, it has to be pointed out that many common drills can be found in the CLT course book, especially in the workbook which includes the majority of grammar structure practice activities. This shows that the realization of this concept could be improved. This could be done for example by adding an information gap to the exercises, especially in the activities which are done in class, since it is easy to organise pair or group work there. The authors could also try to find more real-life situations in which the grammar item might be used. Then activities could be designed in which such a situation is simulated. Nevertheless, one has to keep in mind that focus on form and pattern practice might sometimes be necessary to make the learners aware of grammatical structures and to help them to develop accuracy. (cf. Lightbown & Spada 2006: 150-151, or Widdowson 1990: 45) One possible reason for the dominance of common drills as opposed to communicative drills in the CLT course book might be that the course book writers were influenced by audiolingualism because it was the way they had learned English at school.

Dialogues are also used in both methods, although there are some differences in the way they are used and in the purpose they are used for. In the audiolingual course book dialogues are mainly used for language presentation. There are a lot of activities where the students are involved in a dialogue situation however this situation is mainly embedded in a pattern practice activity. Here, the language and content which the learners have to express is predetermined. In the CLT course book on the other hand, dialogues also function to present new language, but they are also used in activities which engage the students in real communication. In this case, the dialogue rather reflects conversations in the real world. Sometimes though, the dialogues have to be studied and acted out just as in the audiolingual course book.

6.2.4. Learner and teacher roles

Generally, theories on learner and teacher roles contradict each other in audiolingualism and CLT. One major difference is that in audiolingualism the teaching is teacher-centred whereas in CLT it is learner-centred. This is also demonstrated in many other facets of the roles. For example in audiolingualism it is basically the teacher who is responsible for the learning process and the results that are achieved. In CLT the aim is to put the responsibility for the learning process on the learner. This should happen by offering him/her to take part in the design of activities and lessons, by providing him/her with information on various learning strategies and by offering a lot of additional material which s/he can work with outside of the classroom. This means that the teacher is rather the facilitator of the learning process. CLT promotes self-directed learning, which is not the purpose of audiolingualism. This is also demonstrated in the CLT course book, where a lot of additional material is provided in the book as well as self evaluation sections. It has to be added that the audiolingual course book offers additional self-study material too, in the form of language laboratory drills, but they are offered for a different reason, namely because of the emphasis on oral speech of this method and because learners should get some extra practice.

In audiolingualism the learners are expected to just respond to stimuli and they encounter plenty of activities that are very controlled, since mistakes have to be avoided at all costs. In CLT on the other hand, students are expected to experiment actively with language, and so mistakes may occur. As learners are responsible for their own learning process, the idea is that they learn from their mistakes. This is again linked to the aim to simulate real communication.

In the audiolingual theory, the importance of a frequent and good interaction between the teacher and the learner is stressed in order to make successful learning happen. In CLT the emphasis is rather on the interaction between the students and their colleagues. In both methods the teacher can be an active participant in an activity. While in audiolingualism this role would imply that s/he is in a more authoritarian role and would ask the students questions for example, in CLT on the other hand, the teacher might as well be a part of the group, by taking on a role in a role play for example.

All in all, the teacher in audiolingualism is more in control than in CLT, which is also reflected in most of the activities. In CLT there are times when the teacher has to be in control, while there are also a number of other roles suggested, in which the function of the teacher is completely different.

The analysis shows one similarity, namely the detailed instructions on the activities, which are provided in the teacher's books. This implies a classroom which is determined by the teacher or rather the course book. The finding does not reflect the CLT theory which advocates that learners should actively take part in the design of activities or procedures. The detailed instructions and specifications do not provide much room for the learners to bring in their needs, choices and expectations. In this case, the realization in the course books is more similar than the theoretical tenets of the methods. One reason for this might be the course book writers' focus on the design of the activities and the contents of the book, so that they neglected some aspects of CLT that go beyond that. It is also possible that as the authors have put a lot of deep thought into the design of their course book, they want to provide teachers with a detailed instruction so that they will be able to carry out their programme correctly. However, all these reasons do not really justify why there are hardly any suggestions provided on how students can contribute to the design of activities or English lessons. It might be the case that the course book writers (and the teachers) still have too little experience with the methodological implementation of this particular concept of realizing learner-centeredness. Maybe the concept of teacher-centeredness, as it was practiced 30 years ago, is still too prominent in people's minds so that the change towards the concept of learner-centeredness is happening slowly.

6.2.5. The role of instructional material

One of the main theoretical differences is that the instructional material in CLT aims at promoting communicative language use, whereas the material in audiolingualism primarily has to provide exercises for pattern practice concerning language structures. This again demonstrates the objectives of the two methods. In CLT the objectives are on a higher level, in which not only language but also the functions of

language are considered. In audiolingualism the objectives rather focus on a level which deals with the language itself such as its structure, vocabulary, etc.

In CLT the description of materials goes beyond the description of the textbook, being just one of three types of materials that should be used in CLT besides task based materials and realia. Audiolingual theory on the other hand only describes the contents of the course book. The CLT text book occasionally tries to integrate the other material types into its schedule, by for example suggesting a role play for which the teacher has to prepare role cards, or by integrating authentic looking texts. Moreover, it contains a lot of pictures, which are included in the realia category. This is not the case in the audiolingual course book. It features some pictures but they are not as dominant as the pictures in the CLT course book. The whole layout is more structured, whereas the CLT book tries to avoid conveying the image of a course book and therefore has adopted a more casual design.

There is no claim in audiolingualism that authentic material should be used in the classroom, except the fact that dialogues are used in order to reflect real-world situations. CLT theory in contrast does include the call to use authentic material. Yet, if one takes a look at the course books, both are trying to use material such as excerpts from magazines or interviews. This shows a similarity although it has to be mentioned that one can find more of this adapted authentic material in the CLT course book. Of course in both cases no real authentic material can be used because it has to be adapted to the level of the students.

Another similarity is that both teacher's books offer detailed instructions on how to implement the activities and exercises of the course book in the language classroom. This is mentioned in the audiolingual theory but not in the theoretical framework of CLT. As regards the structure of the contents of the book, the audiolingual book provides a more detailed structure since it also determines the contents of each lesson. In the CLT course book a time schedule is provided that indicates in what months the units should be dealt with.

6.3. PROCEDURE

Neither of the methods advocates one typical procedure regarding the sequence of activities. However, both of them offer some guidelines which influence the way the activities are structured in the books. One difference concerns the treatment of mistakes. In audiolingualism it is pointed out that mistakes should be corrected immediately, which goes along with the aim to produce immediate and accurate speech. CLT does not state such strict rules, which of course does not mean that mistakes are not corrected. Instead, in CLT it is more important that students have the possibility to experiment with language and that at times they focus more on meaning communication than on the production of accurate speech.

Another difference lies in the use of the mother tongue. In contrast to CLT, audiolingualism discourages the use of the students' mother tongue at all costs. This is also reflected in the presentation of vocabulary in the audiolingual course book, in which new words are always circumscribed, but never translated. In the CLT course book, new vocabulary is translated into German and in addition a sentence is provided in which the word occurs. This sentence is taken out of one of the texts in the unit.

The analysis of the course books shows that there is a tendency to present and practise a structure first, and only afterwards provide an explanation of grammatical rules. In the audiolingual book, the common procedure is to present oral practice before written practice activities, which goes along with the audiolingual theory.

Another factor which is paid attention to in CLT is motivation. The students can be motivated by telling them where they might need the structure they are going to learn in their everyday life. Another possibility is to start with communicative exercises which will show the learners that they have deficits in certain areas and so they will become more motivated to learn the language that will help them to overcome these disabilities. These issues are not considered in audiolingual theory.

6.4. CONCLUDING REMARKS

All in all one cannot find a difference in the quality of realization of the two methods in the course books. Both have implemented some aspects better than others. The CLT course book sticks very close to CLT syllabus theory and it integrates many of the activity types that occur in the literature. The audiolingual course book reflects the theory on the teaching of grammar and the objectives auf audiolingualism. The role of the teacher as it is presented in the literature, and also the avoidance of the students' mother tongue is realized very well in the audiolingual course book.

On the other hand, there are some elements which are not realized as they are presented in the underlying theories. The information gap principle does occur in the CLT course book, however, not in such a prominent way. This is also the case with the realization of role-plays, simulations and games. The learner and teacher roles in CLT are not a hundred percent reflected in the book. The audiolingual course book does not follow the theory on syllabus design.

It is interesting that the theoretical comparison does not always go along with the practical comparison and the other way around. Both books for example are structured according to linguistic structures and topics, which does not correspond to the audiolingual theory. One reason might be the emerging influence of CLT ideas at the time when the course book was written. Furthermore, both course books include common drills, although it has to be mentioned that the CLT book also incorporates drills with communicative elements in them. Nevertheless this does not perfectly go along with CLT theory which offers a number of suggestions on how to make drills more communicative. One interpretation for this finding is that sometimes form focused exercises are important to raise the students' awareness of the linguistic forms and to help them to develop accurate language. Yet, this finding could as well be an artefact of audiolingualism. Another result was that authentic material is used in both books, something which is not explicitly called for in audiolingualism. One possible explanation for this result might be that the use of authentic material in audiolingualism is connected to another objective, namely to teach the cultural background of the foreign language community. These findings indicate that the implementation of the principles of the two methods are reflected in the course books but is not ideally realized.

7. CONCLUSION

The purpose of this thesis is to examine and compare the theory and practical realization of communicative language teaching and audiolingualism, two different methods of foreign language teaching. In order to provide the basis for a systematic comparison of the theoretical tenets, the methods were analysed following the model of Richards and Rodgers (2001), which suggests three elements of a method, namely approach, design and procedure. These in turn are made up of several sub-elements such as 'theory of language' or 'role of instructional material'. In order to find out how these elements were realized, two English course books were analysed: *More!3* which was written by Gerngross, Puchta, Holzmann, Stranks, and Lewis-Jones. and published in 2009, and *Kernel Lessons Plus* which was written by O'Neill, published in 1975. The books were analysed following the in depth method by McGrath (2002). In the end, differences and similarities were deduced from the theoretical analysis as well as from the course book analysis and put in relation to each other.

The results of the comparison show that the differences between the two approaches prevail, in theory as well as in their practical implementation in the course books. These differences mainly reflect the basic assumptions and objectives of the two approaches: CLT aims at teaching communication whereas audiolingualism focuses on teaching accurate language production. These assumptions are reflected in all the other aspects of the teaching approach (e.g. activity types, learner and teacher roles, theory of learning). At the same time, the theoretical differences are not always reflected in the course books. In some cases they contradicted the theoretical assumptions, such as the active contribution of the students to the design of classroom activities, which was not reflected in the CLT course book. Another contradictory finding was the structuring of both course books according to linguistic structures and topics, since this does not reflect the audiolingual theory. Interestingly, the comparison reveals some similarities as well. One of the most prominent is the use of isolated pattern practice in both approaches. The use of common drills follows audiolingualism but is inconsistent with CLT theory as it offers some ways to turn

drills into rather communicative exercises. These findings demonstrate that in some cases the realization in the course books is more similar than theory claims.

The quality of the implementation of the two books is equally good. Both course books implement the approach quite well, although there are some points which could be realized better, such as the implementation of the information gap principle in the CLT course book and presentation of oral before written language in the audiolingual course book.

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APPENDIX

- A. Principles of audiolingualism (Prator & Celce-Murcia 1979: 4)
- B. Excerpts of *Kernel Lessons Plus Teacher's book* (in chronological order)
- C. Activities from *Kernel Lessons Plus Student's book* (in chronological order)
- D. Excerpts of *More!3 Teacher's book* (in chronological order)
- E. Activities from *More!3 Student's book* (in chronological order)
- F. Activities from *More!3 Workbook* (in chronological order)

A. Principles of audiolingualism (Prator & Celce-Murcia 1979: 4)

1. New material is presented in dialogue form.
2. There is dependence on mimicry, memorization of set phrases, and overlearning (i.e. it is believed that language learning is habit formation).
3. Structures are sequenced, and taught one at a time.
4. Structural patterns are taught using repetitive drills.
5. There is little or no grammatical explanation: grammar is taught by inductive analogy rather than deductive explanation.
6. Skills are sequenced – listen, speak, read, write.
7. Vocabulary is strictly limited and learned in context.
8. Teaching points are determined by contrastive analysis.
9. There is much use of tapes, language labs, and visual aids.
10. There is an extended pre-reading period at the beginning of the course.
11. Great importance is attached to pronunciation, with special attention being paid to intonation.
12. The cultural background of the target language is stressed.
13. Some use of the mother tongue by teachers is permitted.
14. Successful responses are immediately reinforced
15. There is a great effort to prevent student errors.
16. There is a tendency to manipulate language and disregard content.

B. Excerpts of *Kernel Lessons Plus Teacher's book*

(in chronological order)

Section 3 Tapescripts

A INTENSIVE LISTENING INTERVIEWS

UNIT 1

Professor Colin Campbell, whose picture is on page 8 (Text 3) is being interviewed about traffic in our towns.

Campbell: When I say that most of our cities are dying, I really do mean that.

Interviewer: You mean, they're dying physically?

Campbell: They're dying physically, yes. Uh... if you... uh, if you think of most city centres where there's heavy traffic... and that means almost any city in the world today... uh... some of the oldest and finest buildings are... are crumbling... literally falling to pieces... bit by bit.

