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## "The representation of speaking tasks in Austrian EFL textbooks from the 1960s to the 2000s"

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## ACKNOWLEDGEMENTS

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# 1. INTRODUCTION

The research topic of this thesis developed from an animated discussion on English language teaching (ELT) in Austria with several people from different generations. While all of them had studied English as a foreign language (EFL) in an Austrian secondary school at some point, their perceptions of the English language classroom varied greatly. The most significant difference lay in the experiences with how oral competence was – or in some cases was not – taught.

This sparked my interest in the role of speaking in language teaching (LT) in Austria throughout recent history. Therefore, I chose to analyze the representation of speaking tasks in three Austrian textbooks for teaching English as a foreign language from different decades. The aim of the analysis is to find out what types of speaking tasks are included in the books and to what extent the speaking tasks changed or developed between the three books. In the following, this thesis will outline the theoretical background for the analysis, present its results and discuss the findings in three parts.

The first part starts with a section on the development of language teaching methodology. Several language teaching methods of the past and the present will be described in terms of their underlying principles, their aims