Interviewer: Ahem... you mean the foundations are...

Campbell: I mean... exactly... the foundations, on the one hand, are being shaken by all the heavy traffic that passes by, and, on the other hand, the... uh... materials that they're made of...

Interviewer: The bricks and mortar.

Campbell: The bricks and mortar, exactly, are being eaten away... slowly... by... uh... all the fumes from the traffic that passes by.

Interviewer: But this is a very slow process, isn't it?

Campbell: Oh, yes, certainly!

Interviewer: You can't actually see it, no...

Campbell: You can't actually see it, no! You go past these buildings every day and you just don't notice. But it's happening all the same. It's going on in front of your own eyes even though you can't actually see it.

Interviewer: In... in what other ways are our cities being destroyed?

Campbell: Well... uh... really, I think far more serious things are happening. Uh... buildings can be replaced, but... everybody knows what's happening to the air in our cities. You can hardly breathe it any more in many places. Think of the noise! Nowadays... uh... most city centres are simply too noisy to live in! I think that's far more serious.

Interviewer: And you believe that the... main cause of all this is the motor car?

Campbell: It isn't the only cause. There are other causes, but... uh... I think it's the main cause. We've got to live with the motor car, certainly! We... uh... we can't do without it. Everybody knows this. But... uh... we've got to become its master, and not its slave.

UNIT 2

A young reporter talks about the different kinds of newspapers in England.

Reporter: Everybody in journalism... every reporter... wants to work on one of the big national newspapers. But most of us have to start on one of the small local papers.

Interviewer: What's the difference between a local and a national paper?

Reporter: Well, a local paper circulates in a town or in a particular area. They always have small circulations. Some of the smallest may have circulations of only 2,000.

Interviewer: Now, you work for a local paper, don't you?

Reporter: Yes.

Interviewer: How big is its circulation?

Reporter: 28,000. About 28,000.

Interviewer: And what about the national newspapers? How big are their circulations?

Reporter: Oh, they can have huge circulations... really huge... 4 million, even 8 million.

Interviewer: But... uh... *The Times*, and *The Guardian*; they have much smaller circulations. I mean, less than a million. Isn't that right?

Reporter: Yes, but, you see, they're what we call "quality papers". They're different.

Interviewer: Different? In what way? How... how are they different?

Reporter: Well, first of all, there's a big difference in the sort of... readers the two papers get. If you look at a popular national paper, you usually see a pretty girl in a bathing suit... or even less... on one of the first pages. You'll see more pictures in a popular paper...

Interviewer: Than you will in a quality one?

Reporter: Yes, and they'll give you a different angle to the news; treat it differently.

Interviewer: How will they treat it differently?

Reporter: Well, I remember an example. A few years ago a girl failed her driving test. Or rather, the examiner refused to give her her driving test because he thought her skirt was too short. He told her to go home and change her skirt.

Interviewer: Because he thought her skirt was too short?

Reporter: Yes. Now, in one of the popular papers... *The Daily Mirror* in fact, this was on the first page. And eight paragraphs were written about it. There was also a picture of the girl, of course.

Interviewer: In her...

Reporter: In her short skirt.

Interviewer: Yes.

Reporter: But in a quality paper, *The Daily Telegraph*, the same story was on a back page and only two paragraphs were written about it.

Interviewer: And... uh... And was there a photograph?

Reporter: Of course not.

UNIT 3

An astronomer talks about Mars.

Interviewer: People used to believe that there were canals on Mars, isn't that right?

Astronomer: Ah, yes. Canals. Yes.

Interviewer: So called canals.

Astronomer: Yes. People have been talking about them for, oh, for a long time now. Uh... since about 1877, in fact.

Interviewer: What happened then? In 1877?

Astronomer: Well, at that time, there was an Italian astronomer named Schiaparelli, and he noticed some dark markings on the surface of Mars and called them "canali", in Italian... which, by the way, doesn't necessarily mean "canals" in English. Well, anyway, later, there was an American named Lowell. And he spent some twenty years studying these markings and he said they were canals. Yes, and furthermore, he said that intelligent beings had put them there, and that these canals were part of a huge water system.

Interviewer: But these "canals" don't really exist, do they? I mean, we've known that for a long time, haven't we?

Astronomer: Well, Lowell started observing Mars in 1894, which is some years ago, and since that time other astronomers with better equipment have also been looking at Mars...

Interviewer: Observing it?

Astronomer: And observing it, yes. And they haven't seen any canals. And of course, since 1965 we've had fairly good photographs of the surface, you see...

Interviewer: Since 1965?

Astronomer: Yes. Since a space probe, *Mariner 4*, that went past Mars and sent back photographs and measurements. And since 1971 we've had even better photographs from another space probe, *Mariner 7*.

Interviewer: And no canals?

Astronomer: No. I'm afraid not. No, there... there are no canals on the photographs.

Interviewer: Could there be life on Mars?

C. Activities from *Kernel Lessons Plus Student's book*
(in chronological order)

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How much should it cost to have it done?
Omission of *have* after *want, would like*, etc.
I want the engine looked at.
Inseparable phrasal verbs
I'll see to it.

UNIT 15 Progress

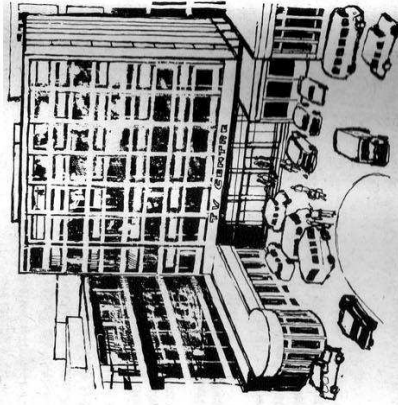
Lesson 29 (page 120)

Zero article
We have made progress in industry, science and medicine.
Modification of nouns with and without zero article
Modern industry
The car industry

Lesson 30 (page 124)

She had been one of the last to come.
She waited for the blow to come.
I was going to do it but I forgot.
I'd like to have avoided it.
Intransitive phrasal verbs
The fire broke out.

THE ENGLISH BROADCASTING COMPANY



1

This is the headquarters of the English Broadcasting Company. People call it the EBC for short. This company makes radio and television programmes in English and then sells them to countries all over the world.

Questions

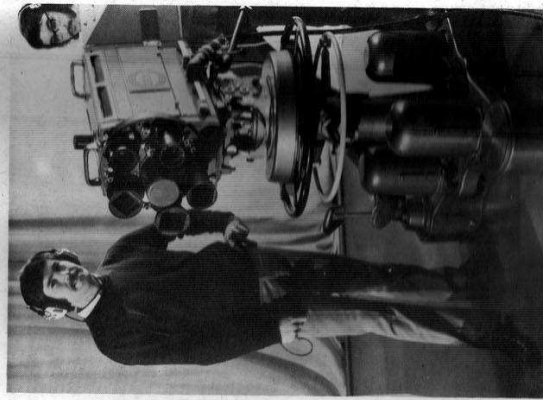
- 1 What is this building?
- 2 What does EBC mean?
- 3 What does the EBC do?

2

Hello. My name's David Nelson. I was born in England but I lived in South America when I was a child. I lived there for ten years. Then I came back to England. I'm a journalist. I worked for a London newspaper for five years, and I've been working in television for the past two years. I don't work for the EBC. I work for another company. The EBC has just offered me a job. I'm thinking about the offer. I'm considering it very carefully.

Questions

- Ask and answer questions about David like this:
Ask where he was born.
A: Where was he born?
B: In England.
- Now you do it. Construct the questions carefully. Be careful of the tense! Ask:
- 1 what his name is
 - 2 where he lived when he was a child
 - 3 how long he lived there
 - 4 where he lives now
 - 5 what his job is
 - 6 if he still works for a London paper
 - 7 how long he worked for the paper
 - 8 what he has been doing for the past two years



3

My name's Linda Blake. I was born and brought up in a small town. I studied at Cambridge for three years. Then I became a teacher. I was a teacher for three years. For the last year I've been working for a women's magazine. I'm trying to get a job with the EBC. I don't think I'll get it because I have no experience in television. I like my job with the magazine but I'd like one with the EBC even more!

Questions

- Ask and answer questions about Linda. Find out:
- 1 where she was born
 - 2 if she was brought up there
 - 3 how long she studied at university
 - 4 what she did then
 - 5 how long she did it
 - 6 who she is working for now
 - 7 how long she has been working for the magazine
 - 8 what sort of job she wants
 - 9 if she thinks she'll get it
 - 10 if she likes her present job

4

My name's Robert Wilson. I'm the director of educational programmes for the EBC. In other words, I direct the programmes and other people write them. I offered David Nelson a job last week. As you see, I'm having an interview with Linda Blake now. She hasn't got any experience in television but I like her. I think she'll probably get the job.

Questions

- Answer these questions with short "tags"; like this.
A: Who makes educational programmes?
B: The EBC does.
- 1 Who is the director of educational programmes for the EBC?
 - 2 Who writes them?
 - 3 Who directs the programmes?
 - 4 Who offered David Nelson a job last week?
 - 5 Who's sitting in Wilson's office now?
 - 6 Who's having an interview with Linda?
 - 7 Who will probably get the job?

Grammar Exposition and Exercises

3

UNIT 2

The contrast between the simple past and the present perfect

1a

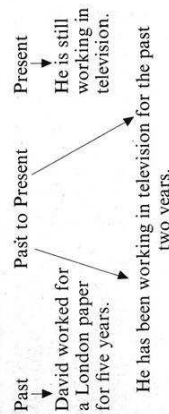
You are talking to Linda Blake. Notice the questions you ask her.

LINDA: I lived in France for a time.
YOU: Oh? How long did you live there?
LINDA: I live in the north of London.
YOU: Oh, how long have you been living there?
Now you do it!

- 1 I worked in a factory once.
- 2 I work for a women's magazine now.
- 3 I stayed at the London Hilton once.
- 4 I studied German at school.
- 5 I'm learning Spanish.
- 6 I'm looking for another job.
- 7 I had a wonderful job once.
- 8 I was very ill.
- 9 I watched television last night.
- 10 Shh! I'm watching a television programme.

1b

Study the diagram. Notice the division of time into three blocks.



1c

Comment

- 1 The past simple is used here for lengths of time completely in the past. They do not connect with the present in any way.
- 2 The present perfect form here (*has been working for...*) connects past with present. For example, "He started working in television two years ago. He is still working in television. He has been working in television for two years."

1d

Transfer

Think back to the past. Describe things you did over a certain period but *which are over now*. Some of these questions may help you.

- 1 Describe where you went to school and how long for.
- 2 Have you had more than one job in your life? Describe the job or jobs you *had* before your present one. Say how long you *had* it.
- 3 Have you had more than one car or motor bike in your life? Describe some of the ones you *had* before. How long did you have them?
- 4 Have you ever had an illness that lasted a long time? Describe it.

Verbs that rarely take the continuous

2a

Basic situation

Linda and Wilson are talking. He is interviewing her. The interview is *described in the past*. Describe *it in the present*. It is going on now. Notice that some verbs do *not* take the continuous. Transform like this.

Linda sat in a chair.
Linda is sitting in a chair.
Wilson needed another reporter.
Wilson needs another reporter.

- 1 Linda looked for a job.
- 2 She wanted one with the EBC.
- 3 She thought she had talent.
- 4 Wilson believed her.
- 5 He asked a lot of questions.
- 6 She told him about herself.
- 7 Wilson listened carefully.
- 8 He saw she had blue eyes.
- 9 He explained the job to her.
- 10 He liked her.
- 11 She watched him.
- 12 She saw some pictures behind him.
- 13 She looked at them.
- 14 She heard a knock at the door.
- 15 She listened to the secretary.
- 16 She understood everything.

2b

Comment

- 1 Verbs of opinion (*believe, like, doubt*) rarely take the continuous.
- 2 Neither do the verbs of perception (*see, hear, know, understand*).
- 3 Note that when the action of seeing or hearing is directly under the control of the person mentioned, we use *look at* and *listen to*. These have continuous forms. You can stop looking at or listening to something if you want to. You cannot do the same with *see* and *hear*.

Verbs that can change their meaning

3a

The verbs here are used with different meanings. In one meaning they can take the continuous. In the other they cannot. Transform from past to present. Imagine all these things are going on now.

- 1 Wilson had lunch with David Nelson.
- 2 Nelson had a lot of experience.
- 3 He thought about the offer.
- 4 He thought it was a good offer.
- 5 He considered it a very good offer.
- 6 He considered it carefully.
- 7 Linda had no experience in television.
- 8 She had an interview with Wilson.
- 9 He thought she had talent.
- 10 He thought about some other people.

3b

Comment

- 1 *Think* and *consider* can be verbs of opinion. In this sense they occur in the simple form.
- 2 *Think* and *consider* can also mean *to give attention to* or *to go over in one's mind*. In this sense they often take the continuous.
- 3 *Have* can often describe an action, as in *They're having lunch*. In this sense it replaces another verb, like *eat*, and can take the continuous.
- 4 *Have* in the sense in which it is used in sentences like: *He has a lot of experience* or *She has a new car* is used in the simple form.



4

UNIT 2

Intensive Listening

A young reporter talks about the different kinds of newspapers in England.

1

Text (shortened and adapted)

Every journalist wants to work on one of the big national newspapers but most of us have to start on a small local paper. Local papers circulate in a town or a particular area. They have small circulations, perhaps only a few thousand readers. National papers circulate throughout the whole country and may have circulations of eight million readers.

There are two types of national papers, the "quality papers" and the "popular papers". In a popular paper you may see a girl in a bathing suit or even less on the second page and the news often has a different angle to it. It is often more sensational.

A few years ago a driving examiner refused to give a girl a driving test. He said her skirt was too short. In one of the popular papers this story was on the front page. Eight paragraphs were written about it and there was also a picture of the girl. In one of the quality papers the story was on a back page and only two paragraphs were written about it.

2

Vocabulary

circulate: is bought and read.

circulation: the number of people who buy the paper.

the news has a different angle: the news is treated in a different way.

sensational: presented so that it causes as much interest and excitement as possible.

driving examiner: the person who gives a driving test to new drivers before they can get a licence.

3

Questions (to be answered after you have listened to the tape)

- 1 What is the main difference between local and national papers?
- 2 What are the two main types of national papers?
- 3 What sort of things will you see in a popular paper?
- 4 Is the news different in any way?
- 5 Tell the story of the girl in the short skirt in your own words.
- 6 Describe the way the two types of paper treated this story.

4

Practice

What are the missing words or phrases?

- 1 National papers may of eight million readers.
- 2 National papers the whole country.
- 3 The news in a popular paper often to it.
- 4 A few years a driving examiner a girl a test.
- 5 In the popular paper, eight paragraphs this story.

5

Discussion (and/or extended writing)

- 1 Imagine you are in a dentist's waiting room. The dentist is going to pull out some of your teeth. Which of the two types of paper would you prefer to read before you go in to see him? Why?
- 2 Describe in English a piece of news you have heard or read recently.

First, listen to the tape. Then reproduce Linda's part.

1

Dialogue
Wilson's secretary is introducing Linda
SECRETARY: Mr Wilson, this is Miss Blake.
WILSON: How do you do.
LINDA:
WILSON: Thank you, Margaret. Well, Miss Blake, do sit down, won't you?
LINDA: I hope excuse me late.
WILSON: Oh, that's all right. I suppose you had difficulty in finding the building.
LINDA: No, that it. It traffic.
WILSON: Oh, yes. Of course. It's very heavy at this time of the day.

LINDA: Yes, Very
WILSON: Yes, well, don't worry about it. Now, I have your letter of application here. I'd like to ask you a few questions.

LINDA:
WILSON: You've never worked in radio or television before, have you?
LINDA: No, afraid But I have a women's magazine year.
WILSON: Yes, I see that. Now, you were also a teacher for a time.
LINDA: Yes, secondary school three years.
WILSON: Uh huh. Now tell me why you're interested in this sort of job.

Ten minutes later. They are still talking
WILSON: So, you started writing articles a year ago.
LINDA: Well, in fact, articles before then.
WILSON: Oh, had you?

LINDA: Yes, some when still a teacher.
WILSON: I see. Yes. You're just the sort of person we need.

LINDA: You mean, chance I'll the job?
WILSON: Yes, I think there is. In fact, I wonder if you'd mind starting next month?

LINDA:
WILSON: Yes. Is that too soon?
LINDA: No,! very much!

Practice

2a

Linda was late. She said:
■ "I hope you'll excuse me for being late."
What do you say if you are at a party and you:
1 arrive late
2 spill wine on the carpet
3 break the window
4 disturb the neighbours
5 wake the baby
6 ruin the party
Apologise in the same way for other terrible things you might do.

2b

Answer as Wilson does here, always beginning, "Yes, I think"

LINDA: You mean, there's a chance I'll get the job?
WILSON: Yes, I think there is.

1 You mean, perhaps I'll get the job?
2 So you think I'm the right person?
3 You like my qualifications?
4 And you think I can do the work?
5 You mean, you're going to give me the job?

2c

At the end Wilson said:
■ "I wonder if you'd mind starting next month?"
Use this pattern to ask Linda to:
1 take a typing test
2 come back tomorrow
3 answer a few personal questions
4 wait a moment
5 do some work today

3

Transfer
Imagine you are interviewing a secretary. You want to know about her typing, previous jobs, etc. What questions do you ask?

THE PAST PERFECT

1a Note Linda's answer here.

WILSON: So you started writing articles a year ago.
LINDA: Well, in fact, I'd written articles before that.

Comment 1b
1 Use the past perfect (had done) when you are already speaking about the past (You started writing articles a year ago) and you want to step still further into the past (I'd written articles before then).
2 As we have seen the past perfect is also used in reported speech. Has done (present perfect) becomes had done.

1c Now make sentences with the pattern had already done when ... : like this.

Wilson went out at 3. Linda got there at 3.05.

Wilson had already gone out when Linda got there.

1 The film started at 8. We got there 4 Wilson interviewed five people on Monday and saw Linda on Tuesday.
2 The rain stopped at noon. We went 5 I finished breakfast and you came out a few minutes later.
3 The bus left on time. I got to the 6 I fell asleep and a few minutes later bus station late. the phone rang.

EXTENDED WRITING
(and/or oral practice)

2a

Describe yourself in the same way that Linda and David described themselves on pages 16 and 17. Answer these questions. Where were you born? What sort of school did you go to? What did you study there? How long did you work in various jobs before your present one? What sort of work did you do? How long have you been working in your present job? What do you think of it? Are you satisfied with it? Why are you learning English? What sort of work would you like to do later?

2b

Now imagine you are being interviewed for a new job. Write the interview out as a dialogue.

Intensive Listening

6 UNIT 3

An astronomer talks about Mars.

1

Text (shortened and adapted)

In 1877 an Italian astronomer named Schiaparelli noticed some dark markings on the surface of Mars. He called them 'canali', which, by the way, doesn't necessarily mean canals in English. Later an American named Lowell studied these markings. He said that they were canals and that intelligent beings had put them there. Since then other astronomers with better equipment have also been observing Mars and they haven't seen any canals there. Since 1965 we've also had fairly good photographs of the surface of Mars. We got them from a space probe, *Mariner 4*. It went past Mars and sent back photographs and measurements. Since 1971 we've had even better photographs from another space probe. There might be primitive plant life there but there is no intelligent life there, nor any green monsters with eyes in the middle of their foreheads, either.

2

Vocabulary

markings: lines, marks, etc, which may or may not be man-made.
intelligent beings: some form of intelligent life.
equipment: machines and other aids which people use in their work.
space probe: rocket sent into space to collect information.
primitive: very very simple.
monsters: terrible unusual animals.

3

Questions (to be answered after you have listened to the tape)

- 1 How long have people been talking about these 'canals'?
- 2 What exactly did Schiaparelli do?
- 3 Who was Lowell and what did he do?
- 4 What have astronomers since then been doing and what have they said?
- 5 How long have we had good photographs of Mars?
- 6 What was *Mariner 4* and what did it do?
- 7 What kind of life might there be on Mars?
- 8 What kind of life definitely does not exist there?

Practice

4a

Imagine an astronaut from another planet has just landed on the earth (a planet his culture has been observing for a long time through telescopes). Describe what he sees and what happens *from his point of view*.

4b

Both the present perfect (*has done*) and the past simple (*did*) usually become the past perfect (*had done*) in reported speech.

Lowell said intelligent beings **had put** the canals there.

Lowell's exact words were probably,

"Intelligent beings **have put** (or **put**) the canals there."

Now put these statements of Lowell into reported speech. Begin, "Lowell said that ..."

- 1 "Mars was like the earth once."
- 2 "Perhaps it had rivers and oceans."
- 3 "Most of the water has gone."
- 4 "It has become a dry, dead place."
- 5 "But perhaps there was life there once."
- 6 "All that life has probably died."

Dialogue/Practice

6 UNIT 3

First, listen to the dialogue and then use this skeleton to reproduce what *David* says.

David has just phoned the EBC

OPERATOR: Good morning. EBC.

DAVID: Robert Wilson

OPERATOR: Do you know the extension?

DAVID: afraid

OPERATOR: One moment. I'll put you through.

DAVID: My name I'd

SECRETARY: One moment.

MAN: Good morning.

DAVID: Robert Wilson?

MAN: No, this is George Wilson. Robert Wilson's in another department. You've got the wrong extension.

DAVID:

MAN: I'll get the switchboard for you.

Suddenly David is cut off

DAVID: Good Lord! off!

He dials again

VOICE: Hello?

DAVID: EBC? I a moment ago.

VOICE: What number did you want?

DAVID: 2672, the

VOICE: This is 2627. You've got the wrong number!

DAVID: Oh,

He dials again

OPERATOR: EBC. Good morning.

DAVID: to speak to

OPERATOR: I'm sorry. His line is engaged. Can you wait?

DAVID: No! later!

After a moment his phone rings

DAVID:?

WILSON: Hello? Is that David Nelson? This is Robert Wilson.

DAVID:! a moment ago!

WILSON: Really? So did I! I mean, I phoned *you* a moment ago, but your line was engaged.

2a

Answer as David does here, with "No, I'm afraid" use the same intonation!

OPERATOR: **Do you know the extension?**

DAVID: **No, I'm afraid I don't.**

- 1 Can you phone later?
- 2 Do you understand everything?
- 3 Is my voice clear?
- 4 Did you understand me a second ago?
- 5 Have you got my number?
- 6 Is your phone working?

2b

Notice the use of *so* and *neither* here.

DAVID: **I phoned a moment ago.**

WILSON: **So did I!**

DAVID: **I didn't get the right number.**

WILSON: **Neither did I!**

Now answer as Wilson did.

- 1 I got the wrong number.
- 2 I didn't get the right number.
- 3 I don't understand.
- 4 I can't hear anything.
- 5 Now I can hear better.
- 6 I have a lot of trouble with the phone.
- 7 I'm not satisfied.
- 8 I'm very angry!

3

Transfer

Wilson and David are on the phone. They want to meet for lunch. They can't find a convenient time and the line is poor. They can't understand each other. They both say, "I'm afraid I can't/it isn't etc." and "Neither/So....". Imagine parts of the dialogue.

15 UNIT 8

LETTERS TO AN ADVICE COLUMN

The EBC recently did a programme about women's magazines. The readers of such magazines often write letters to them in which they ask for advice about problems.

Alice Moore's ADVICE COLUMN

1

Dear Alice,
I am twenty and engaged. I love my fiancé very much. The problem is his father.
He is only forty. His wife is dead. He says he is in love with me and that he will kill himself unless I marry him. The situation is impossible. How can I marry my fiancé's father?
Unfortunately, I think I am in love with him as much as I am with his son.

I want to tell my fiancé all about this, but if I do, he will be hurt and angry. Whatever I do, it seems I'll hurt either him or his father. What would you do if you were me?

Yours sincerely,

Veronica M (Basingstoke)

2

ALICE'S REPLY

You sound like a confused and silly girl to me. How can you possibly be in love with two men at the same time? If you really loved your fiancé, you would not be in love with his father!
If I were you, I'd tell my fiancé about all this immediately. Of course he will be hurt! But he'll be even more hurt if he finds out about you from someone else! Unless you tell him yourself, he'll lose faith in you completely.

Questions

Imagine you are interviewing first Veronica from Basingstoke and then Alice Moore. Find questions and then answers.

- a Find out:
- 1 how old Veronica is
 - 2 how she feels about her fiancé
 - 3 how old his father is
 - 4 what his father says he will do
 - 5 how she feels about the father
 - 6 if she has told her fiancé yet
 - 7 why not
 - 8 why she doesn't do something immediately
- b Find out:
- 1 what Alice thinks of Veronica
 - 2 why she thinks Veronica doesn't really love both men
 - 3 what she would do if she were Veronica
 - 4 why she would do this
 - 5 what she thinks will happen if Veronica does not do this

3

Dear Alice,

I love my boyfriend, but there's a problem. He seems to love his mother more than me.
Whenever we go out, he takes her along. Wherever we go, she goes, too. Whatever we do, she does as well. I wouldn't put up with this for a moment if I didn't love him so much.
We're going to get married soon. I'm afraid that when we do, his mother

will come to live with us. What can I do?

Yours sincerely,

Betty S (Manchester)

4

ALICE'S REPLY

You and your boyfriend can't sacrifice your lives to his mother. Unless he realises this, you'll both be very unhappy. I am sure that if he really loves you, he'll understand this. If I were you, I'd tell him exactly that.

Questions

a Interview Betty S. Ask her:

- 1 why she thinks her boyfriend loves his mother more than her
- 2 what happens when they go out
- 3 what else his mother does that causes trouble
- 4 why she puts up with it
- 5 if they plan to get married soon
- 6 what she thinks will happen then

b

Ask Alice:

- 1 what Betty's boyfriend must realise
- 2 why
- 3 if she thinks he'll understand this
- 4 what she would do if she were Betty



Practice

Women sometimes write to advice columns about problems like this.

What is the man doing here? Why?

Now say what you would do if you were the man.

What would you do if you were the woman?

Say what you think will happen if:

- 1 he spills oil on the carpet
- 2 he brings his motor bike in as well
- 3 she orders him to take the mower into the shed immediately

If I tell my fiancé, he'll be hurt and angry.

1a

Imagine Veronica is talking to you.

VERONICA: Perhaps I'll write to Alice Moore. Will she give me good advice?
YOU: Yes, if you write to Alice, I'm sure she'll give you good advice.

Notice that you use the simple present (*write*) in the if-clause.

- 1 Perhaps I'll write to Alice. Do you think she'll answer?
- 2 Perhaps I'll tell my boyfriend. But will he understand?
- 3 I'll go to him now. But will he listen?
- 4 I'll be very honest. Will he forgive me?
- 5 I'll marry him. Do you think we'll have a happy life?
- 6 Or perhaps I'll marry his father. I wonder if I'll be unhappy.

This is called the future conditional. If one thing happens now or later, something else will happen as a result.

1b

Transfer

You have to get to New York immediately. If you do, you'll get a very good job. But the company won't wait. Say what will happen if you do these things.

- 1 You can go either by ship or by plane.
- 2 Or you could try to swim across. It's much cheaper. (You swim badly.)
- 3 You haven't got a passport. Why not go without one?
- 4 Or why not simply tell the people there to wait a few months?

Now think of more examples. For example, what will happen if you: don't study, fall asleep during the lesson, kiss the boss's secretary or the boss himself, etc.

If you really loved your fiancé you wouldn't be in love with his father.

2a

This is the unreal present. We use the if-clause and the past tense for things that are impossible (because they are contrary to present fact). The other clause shows why they are impossible. Imagine you and your friend are talking about such impossibilities.

YOUR FRIEND: Can this be a real diamond? It costs £1.
YOU: I don't think so. If it were a real diamond, it would cost more than that.

- 1 Does my boyfriend really love me? He goes out with other girls.
- 2 Does Veronica really want to marry me? She says she loves my father.
- 3 Are those people really English? They speak with French accents.
- 4 Do you think that man really has a lot of money? His clothes are very shabby.
- 5 Does that French student really want to learn English? He talks French all the time.
- 6 Is this meat really fresh? It has a strange smell.

Note that the verb form in the if-clause is the same as the past simple. Only *be* is slightly different. *Were* can be used for all persons.

2b

Transfer

You don't live in London but you want to. Think of all the things you'd have to do and which you'd be able to do if you did.

Example: "If I lived in London, I'd have to travel in crowded buses, but I'd be able to see lots of plays."

Think of more examples!

Unless you tell him yourself, he'll lose faith in you completely.

3a

Imagine you are talking to a doctor. Note the *affirmative verb* after *unless*.

DOCTOR: Get some rest. Or do you want to have a nervous breakdown?
YOU: You mean, unless I get some rest, I'll have a nervous breakdown?

- 1 Find another job. Or do you want to have a heart attack?
- 2 Take these tablets. Or do you want to fall ill?
- 3 Stop eating meat. Or do you want to die?
- 4 See me tomorrow. If you don't, you'll get worse.

3b

Transfer

You have a secretary. You'll have to sack her, or lower her salary, or give her another job unless she does certain things. You are talking to her. Make sentences like, "Unless you . . . , I'll have to . . ."

You want her to:

- 1 improve her typing
- 2 take shorter coffee breaks
- 3 learn shorthand
- 4 call you "Sir"
- 5 speak more politely
- 6 learn how to spell
- 7 stop phoning her boyfriend
- 8 come on time

Think of more examples yourself.

Whenever we go out, wherever we go, whatever we do . . .

4a

You are talking to Betty S, who wrote the second letter.

BETTY: Whenever I say something, my boyfriend's mother always disagrees.

Now make more sentences with *whenever/whatever/wherever*.

- 1 Where we go, she goes.
- 2 She does everything we do.
- 3 When I see him, she's always with him.
- 4 When I kiss him, he always tells her.
- 5 When we go dancing, she always dances with him.

4b

Transfer

For some strange reason, a detective has been following you. For example, when you look around, he's always there.

You say: **Whenever I turn around, he's always there.**

What else happens? For instance:

- 1 You say something, and he notes it down.
- 2 You go somewhere; he always follows you.
- 3 You make phone calls; he listens.
- 4 You get letters; they're open.

Make more sentences about yourself and this detective.

Alice Moore is really a journalist. She explains how she came to do this sort of work.

1

Vocabulary

- career*: way of making a living, profession.
fashion: the latest styles in clothes.
troubles: (here) problems, the things that bother you.
take over: (here) do the job another person did before.
out of touch with: (here) had no contact with, did not really understand.
nervous breakdown: a kind of nervous crisis.
too involved, wrapped up in: (here) to think too much about something. Example: "He's so wrapped up in his work that he has no time for anything else."
genuine: real, what it is said to be.
Mack Sennet: film director famous for early Hollywood comedy films (Keystone Cops).
pie: fruit or sometimes meat covered with pastry and then baked.

2

Questions (to be answered after you have heard the tape)

- How did Alice begin her career? What sort of articles did she write?
- When did she take over the advice column and what was it called then?
- Why was it called this?
- Why did Alice take over the column from the older woman?
- What sort of people write letters to the column?
- Why did 'Aunt Margaret' have a nervous breakdown?
- What is the question the interviewer asks about the readers' letters?
- What else does he say about them?
- Does Alice personally think they are amusing?
- She describes a scene from a typical comedy film. Describe the scene yourself.

- What is the question she asks after this? What is the answer?
- What is the very last thing she says about the readers' letters?

3

Summary

Use these short notes to summarise the main points.

- Alice Moore/ the column ten years ago
- called "Dear Aunt Margaret" then because
- Aunt Margaret much older
- many people felt too old
- out of touch/younger people
- something else as well/nervous breakdown because/wrapped up
- all the letters/genuine
- not amusing/people who write them
- like a scene/comedy film
- someone/pie/another person's face/But if someone/your face/not laugh

4

Discussion (and/or extended writing)

Describe some scenes from comedies that are funny only to the people who see the things happening but not to the people to whom they actually happen.

Linda went into a department store to buy a raincoat. This is what happened.

1

Story

As soon as Linda went into the department that sold raincoats, she sensed there was something unusual in the atmosphere.

First of all, there was a salesman there and not a saleswoman. That was very unusual in the women's coat department. He asked if he could be of any help. But when she said she was just looking he did not seem to be listening. He did not look very much like a salesman, either.

A second later a raincoat caught her eye. She asked him a question about it. He did not even hear her at first. She asked again. She wanted to know if he had any coats like it with a detachable lining. He did not seem to understand what a detachable lining was. She explained. Then she went on looking. She noticed that the salesman seemed to be watching another customer in the department all the time. The other customer, a middle-aged woman, left the department. The salesman immediately went to the phone and told somebody on the other end that the woman had gone and had definitely taken two leather belts without paying for them. Then he turned to Linda and explained that he was not a salesman at all but a store detective. Later, Linda read in the paper that a woman had been arrested for stealing some belts from a department store, or, in other words, for shoplifting.

2

Multiple Choice

- Sense* here means
(a) feel (b) smell (c) hear (d) listen
- Lining* here is
(a) stuff (b) special material (c) lines
(d) the material inside the coat
- Detachable* here means that you can
(a) take it out (b) tie it (c) close it (d) wash it
- The other customer stole things from shops. She was a shop....
(a) thief (b) robber (c) lifter (d) elevator

3

Questions

- What was the first unusual thing Linda noticed?
- What was the first thing Linda said?
- What was the salesman's reaction?
- What did she ask him a few seconds later?
- What was strange about the salesman's reaction then?
- What did Linda notice then?
- What happened after that?

4a

You go into a shop but you don't want a salesman to follow you around; you want to look. What do you say?

4b

Transform the "kernels" into result sentences.

She left. She did not pay.
 She left without paying.

- She came in. She did not knock.
- He walked five miles. He did not stop.
- He spoke for ten minutes. He did not pause.
- I lay there for five hours. I did not go to sleep.

4c

The woman had stolen some belts and was arrested. In other words:

She was arrested for stealing some belts.

What were these people arrested for?

- A bank clerk stole £5,000.
- A woman threw some paint at the Prime Minister.
- Another woman shot her husband.
- An old man took off all his clothes in a public park.
- Two Irishmen got into a fight and smashed up a pub.

Listen to the dialogue. Then reproduce what Linda says.

1

Dialogue
LINDA: Excuse Have coats this detachable?
SALESMAN: I beg your pardon?
LINDA: Have like this with?
SALESMAN: A what?
LINDA: A lining. You know, the sort you can out the coat.
SALESMAN: I, uh, I'm not sure really. I mean, I don't really know.

LINDA: you? Well, then, is someone here who?
SALESMAN: Well, the salesgirl in this department has gone to lunch. I don't usually work here.
LINDA: lunch? When back?
SALESMAN: In, uh, a few minutes.

LINDA: I see. This coat a price I don't you know how much?
SALESMAN: Uh, £20, I think.

LINDA: £20? For a this? cheaper?

SALESMAN: There are some more coats over there. LINDA: I see. (She looks through them) Now this exactly looking for! I on?
SALESMAN: Excuse me for one moment, madam. (He picks up the phone) Hello? This is Watson. I'm in the women's coat department. That woman has just left with two belts, and she hasn't paid for them. Arrest her! (to Linda) I'm sorry, madam. I'm not a salesman.

LINDA: not?
SALESMAN: No, I'm a store detective. I've been following a shoplifter all over the store.

Practice

2a

What does Linda say to show that she wants:

- 1 the salesman's attention
- 2 to see if the coat fits
- 3 something cheaper

IRREGULAR VERBS
(Revision)

1a In unit 7 we reviewed four types of irregular verb. Give a few examples from each type!

1b Further classification of irregular verbs.

Type 5

No change at all

hurt	hurt	have/had	hurt
cost	cost		
let	let		

Type 7

Vowel change in past only

run	ran	have/had	run
-----	-----	----------	-----

Type 9

Participle in -t or -d

learn	learned	have/had	learned
learn	learned	have/had	learned

Type 6

Vowel change, and final -d

tell	told	have/had	told
hear	heard		

Type 8

Final -d changes to -t, or -t is added.

send	sent	have/had	sent
------	------	----------	------

Exercise 1c

Give the past and participle forms for each of these verbs. Use them in examples.
come/put/build/say/cut/shut/become/sell/lend/hit/speed

REPORTED SPEECH
(final notes)

2a

Did you notice this in Letter 1?

My fiancé's father has told me that he cannot go on living without me. I have told him that our love is impossible.

When say, tell, explain, etc. are in the present simple or present perfect, there is no change in the tense in reported speech.

Exercise 2b

Study this dialogue.

A: I love you.

B: What did you say?

A: I said I loved you!

B: (a few seconds later) Tell me ... do you really love me?

A: Of course I do! I've just told you that I love you!

With someone else, use the dialogue above as a "frame" for more conversations just like that. A should begin with these statements.

- 1 I want to kill myself.
- 2 I hate you.
- 3 I've just seen a ghost.
- 4 It's raining.
- 5 The Queen is standing outside.
- 6 I've won a million dollars.

EXTENDED WRITING
(and/or oral practice)

3a

Write short letters to an advice column for:

- 1 a man who loves football and whose wife hates it so much that she will not let him watch it!
- 2 a seventeen year old girl whose old-fashioned father will not allow her to go out with boys!
- 3 a woman whose husband thinks only of his work.
- 4 a man whose mother tries to make all his decisions for him.

3b

Discuss these statements

- 1 It's a woman's job and duty to follow her husband everywhere and do whatever he wants without complaining.
- 2 We must take care of our parents when they get old even if it means sacrificing our own happiness.

Intensive Listening

20

UNIT 10

A magistrate is interviewed.

A magistrate is a kind of judge who deals with people who have committed small crimes. The magistrate describes a man who got into trouble shortly after he came out of prison.

1

Vocabulary

come before: a criminal who *comes before* a judge is *dealt with* by that judge.

He had only just come out of prison: he had come out of prison only a short time ago.

break into: get into a house illegally.

feed (verb): give food to or get food for someone. *case*: (here) all the facts and circumstances surrounding the man's crime.

look down on: the way one person behaves when he thinks another person is inferior or bad. "Snobs look down on poor people."

feel tempted to do something: feel a very strong desire or urge to do something.

sentence (noun): the judge sentences a criminal who has been found guilty: he gives him some sort of punishment. "He was given a sentence of three years in prison."

definitely: without doubt.

2

Questions

1 What had happened before the man came before the judge?

2 What sort of place did the man live in and what was his problem?

3 What sort of crime had he committed?

4 Do you think the man did this simply because he didn't want to work? Why?

5 Why did the man say he had committed the crime?

6 Why does the judge think the man committed the crime?

7 In what way would prison be better for the man in the man's own opinion?

8 What was it that the judge could not help doing when he heard the man's case?

9 What does the judge say he would have done if he had been in the man's place?

10 What would have made the judge do this?

11 What did the judge finally do with the man?

12 What words and phrases does the judge use to explain why he did this and his problem in sentencing the man?

3

Summary

Use these short notes to summarise the main points in the magistrate's story.

1 the man/only just/out of prison

2 in a small town/everybody/body else

3 the man/very hard/get a job but nobody ...

4 into a house/get some money

5 said/enough money/feed his family

6 I think/did it because/wanted to get caught

7 knew/in prison nobody would/down on him

8 wouldn't have/worry/money and food

9 if I/in his place/the same thing

10 I/back to prison

4

Discussion (and/or extended writing)

1 Imagine you are the man himself. Describe how you felt and why you broke into the house.

2 What do you think can be done with cases like this? Do you think that sending the man back to prison will help or harm the man? Give reasons.

Intensive Listening

22

UNIT 11

An advertising man talks about his work.

1

Vocabulary

beauty soap: special soap for women.

complexion: smoothness, quality and colour of someone's skin.

define: say what something means.

advert: shortened form of "advertisement".

challenging: (here) requires a high standard of work.

life insurance: an arrangement with an insurance company. You pay a certain sum, and if you die before a certain age, the company gives your family a far larger sum.

providing for: taking care of.

get across an idea: (here) communicate an idea.

outline: lines showing a general shape.

caption: words or title explaining what a picture is about.

2

Questions (to be answered after you have listened to the tape)

1 According to the interviewer, something is often said about advertising. What?

2 What is the example that he gives?

3 Does the advertising man agree that advertising is a form of lying?

4 Why doesn't he enjoy writing adverts for things like beauty soaps?

5 What sort of advert did he have to do once that was challenging?

6 What can't you do in such adverts?

7 Why?

8 Describe the photograph in this advert.

9 How did he get over the idea that the husband was no longer there?

10 What did the caption say?

3

Summary

Use these short notes to summarise what you have just heard.

1 often said/advertising/lying

2 example/film star/a particular beauty soap every morning/but never/at all

3 the advertising man/enjoy such adverts/not challenging enough

4 once/had to do/for life insurance

5 couldn't mention/death/because such things/unpleasant

6 so/got a family photograph of/in the park

7 then figure of the man/removed but/left the outline

8 still see where/been

9 top of the photograph/this caption: "We'll/care of them if anything/to you"

Discussion (and/or extended writing)

4a

Describe an advertisement that tries to persuade people to buy something by saying a famous person uses it.

Then say whether you would buy the product yourself simply because of the advert. Give reasons.

4b

Describe the things adverts say about the following products in order to make you buy them:

1 cars

2 toothpaste

3 breakfast cereals like cornflakes, etc.

4 life insurance

If possible, get some English newspapers or magazines like the *Daily Mirror*, the *Daily Express*, or *Life*. Look at the advertisements in them for the products mentioned above.

D. Excerpts of *More!3 Teacher's book* (in chronological order)

MORE! 3 Enriched Course – Lehrstoffverteilung 3. Klasse AHS und HS (high achievers)

		KERNBEREICH				ERWEITERUNGSBEREICH
Zeitraum	Unit / Thema	Lese- und Hörtexte	Sprechen / Schreiben	Redemittel / Strukturen	Übungen	MORE!
September	1 The greatest band ever	The story of the Beatles On the spot Superstar A song 4U: She loves you	Talking about the past Giving an opinion Talking about music My favourite singer	Musical styles give it a try, audition, make it, give up, have what it takes, get back to Present simple (Revision) Past simple (Revision)	Workbook 1 – 10, 12 – 13	SbX (SB 1, 8; Grammar) WB 11 More fun with Fido CYBER HOMEWORK 1, 2 CLIL: Musical styles
	2 What a coincidence!	Christmas accident coincidence Talking to Belinda Live on air The coincidence (A poem)	Talking about past activities Finding coincidences Study the picture What happened next Pronunciation: /w/ /v/	Everyday English: Serves you right. That's not fair. Watch out! I know what you mean. Past continuous	Workbook 1 – 13 15 – 17	SbX (SB 1, 3; Grammar) MP3: 1, 8, 13 WB 14 More fun with Fido CYBER HOMEWORK 3, 4 DVD The Mag 1: The mystery boy
October	3 Going on a journey	Westward ho! About to go on a great journey My best trip ever	Talking about a bad experience Travelling (Dialogue practice) The story of a journey	Travelling when, before, after, while, during take time to	Workbook 1 – 8 10 12 – 14	SbX (SB 2, 5; Grammar) MP3: 1, 5 WB 9, 11 More fun with Fido CYBER HOMEWORK 5, 6
November	4 Dangerous animals	Animal movies Bethany Hamilton Film review The truth about shark attacks The crocodile (A poem)	Talking about films (Dialogue practice) Talking about animals in films Summary of a film Information on sharks Pronunciation: intonation / stress	Everyday English: Good point. Don't get me wrong. Well, I'm not sure. I wouldn't think so. Comparatives / superlatives / as ... as (Revision)	Workbook 1 – 6 8 – 14	SbX (SB 1, 6; Grammar) MP3: 1, 6, 7, 8 WB 7 More fun with Fido CYBER HOMEWORK 7, 8 DVD The Mag 2: Dangerous dogs
	Progress check Units 1 – 4				Student's Book	
December	5 London calling!	Beside the River Thames The Great Fire of London Your top five places in London An email from a teenager in New York Three teenagers	A day in London Places around town You are in London. Write an email. Pronunciation: /ð/ vs. /θ/	Everyday English: There's a thought. It's worth a try. It's a deal. In your dreams. Relative pronouns	Workbook 1 – 14	SbX (SB 1, 8; Grammar) MP3: 1, 7 More fun with Fido CYBER HOMEWORK 9, 10 DVD Mag 3: The raffle ticket CLIL: The History of London Helbling Readers Level 3 (The Stolen White Elephant / A Christmas Carol / Ricky and the American Girl / The Spring Cup / The Lost Smile)

	6 What will happen if...?	The Monkey's Paw Superstitions in different countries Interviews with Aileen, Brian, Catherine, Damon	Talking about consequences (Dialogue practice) Sonia's text Pronunciation: intonation / word stress	Luck If th conditional	Workbook 1 – 11 13 – 16	SbX (1, 5; Grammar) MP3: 1, 5 WB 12 More fun with Fido CYBER HOMEWORK 11, 12
January	7 You've got a friend	Jacob's stud (Photo story) What kind of friend are you? A little help from his friend Favourite things Two more interviews A song 4U: You've got a friend	Talking about duration Friendship An object you like	Relationships Present perfect with for and since	Workbook 1 – 13 15 – 18	SbX (SB 1, 8; Grammar) MP3: 1, 8 WB 14 More fun with Fido CYBER HOMEWORK 13, 14
	8 Steven Spielberg superstar	The movie magician Spielberg's most famous films How do they do it? Jurassic Park Monica, Dan and Emma	Talking about films Information about a film star Pronunciation: /ə/ vs /ɜ:/	Films Everyday English: More or less. The sooner, the better. You're having me on, aren't you? Leave it out! Past simple and present perfect	Workbook 1 – 16	SbX (SB 3, 6; Grammar) MP3: 1, 3, 6 More fun with Fido CYBER HOMEWORK 15, 16 DVD The Mag 4: Bad hair day
February	Progress check Unit 5 – 8				Student's Book	
March	9 Young people today	Your world and mine: Milose and Curtis The Mennonites Interviews with Maria and Diego	Talking about permission A group report Pronunciation: intonation / weak stress	Teen activities be allowed to	Workbook 1 – 14 16 – 20	SbX (SB 1, 5; Grammar) MP3: 1, 10 WB 15 More fun with Fido CYBER HOMEWORK 17, 18 A poetry project CLIL: Energy and how to save it
	10 Stand up for your rights	Are cars more important than kids? Christabel Pankhurst flees to Paris / The Suffragette (Two newspaper articles) Three women who stood up for their rights Are cars more important than kids? Interview: Women's suffrage Children's favourite heroes / heroines (Three interviews)	Getting organized Design a leaflet Pronunciation: /p/	Getting the message across How green are you? Everyday English: Guess what? No chance! Nice one. I knew it! Past ability: could and were able to	Workbook 1 – 12 14 – 16	SbX (SB 2, 10; Grammar) MP3: 2, 10 WB 13 More fun with Fido CYBER HOMEWORK 19, 20 DVD The Mag 5: Girls and football

April	11 California Dreaming	How much do you know about California? (A quiz) Home from home Los Angeles – some 'must do' sightseeing things for visitors Jake's family went on holiday to California Find out where Jake saw these things Match the beginnings and endings of the questions A song 4U: California Dreaming	My holiday Places you would like to visit in California Pronunciation: Intonation: Does the voice go up or down?	A holiday in Death Valley Present perfect continuous	Workbook 1 – 12 14 – 16	SbX (SB 1, 4; Grammar) WB 13 More fun with Fido CYBER HOMEWORK 21, 22 CLIL: Migration
	Progress check Units 9 – 11				Student's Book	
	12 Survival	Great effects – poor film! (Film review) Great disasters of the modern world (Website) What to do in an earthquake Cast Away (Cartoon story) Natural disasters How Sally and Tom James survived an earthquake Cast Away Choices (Radio programme)	Explaining choices Talking about what went wrong (Dialogue practice) Write a story about someone who survived an earthquake	Natural disasters Everyday English: It's up to you. Just in case. Here you are. Don't look at me. Passive (present and past)	Workbook 1 – 9 11 – 13 15 – 16	SbX (SB 1, 4; Grammar) MP3: 2, 4 WB 10, 14 More fun with Fido CYBER HOMEWORK 23, 24 DVD Mag 6: The phone call
May	13 Dilemmas	The Nerd (A play) Dilemmas Carla and Derek talking about dilemmas	Talk about the questions How honest are you? Giving advice (Dialogue practice) Write a poem	Problems in school 2 nd conditional	Workbook 1 – 16	SbX (SB 6, 11; Grammar) MP3: 2 More fun with Fido CYBER HOMEWORK 25, 26
	14 Into the heart of the wilderness	Oliver's emails What Oliver wrote from Gaborone Going into the Okavango Oliver and the man in the shop	Talking about holiday plans and asking for confirmation (Dialogue practice) A summary of Oliver's trip to Botswana An adventure in a wildlife camp	Holiday plans Everyday English: a complete waste of time / on my own / not the only one / a real pain be going to (Revision)	Workbook 1 – 11 13 – 14	SbX (SB 2; Grammar) WB 12 More fun with Fido CYBER HOMEWORK 27, 28 DVD Mag 7: Red kite alert
June	Progress Check Units 12 – 14				Student's Book	

E. Activities from *More!3 Student's book*

(in chronological order)



6

Paul Sacks and Sally Green are critics on the hit TV talent show **Superstar**. What do they think of Dave and Jasmine? Listen and draw: 😊 😐 😞



	Dave	Jasmine
Paul Sacks	😊	😊
Sally Green	😊	😊

Did you know ... ?

Talent shows like *American Idol* or *Pop Idol* have been very popular for years. They have produced singing stars like Kelly Clarkson and Ruben Studdard in the US, and Will Young and Gareth Gates in Britain.

Vocabulary Audition



7

Complete what they say with the words from the box. Then listen and check.



a try
training
audition
make it
takes
give up
way up
get back

"Dave, you're a brave man, but don't ¹ your real job. Sing at home under the shower, when you're not wearing that suit. But don't waste our time, okay? You're never going to ² as a pop star."

"You're not going to be our next superstar. In fact, you're not even going to be a background singer in a band. You haven't got what it ³ But don't be too unhappy. You gave it ⁴ and that's what's important."

"Maybe you could move a little more when you're singing and not just stand there. But that's not really a problem. I think with the right ⁵ you could be a big star. We'll certainly ⁶ to you."

"There's quite a lot of work ahead, but if you're willing to work hard, then I think what Sally says is true. You could be on the ⁷ We certainly want to talk to you after the ⁸"

Get talking Giving an opinion



8

Work in pairs. You are the critics for **Superstar**. Listen to these three performers and say what you think.



Steve



Tina



Jeff

- ... looks fantastic / doesn't look like a pop star.
- ... 's got a beautiful/terrible voice / needs (doesn't need) training.
- ... is an excellent singer / was out of tune / has(n't) got what it takes.
- ... could be the next pop star / is never going to make it as a pop star / is(n't) on the way up.

Vocabulary Musical styles

- 9 Rank-order the musical styles. (1 = your favourite, 12 = your least favourite).

- | | | |
|--------------------------------------|------------------------------------|---------------------------------|
| <input type="checkbox"/> Blues | <input type="checkbox"/> Classical | <input type="checkbox"/> Folk |
| <input type="checkbox"/> Heavy metal | <input type="checkbox"/> Hip-hop | <input type="checkbox"/> Indie |
| <input type="checkbox"/> Jazz | <input type="checkbox"/> Opera | <input type="checkbox"/> Pop |
| <input type="checkbox"/> Rock | <input type="checkbox"/> Reggae | <input type="checkbox"/> Techno |



- 10 Read the interview and write the number of the question next to the answer.

- What song do you like best?
- Do you like dancing?
- Where do you get your music?
- What's your favourite band?
- Tell us about a song that is special for you.
- Where do you like listening to music?
- What's the most important thing in a song for you?

On the Spot



This week Johnny Y from Bestboyz talks about music.

- ☐ The Rolling Stones. I know they're an old band but I think they're so cool. And they've written some great tunes. I met Mick Jagger last year. He's a top guy.
- ☐ I like songs with a good tune. Something you can sing along to. I don't care about the lyrics. I never listen to them anyway.
- ☐ Angels by Robbie Williams. They played this song when I first met my girlfriend. I asked her to dance. She said 'Yes'. I love that song.
- ☐ Robbie Williams writes some great songs.
- ☐ Yesterday by the Beatles. I like most of their stuff and that song is just great. It's one of my girlfriend's favourites, too.
- ☐ Not really, but if the song's good, then maybe I'll get up on the dance floor for a few minutes.
- ☐ Anywhere, but I really enjoy listening to music in my car – especially if I'm in a traffic jam. It helps me relax.
- ☐ I buy CDs from my local music shop. I usually buy two or more a week.

- 11 Look at some more answers to the questions in 10. Match the letter with the numbers of the questions above.

- Yes, I love it. / I don't mind it sometimes. / No, I can't stand it.
- I download it. / I borrow from my friends. / I listen to the radio.
- On my iPod. / On the radio. / On my stereo.
- The lyrics. / The rhythm. / A good melody.

Free flow Talking about music

- 12 a Work in pairs. Ask and answer the questions in 10.
b In groups of four, talk about music you like / don't like. Talk as long as you can.

Writing for your Portfolio

- 13 Write a text about a pop star or a band.

- Search the internet for information (and photos) about your favourite pop star or group.
- Write your text and give some information about them and say why you like them.

My favourite singer

Name: *Beyoncé Giselle Knowles*

Star name: *Beyoncé*

Born in: *Houston Texas, 1981*

Beyoncé began as a member of the band *Destiny's Child*. Their songs soon became very famous and they sold millions of copies. My favourite song of theirs is *Say my name*. Beyoncé was the first African-American woman to win the Songwriter of the Year Award. In 2003 Beyoncé released her first solo album, *Dangerously in Love*.

What I think about her music: *I love Beyoncé's music because she has an excellent voice and she is a great performer. My favourite Beyoncé songs are Naughty Girl and Me, Myself and I. Beyoncé also starred in several films. I think she is not only an excellent singer, but also a brilliant film star.*



Grammar

Present simple (Revision):

I **like** songs with a good tune.

Robbie Williams **writes** some great songs.

She **doesn't understand** music.

Past simple (Revision):

'Love Me Do' **stayed** in the charts for 18 weeks, but it **didn't get** to number 1.

Paul McCartney and John Lennon first **met** in Liverpool.

Complete:

To make the negative of the present simple, use ¹ + the base form of the verb.

To make the negative of the past simple, use ² + the base form of the verb.

MORE fun with **Fido!**





- 1 Before you read this newspaper text, go through it quickly and find out:
- when the accident happened
 - who it happened to.

Christmas accident coincidence

FLITCHAM, England

It was a bad start to the Christmas holidays for twin sisters Lorraine and Levinia. They ended up in hospital on Monday because they crashed into each other's cars while they were taking Christmas presents

to each other's houses. The accident happened on an icy country road on Christmas day. The 31-year-old sisters were driving in their cars. Lorraine had presents for Levinia, Levinia had presents for Lorraine.

"People say that twins sometimes do the same things at the same time," said their mother, Joan. "It's a coincidence that they crashed into each other's car. But it's really strange that it happened at this time of year!"

"We did not believe it when we first heard of the accident. We thought it



was a joke," a policeman said. "And then, when we found out their last names, we really couldn't believe it. The two sisters' names were – Lorraine and Levinia Christmas!"

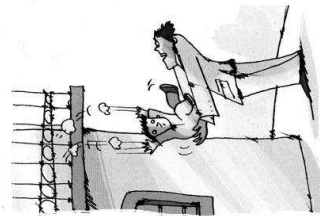


- 2 Now read the text carefully and answer the questions.

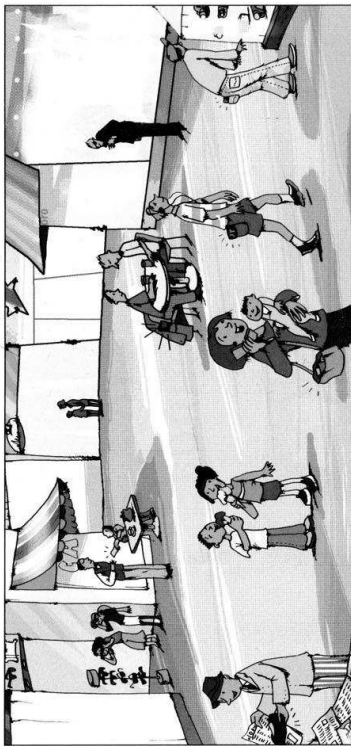
- 1 Who are Lorraine and Levinia Christmas?
- 2 Why did they end up in hospital on Christmas day?
- 3 Where was Levinia driving to?
- 4 Where was Lorraine driving to?
- 5 Why were they driving there?
- 6 Why did their mother say, "It's really strange that it happened at this time of the year!"

- 3 Listen to an extract from "Live on air". Complete the sentences.

- 1 Mark Sears opened the cupboard in a hotel room and he found
- 2 The laptop belonged to
- 3 John was staying at a hotel in New York when he found Mark's
- 4 A man was walking down a street when a baby
- 5 The man caught the baby and the baby's life.
- 6 A year later he was walking down the same street
- 7 The man and his wife
- 8 They were walking past the same house, when the fell off again.



- 4 Study the picture for half a minute. Then cover it up.



Get talking

Talking about past activities

- 5 What did the man in the black suit see?

Tell your partner. Then check with the picture.

The man with a brown hat	was	buying	on her mobile.
The man with a green cap	were	drinking	the bill.
The woman with a baby		eating	some digital cameras.
A man in shorts		listening	sunglasses.
A boy and a girl		talking	orange juice.
The woman in the pink suit		trying on	a newspaper.
Two boys		paying	to music.
Two girls		looking at	ice cream.

- 6 With a partner try to guess what happened next. Use these phrases.

The man in the black suit saw that ...
Suddenly the ... shouted, "My money!"
... went to the police.
Suddenly he saw ...

- 7 Listen to what happened. Then correct these sentences.

- 1 The thief was watching the two boys and the woman with the mobile phone.
- 2 He decided that he wanted to steal the woman's money.
- 3 Suddenly the woman noticed that her money was missing.
- 4 She went to the police station and saw a handbag on a policewoman's desk.
- 5 The mobile phone looked exactly like hers.
- 6 When the policeman opened the handbag, there was a photo of the woman's boyfriend.
- 7 The woman found out that her boyfriend was the policewoman's brother.
- 8 The policewoman phoned the brother up and told him the story of the coincidence.

- ★ 9 Below is a summary of the story *Talking to Belinda*. It has 180 words. Read through it, then rewrite it in no more than 100 words. Make sure your summary has all the important information.

One day Rick Cooper went to a restaurant, but there was no free table. The waiter showed him to a table where a young woman was sitting. It was a beautiful day and there were lots of windsurfers on the sea in front of the restaurant. Rick noticed that the woman was reading a book by Edgar Allan Poe. The woman's name was Belinda. Rick and Belinda started to talk and Rick asked her for her phone number. She wrote it down on a little piece of paper. Rick lost the paper and never phoned Belinda. A year later Rick moved to Paris. He liked the city a lot. One of his favourite places was a café near the river Seine. One day, when he was looking at some books at the bookstalls, he saw a copy of *Stories and Poems*. He was surprised to see Belinda's name and an address in the book. He found the phone number and made a call. "Belinda does not live here any more," a woman told him. "She has moved to Paris!"

Writing for your Portfolio

- 10 Write what happened next in the story. Use the questions below to help you and use as many words from the box as you want. Find a good title for your story.

answer phone	surprise	fell in love	taxi	happy
lost	Eiffel Tower	happy ending	phoned	no time
café	email	excited	found out	message

- Did Rick phone Belinda?
- Did he reach her?
- What did they talk about?
- Did they meet? If yes, where did they meet? What did they do?
- How did the story end?


Sounds right /w/ vs. /v/

Listen and repeat the words.


- | | | | | |
|----------|-------|-----------|-------|-----------|
| 1 waiter | woman | wonderful | went | when |
| 2 very | video | voice | visit | vegetable |

Get talking Finding coincidences


- 12 How many coincidences can you find with your classmates? Ask questions and write names in the table.




What were you doing at 8 p.m. last night?




Hang on a minute. Oh, I know. I was walking my dog.




What day of the month were you born on?



I was born on the 5th. What about you?



Me, too! What a coincidence!



I was born on the 14th.

Find someone who:	Name
1 was doing the same thing as you at 8 p.m. last night.	
2 was doing the same thing as you last Sunday at 11 a.m.	
3 was doing the same thing as you this morning at 8 a.m.	
4 was born on the same day of the month as you.	
5 lives at the same house number as you.	
6 likes the same singers as you.	
7 likes the same food as you.	
8 has got the same number of brothers and sisters as you.	

Read and listen to the poem.

The coincidence

I saw her at the bus stop.
She looked a lot like me.
I asked her "Have we ever met?"
We went to have some tea.

She said "My name is Deborah."
I said "That's my name, too."
She said "I am from Chichester,
but tell me more of you."

We talked and talked and soon found out that so much was the same: our date of birth, our favourite film, and both our pet dogs' names.

"It's time to go. Goodbye", she said. She walked out through the door. And me? I am still sitting here, just looking at the floor.

Dialogue practice Travelling



7 Listen to the dialogues. Act them out in pairs.

DIALOGUE 1

Woman Yes, can I help you?
Customer We missed our flight to New York.
Woman Can I see your tickets, please?
(Pause) I see. Well, I can put you on the 3 o'clock flight, but there's a charge.
Customer How much?
Woman It's £90 per person, I'm afraid.
Customer OK.
Woman And please note that check-in is two hours before departure.
Customer Thanks.

DIALOGUE 2

Man Can I help you?
Customer Yes. I want to make a reservation for a sleeping compartment on the 8 p.m. train to Glasgow.
Man How many people, sir?
Customer Two.
Man One moment, please. I'll see what we've got.



8 Listen to three people talking about their worst journeys and take notes.

	went from – to	went by	What was the problem?
Traveller 1			
Traveller 2			
Traveller 3			

Free flow Talking about a bad experience

9 In groups of four, tell each other about a journey that went wrong.

It was in the summer holidays last year / two years ago / last weekend.

My ... and I went on a trip to ...

We started from ... First we went by train / car / plane / boat from ... to ... Then we ...

Suddenly we noticed ... / there was a problem with ... / someone ...

We couldn't ... / It was impossible to ... / We missed ... / We had a real problem with ...

We were all very angry / frustrated / sad because ...

The next day we ...



- 1 a Before you read, look at the pictures. Where can you see a monkey's paw?
- b Look at the quickly. Who brought the paw and from where?
- c Read and listen to the play.



THE MONKEY'S PAW



Jane Morris



Robert Morris



Neil Morris



John Williams



SCENE 1

Mrs Morris When's John coming?
Mr Morris He'll be here soon, I think.
Neil How long was he in India?
Mrs Morris About five years.
Neil What did John tell you about India, Dad?
Mr Morris Well, lots of interesting things. But there one thing I found very strange.

Mrs Morris What was that?
Mr Morris He brought back a monkey's paw.
Neil A paw? A dead monkey's paw?
Mr Morris Yes.
Neil That's gross.
Mrs Morris And what's the story?

Mr Morris I don't really know. He didn't want to tell me. The only thing I know is that there's something special about it.

Neil Interesting. Let's ask John. (*The doorbell rings.*) Oh – here he is!

SCENE 2

Neil Dad told us that you bought a monkey's paw.

Williams That's right, but ...

Neil Why is it special?

Williams Well, if you hold the monkey's paw and make a wish, your wish will come true.

Mr Morris Do you only get one wish?

Williams No, three. You can make three wishes with the monkey's paw.

Neil I see. Have you tried it?

Williams No, I haven't.

Mrs Morris Why not?

Williams Listen. The man who sold me the paw said that your wish will come true – but he also said that you'll get some bad luck with each wish.

Neil Can I see the paw?

Williams If you want to. Here it is.

Neil Wow. It's amazing!



Neil That's right! Your wish came true. Dad, I'm coming home now. I'll see you in 30 minutes.

Mr Morris OK. Bye.

SCENE 5 An hour later.

Mrs Morris Robert?? – I don't understand. Where is he? Why hasn't he got here yet?

Mr Morris I don't know. (*The doorbell rings.*) It's OK – here he is now.

Policeman Mr Morris?

Mr Morris Yes. What can I do for you?

Policeman It's about your son, Neil. I'm terribly sorry.

I have very bad news.

Mrs Morris What happened? Where is he?

Policeman He had a bad accident. I'm afraid he's dead.

Mrs Morris No! No! Oh no!



Williams Do you want it? You can have it. I don't want it any more.

Mr Morris Why not?

Williams I'm scared of it. I'm afraid that what the man said is true.

Mr Morris Really? Do the wishes bring bad luck, too?

Williams I really don't know. But look – I have to go now. You can keep the paw, Neil – but please don't make a wish. I think it's dangerous.

Mr Morris I'll see you to the door.

Mrs Morris Goodbye, John.

Williams Goodbye.

SCENE 3

Neil Let's see if it's true.

Mrs Morris No, Neil! Don't!

Neil Come on, Mum! This is the 20th century. Anyway, we needn't be worried.

Mr Morris What? Why not?

Neil Look. You get three wishes. If the first wish brings us bad luck, we'll have two more chances for good luck.

Mrs Morris Neil, I don't think you should do this.

Neil Mum, it's just fun. I'll make a wish. If it doesn't come true in a week, we'll know that the paw doesn't work.

Mr Morris What are you going to wish for?

Neil I'm not sure – but give me the monkey's paw, Dad.

Mrs Morris No, let me make the wish. Here we go. I wish for £50,000.

SCENE 4 Three days later.

Mrs Morris Hello?

Neil Dad? It's me. Listen – great news! I've won some money on the lottery!!

Mrs Morris Really? That's wonderful. How much?

Neil Guess!

Mrs Morris £50,000.

- 4 Work in pairs. Discuss what Mr and Mrs Morris saw when Mrs Morris opened the door. Then write a story of 80 words. Describe what happened.

- 5 Read the texts about superstitions in different countries.



- 1 China: If you leave a big hole in a block of flats, the ghosts can move through. If you don't leave a hole, the ghosts won't be happy because they can't move.



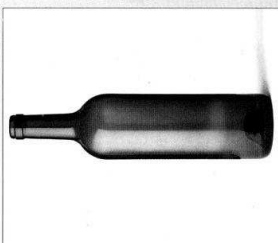
- 3 Brazil: If you eat carrots on the first of January, you'll have enough money for the whole year.



- 5 Thailand: If you dream that a snake is holding you tightly, you'll meet your boyfriend soon.



- 4 Korea: If you see a magpie in the morning, you'll get bad news.



- 6 Russia: If you put an empty bottle on the table, you'll have bad luck.



- 2 Argentina: If you find some money in the street, pick it up because then you'll get even more money.

- 6 Discuss which statements are true and which are not. Then listen and find out.

I don't think number 1 is real. I can't believe that there are blocks of flats with holes.

Hmm ... good point. I agree with you.

Well, I'm not so sure. Look at the photograph!



- 7 Listen to the interviews with Aileen, Brian, Catherine and Damon. Write the first letters of their names (A, B, C and D) beside the superstitions they believe in.

- ☐ If you break a mirror, you'll have bad luck.
☐ If a black cat crosses the street in front of you, you'll have bad luck.
☐ If you have a tiger's eye on you, it will bring you good luck.
☐ You'll get rich if you hear a cuckoo and shake your money.
☐ If you kill a spider in the house, you'll have bad luck.
☐ If you buy a ticket with the number 13 on it, you'll have bad luck.
☐ If you walk under a ladder, you'll have bad luck.
☐ You'll have bad luck if you walk on the cracks in the pavement.

Sounds right

- 8 Listen to the sentences and mark the stressed words. Then say the sentences yourself.

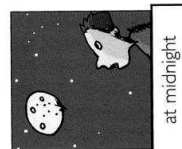
- 1 If you break a mirror, you'll have bad luck.
 2 If you kill a spider, you'll have bad luck.
 3 If you don't leave a hole, the ghosts won't be happy.
 4 If you see a magpie, you'll get bad news.
 5 If you close your eyes and make a wish, your wish will come true.

Dialogue practice

Talking about consequences

- 9 Work in pairs. Ask and answer questions. Think of funny dialogues. A chooses a picture, B a sentence.

- A What will happen if I look at the moon at midnight?
 B Your sister will do the dishes for two weeks.



at midnight



in the morning



in the evening

You will take a trip to New York
 Your sister will do the dishes for two weeks.
 You will get a wonderful present
 You will lose your watch.
 You will win a lot of money.
 You will visit London very soon.



at Christmas



on Saturday



on Sunday

Writing for your Portfolio

- ★ 10 Read Sonia's sentences. Then write your own funny superstitions.



If you drop your toothbrush in the morning, you'll catch a cold the next day.
If you dream about snakes, your mother will buy you ugly socks.
If you burn your toast during breakfast, you'll cry in the afternoon.
If you see a woman in a red sweater, you'll get a red nose.
If you see a bird in the garden, you'll miss your bus.

Grammar 1st Conditional

So beschreibst du, welche Folgen eine ganz bestimmte Handlung oder ein ganz bestimmter Zustand haben wird.

If you **hold** the monkey's paw and make a wish, your wish **will come true**.

If you **see** a magpie in the morning, you'll **get** bad news.

You'll **have** bad luck if you **walk** on cracks in the pavement.
If you **don't leave** a hole, the ghosts **won't be** happy.

Complete with **will / present simple / verb**.

If-Satz	Hauptsatz
If + Person + 1	Person + 2 + 3

SbX



Writing for your Portfolio

- ★ 13 Write a text about an object you like. Don't say what it is. Read out your text.
The others guess what it is.

Useful language:

I got it ... so I've had it for ...

It's made of plastic / wood / metal / glass ...

It's red / blue ...

It's got green / red / blue stripes ...

I use it a lot when I ...

I have always liked it because ...

I'm thinking of an object. I got it when I was ten years old, so I've had it for two and a half years. I often use it when I'm at school and I also use it at home. It's made of plastic and metal and it's blue and silver. I often carry it in my school bag. I've always liked it a lot because it helps me to tell my friends what I think. I learnt to use this object when I was six years old. I have always liked it since then. Who can guess what it is?

Grammar Present perfect with for / since

Lies den Beispielsatz. Dann beantworte die Frage.

I've **had** my computer for a year.

Hat der Sprecher seinen Computer noch oder nicht? Ja ☐ Nein ☐

Du verwendest das **present perfect** für Handlungen, die in der Vergangenheit angefangen haben und bis in die Gegenwart andauern.
So bildest du das **present perfect**:

Person + have / has + past participle

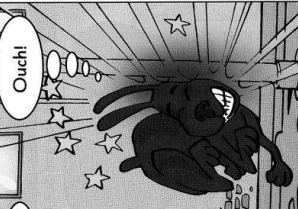
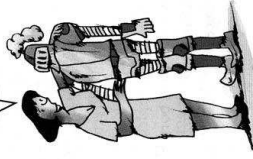
Wenn du sagen willst, wie lange etwas schon andauert, kamst du **for / since** verwenden. *For* verwendest du dann, wenn du im Deutschen *lang* dafür einsetzen kannst.

I've **known** her **for** 2 days / **for** 3 weeks / **for** a month etc.

(2 Tage, 3 Wochen, einen Monat lang)

I've **had** this since Christmas / **since** 2000 / **since** I was seven etc.

He's been in the family for 800 years.



WB p. 41

CYBER HOMEWORK 12

UNIT 6 51

WB p. 47

CYBER HOMEWORK 14

UNIT 7 57

★ 7 Read the texts. Put the phrases A–D in the correct places.

- A more modern
B the stars aren't only humans

- C don't forget to go on
D This is a place where

Los Angeles

Some 'must do' sightseeing things for visitors



★ Walk along the Walk of Fame – see the stars and the hand-prints in the pavement of many famous people, like Marilyn Monroe and Elvis Presley. They're on Hollywood Boulevard and Vine Street. (And ☐ you can even see the 'paw-prints' of Lassie, the film-star dog of the 1950s)

★ Visit Universal Studios! This is one of the most famous film studios in Hollywood. See where and how some of the great movies of all time were made. Meet King Kong and Terminator 2 – and ☐ the Jurassic Ride.

★ Go to Venice Beach. Walk along the sidewalks in Venice Beach. Watch the skateboarders or just sit and eat an ice cream. Hire a bike and go cycling. ☐ you might see some famous movie stars!

★ Spend the day at The California Adventure. This is Disney's latest park, beside Disneyland in Anaheim, but it's ☐ than Disneyland itself. There are some great rides (like California Screamin') but also lots of cool information about the state of California (its history, its parks, its people).



8 Match the beginnings and endings of the questions. Then listen and check.

- | | | |
|--------------------|---|---|
| 1 How long did you | <input type="checkbox"/> go first? | ↑ |
| 2 Where did you | <input type="checkbox"/> a good time? | ↑ |
| 3 Did you have | <input type="checkbox"/> along the beach? | ↑ |
| 4 Did you walk | <input type="checkbox"/> come back? | ↑ |
| 5 Did you go on | <input type="checkbox"/> sightseeing? | ↑ |
| 6 Did you go | <input type="checkbox"/> spend there? | ↑ |
| 7 When did you | <input type="checkbox"/> any good rides? | ↑ |



9 Listen again and repeat the questions. Does the voice go up or down at the end of each question? Circle the correct arrows in 8.

Get talking

My holiday

- 10 Imagine that you have come back from a holiday. Choose 5 places (cities, parks, attractions etc.) that you went to see. In pairs, ask and answer questions. Use the questions in 8 to help you.

8 Match the sentence halves.

Dilemma 1

- a If he asked me to give him an alibi, ☐ I wouldn't give him an alibi.
b If he didn't tell me why he wanted one, ☐ I'd tell them.
c If my parents asked me where he was, ☐ I'd definitely give him one.

Dilemma 2

- a If you told the teacher, ☐ you'd probably get detention.
b If you didn't say anything, ☐ I'd say that I didn't know.
c If the teacher asked me what happened, ☐ the other students would hate you.

Dilemma 3

- a If there was an ID card in the wallet, ☐ I'd keep it and leave the wallet.
b If there wasn't an ID card in the wallet, ☐ I'd take it to the police station.
c If I needed the money, ☐ I'd find the owner and give it back.

Dialogue practice

Giving advice



9 Listen and repeat.

- Girl 1 Why are you looking at me like that?
Boy 1 If I were you, I wouldn't wear that weird outfit.
Girl 1 I think it looks cool.

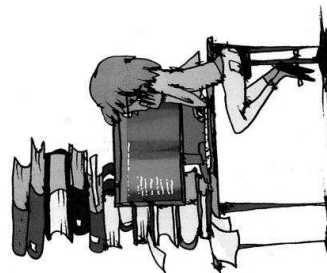
Boy 2 I need some extra money.

Girl 2 If I were you, I'd put up a note that says you can fix computers.

Boy 2 That's a good idea.

10 Make dialogues using the sentences below as starters.

- I need more time to finish my portfolio.
If I were you, I'd
- I think Conny hates me.
If I were you, I'd
- The coach doesn't want me to be on the football team.
If I were you, I'd
- I don't know what to give Peter for his birthday.
If I were you, I'd
- Jim has asked me out, but I don't want to go out with him.
If I were you, I'd
- She owes me 20 pounds and I really need the money.
If I were you, I'd



F. Activities from *More!3 Workbook*

(in chronological order)

Grammar Present and past simple revision

Complete the text with the words in the box.

Shannon Green is lead guitar player with *The Sweet Lemons*. We met her on tour to ask a few questions.

Interviewer Tell us a bit about the band.

Shannon Well, there are four of us. Dan and I ¹ the guitar. Bradley ² and plays bass and Kevin ³ the drums.

Interviewer Do you ⁴

Shannon I sometimes sing background vocals, but that's all.

Interviewer What kind of music ⁵ the band play?

Shannon Pop and a bit of rock.

Interviewer And ⁶ you write your own music?

Shannon Well, Bradley ⁷ all the lyrics and we all ⁸ the music.

Interviewer And do you play other band's songs?

Shannon No, we ⁹ Bradley ¹⁰ like playing other people's music.

plays
does
do
sings
don't
doesn't
writes
play
write
sing

Read the text about how Shannon joined *The Sweet Lemons* and put the verbs into the past tense to complete it.

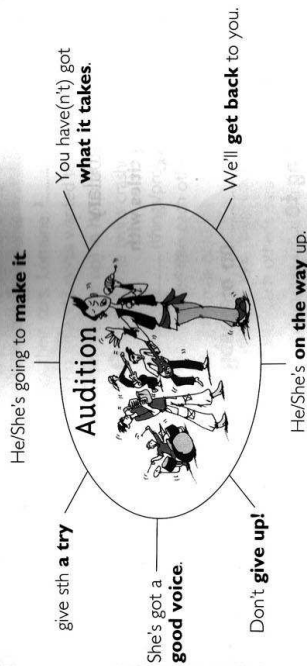
Shannon ¹ *dreamt* (dream) of being a ¹³ (have) an idea. She pop star, so she was very happy when she ¹⁴ (go) up to the band and ¹⁵ (talk) to them. The band leader Bradley was interested. Shannon birthday. There was only one problem. She played her guitar and the band thought she ² (not know) how to play it. was very good. Bradley ¹⁶ (ask) She ³ (take) some lessons and her to play for them at the show. The show ⁴ (practise) every afternoon was a great hit and all the kids ¹⁷ after school. After six months she was very (love) the band. Everybody ¹⁸ good. But Shannon ⁵ (not (agree) that Shannon was want) to play on her own. She ⁶ very good.

So what happened when Dan got better? There was only one way to keep everyone happy. The Sweet Lemons now have two guitarists.

At the end of the school year, there was a party. *The Sweet Lemons* wanted to play at the party. But the day before the show, the guitar player, Dan, ⁹ (fall) ill. The doctor ¹⁰ (say) he had to stay in bed for a week. What ¹¹ (can) they do? They ¹² (cannot) play without their guitarist.



Word File



MORE Words and Phrases

1	appearance	With "Love me do" they made their first appearance in the UK charts.	Erscheinen; Auftritt
	cover	The album's cover showed pictures of many of the band's idols.	Abdeckung; hier: Cover
	death	John Lennon's death was a great shock.	Tod
	reach	The album reached number one in the charts.	erreichen
	record	Some say their first record was the best.	(Schall)platte
	release	She released her first solo album in 2003.	freilassen; hier: veröffentlichen
	after	The police stopped the show after only 42 minutes.	nach, nachdem
	complaint	There were complaints about the noise from neighbours.	Beschwerde
	include	"One" reached number one in many countries, including Germany, Spain and Canada.	beinhalten
	shoot	A crazy fan shot John Lennon.	schießen; hier: erschießen
6	agree	I'm sorry, I agree. You're not our next superstar.	zustimmen
	all over	His death was a great shock all over the world.	überall; auf der ganzen Welt
	not even	You don't look like a pop star. Not even like a fun version of one.	(noch) nicht einmal
7	brave	You have to be brave to sing on Superstar.	mutig; unerschrocken
★	maybe	Maybe you'll win.	vielleicht; möglicherweise
8	tune	I like songs with a good tune.	Melodie
★	by (Robbie Williams)	The song "Angels" is sung by Robbie Williams.	von (Robbie Williams)
	dance floor	When I like a song, I get up on the dance floor.	Tanzfläche
	for a few minutes	And I dance for a few minutes.	einige Minuten lang
	lyrics	I like songs with a good tune. I don't care about the lyrics.	Liedtext
	traffic jam	Listening to music in a traffic jam helps me relax.	Stau
	member	Beyoncé began as a member of the band Destiny's Child.	Mitglied
★	11	I can't stand something I don't mind.	etwas nicht leiden können
		Of course you can go. I don't mind.	Ich habe nichts dagegen.
		This song has a great melody.	Melodie
★	13	Who won the Songwriter of the Year Award?	Preis, Auszeichnung
	several	Beyoncé starred in several films.	einiger, verschiedene

★ 12 Read the story. Only one title fits.

Which is the right one?

- ☐ Strangers in the night
☐ A lucky coincidence
☐ The lost mobile phone
☐ Camping in Scotland

The Grangers were on holiday in one of the wilder parts of Scotland, very much in the north. It was their first holiday in Scotland and they rented a small house, nearly an hour's drive away from Braemar. 'Lovely walks,' Mr Granger said. 'Good for birdwatching, too.' And when it rained and rained for the first two days they were there, he said, 'A bit of rain is quite okay. It's good for the roses.' And he laughed at his own joke, because there were, of course, no roses.

One day they drove into Braemar to do some shopping. After shopping, they went for some tea and cake. They were sitting in a nice corner of the café, enjoying their third cup, when suddenly Mr Granger whispered to his wife: 'Don't look. It's the Warners.' Mr Warner worked with Mr Granger, but he didn't like him much. 'I wonder how they got here. They usually go on holiday to France. Bert keeps telling me that everything is so interesting there.'

Mr Granger quickly tried to hide behind his newspaper, but it was too late. 'Oh hello, Nick,' Bert Warner shouted. 'Now that's what I call a coincidence. Right in the middle of Braemar and who do I meet - good old Nick.' 'Oh hello, what a nice surprise,' Mr Granger said. 'What bad luck!' he thought.

13 Read the story again and tick the boxes T (True) or F (False).

- The Grangers often spent their holidays in Scotland.
- They had bad weather at the beginning of the holiday.
- Mr Granger and Mr Warner worked together.
- Mr Granger didn't really want to talk to Mr Warner.
- The Warners had rented a small house just down the road from the Grangers.
- Mr Granger had a bad accident climbing a mountain.
- Mrs Granger stayed in Scotland to wait for her husband.
- The Grangers lost money because they had to pay for a week in the small house when they weren't there.

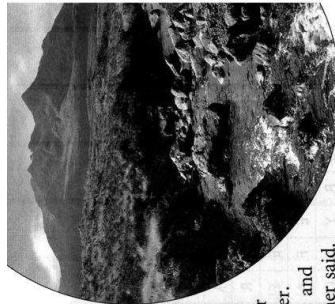
VOCABULARY
 *rent - mieten

T	F
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<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>

Creative Writing

14 Write:

- A thank you letter from Mr Warner to Mr Granger.
- A postcard from Mr Warner to Mr Granger at the end of his holiday.



Grammar Past continuous

15 Find seven verbs in the correct form to complete the sentences. (← → ↑ ↓)

W	O	R	K	I	N	G	Z
A	R	E	A	D	I	N	G
T	F	P	O	P	L	A	D
C	E	E	E	L	L	R	E
H	L	I	O	I	E	E	P
I	L	A	T	E	F	A	A
N	W	O	R	Y	A	D	C
G	N	I	T	A	E	F	S
S	T	A	R	T	E	D	E

- I was watching TV when the phone rang
- We were playing tennis when it to rain.
- When the ball broke the window, we were breakfast.
- When the lights went out, I was at the computer:
- She was dancing when she over:
- When the alarm clock , I was having a bath.
- Bob was a book when there was a knock at the door:

16 Put the verb in brackets in the past simple or past continuous and complete the story.

I walking. (walk) down the road when I (see) a wallet on the ground. I (find) a £10 note in it. There was nothing else, no name, no address, no credit cards - nothing. I (think) about what to do when I (see) my friend Daisy. She (shop) but she (not look) very happy. I (ask) her what was wrong. She really wanted to buy a beautiful handbag for her mum's birthday. It was £20 but she only had £10. Then I (know) what to do with the money from the wallet.

17 Use the pictures and words to write sentences.

break leg / play football
 Dawn broke her leg when she was playing football.

drink coffee / drop cup
 Henry

walk dog / start raining
 June

work at the computer / chair break
 Viv

read a book / headache start
 Miriam

listen to MP3-player / crash into a lamp post
 Billy

fall asleep / teacher talk
 Sue

eat apple / tooth fall out
 Richard

- 13 Look at the pictures. What happened in the shop? What should the boy do? What would you do?



Grammar 2nd Conditional

- 14 Match the beginnings and endings of the sentences.

- | | |
|--|---|
| 1 If I had enough money, | <input type="checkbox"/> you'd get better marks. |
| 2 If my brother had a problem, | <input type="checkbox"/> I'd buy a new computer. |
| 3 If I found some money in the street, | <input type="checkbox"/> would you tell me? |
| 4 If you worked harder, | <input type="checkbox"/> I'd take it to the police station. |
| 5 If I was president of Austria, | <input type="checkbox"/> I'd change lots of things. |
| 6 If you knew the answer, | <input type="checkbox"/> I'd help him. |

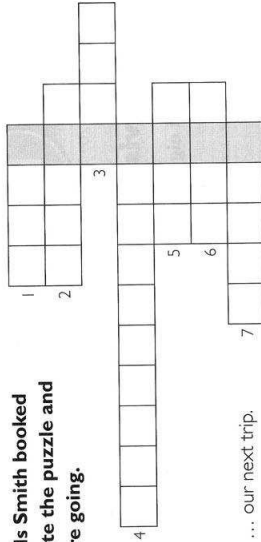
- 15 Put the verbs in brackets into the correct form.

- If my father was (be) here, I would be (be) very happy.
- If she lives (not live) in London, I will see (see) her more often.
- If I had (have) a dictionary, I will look (look) this word up.
- If my computer is broken (not be) broken, I will write (write) some emails.
- If your mother is (be) here, she will let (not let) you do that!
- The teacher is (be) angry if she knows (know).

- 16 Write the sentences.

- I don't like Sally. I don't talk to her.
If I liked Sally, I'd talk to her.
- He doesn't have a computer. I don't send him emails.
If _____
- She's ill. She isn't at school.
If _____
- I like you. I help you with your homework.
If _____
- They're on holiday. They aren't here today.
If _____
- My modem is broken. I don't surf the internet.
If _____

- 4 Where have Mr and Ms Smith booked their holiday? Complete the puzzle and find out where they are going.



- Tonight we're going to ... our next trip.
- We'll need to make a ... reservation.
- Let's find out ... to do there.
- We should buy a ... to help with the language problems.
- We're lost! Let's ... at the map.
- We're going to ... a car when we're on holiday.
- Let's ... the area out on the web.

- 5 Read Oliver's email on p. 108 of your Student's Book again and decide if the sentences are true or false.

- | | | |
|--|--------------------------|--------------------------|
| 1 Oliver's going to school in Botswana. | T | F |
| 2 People in Botswana don't have a lot of water. | <input type="checkbox"/> | <input type="checkbox"/> |
| 3 Oliver found out about his holiday a week ago. | <input type="checkbox"/> | <input type="checkbox"/> |
| 4 Oliver is excited about the trip. | <input type="checkbox"/> | <input type="checkbox"/> |
| 5 His parents have already flown over to Botswana. | <input type="checkbox"/> | <input type="checkbox"/> |
| 6 Oliver is flying next week. | <input type="checkbox"/> | <input type="checkbox"/> |

- 6 Read the second text on p. 108 of your Student's Book and complete the fact file.

FACT FILE

Botswana

- Where is it? In Africa
- How big is it? About times bigger than
- How many people live there?
- Is it wild? Yes, it is. It's in the
- Does it have any problems? Yes, there's not enough
- What languages do people speak? English and
- What's the capital?

ABSTRACT (in English)

This thesis compares two EFL teaching methods, namely communicative language teaching and audiolingualism on a theoretical as well as on an empirical basis. The theoretical comparison is based on a model which distinguishes three main elements of a language teaching method: approach, design, and procedure. The empirical comparison is based on an in depth analysis of an audiolingual (*Kernel lessons plus*) and a communicative (*More!3*) course book. The research aims of the thesis are to depict the theoretical background of the two EFL teaching methods and to analyse the course books in order to find out how well these two methods were realized. Another aim is to compare the theory of the two methods as well as their practical implementations systematically in order to find out what differences and similarities there are on a theoretical as well as on a practical level. The results of the course book analysis show that the content of the course books often reflect the theoretical tenets of the teaching methods. Nevertheless, there are some points which could be improved in each of the books. The comparison of the two methods revealed a number of differences but some similarities as well.

ZUSAMMENFASSUNG (in German)

Diese Diplomarbeit vergleicht zwei verschiedene Methoden des englischen Fremdsprachenunterrichts, den kommunikativen Fremdsprachenunterricht und den Audiolingualismus, auf einer theoretischen sowie einer empirischen Grundlage. Die theoretische Gegenüberstellung basiert auf einem Modell, welches drei Hauptelemente einer Fremdsprachenlehrmethode unterscheidet: Denkanatz, Design und Durchführung. Der empirische Vergleich gründet sich auf einer Tiefenanalyse eines audiolingualen (*Kernel lessons plus*) und eines kommunikativen (*More!3*) Lehrbuchs. Die Forschungsziele der Diplomarbeit sind es, den theoretischen Hintergrund der beiden Fremdsprachenlehrmethoden darzulegen und die Lehrbücher zu analysieren um herauszufinden wie gut diese beiden Methoden darin umgesetzt wurden. Ein weiteres Ziel ist es die Theorie der beiden Methoden und deren praktische Umsetzung systematisch zu vergleichen um die Unterschiede und Gemeinsamkeiten auf einem theoretischen sowie einem praktischen Level zu erkunden. Die Ergebnisse der Lehrbuchanalyse zeigen, dass der Inhalt der Lehrbücher oft die theoretischen Prinzipien der Lehrmethoden widerspiegelt. Dennoch gibt es in jedem der Bücher einige Punkte die verbesserungswürdig wären. Der Vergleich der beiden Methoden zeigte einige Unterschiede aber auch so manche Gemeinsamkeiten auf.

CURRICULUM VITAE

Angaben zur Person

Nachname/ Vorname

MEYER Johanna

Staatsangehörigkeit

Deutsch

Geburtsdatum

18. September 1983

Geburtsort

Braunschweig (Deutschland)

Schul- und Berufsbildung

2003-2010

Studium an der Universität Wien:

1. Studiengang: **Lehramt** (Fächer: Englisch; Psychologie/Philosophie)

Seit 2003

2. Studiengang: **Psychologie** (1. Abschnitt abgeschlossen: 15.10.2008)

2001–2003

DIDACTICA Akademie, Schottenfeldgasse 13-15,

1070 Wien (abgeschlossene Ausbildung als **Fremdsprachen- Assistentin**
mit den Sprachen Englisch, Französisch und Spanisch)

1993–2001

Bundesrealgymnasium Berndorf (NÖ); Abschluss: Matura

Berufserfahrung

Seit November 2009

Mitarbeiterin bei der ÖH MaturantInnenberatung

Seit Oktober 2008

Geringfügige Beschäftigung als Telefonistin, Institut für empirische
Sozialforschung (IFES)

(Teinfaltstraße 8, 1010 Wien)

Juli & August 2009

Deutschlehrerin, ACTILINGUA Academy

(Wattmanng. 15; 1130 Wien)

Oktober & November 2008

Lernbetreuerin für ausländische Kinder, Interface Wien GmbH

Juli 2006, Juli 2007 & Juli 2008

Lernbetreuerin für Flüchtlingskinder, Österreichischer Integrationsfonds
(Kardinal DDr. König Integrationswohnhaus, 1110 Wien)

Sommer 2002

Au-Pair in Paris (Frankreich)

April 2002 bis August 2008

Geringfügige Beschäftigung, Sun & Fun Sonnenstudio

Juli 2000

Ferialpraktikantin, Yline AG

***Persönliche Fähigkeiten
und Kompetenzen***

Muttersprache

Deutsch

Sonstige Sprachen

Englisch (sehr gut)

Französisch (gut)

Spanisch (Grundkenntnisse)

Zertifikate

Zertifikat "Coaching essentials" (Grundkurs in systemischem Coaching)

Certificate of English for Business- Second Level (London Chamber of Commerce)

Certificat de francais du secrétariat (Chambre de commerce et d'industrie de Paris)

Diplom der Europa-Assistentin

Computerkenntnisse Microsoft Office

SPSS (Statistisches Analyseprogramm für Sozialwissenschaften)

Maschinschreiben (2256 Anschlägen in 10 Minuten mit 0,09 % Fehlern)

Sonstige Kompetenzen

Erste Hilfe

Führerschein

B-Führerschein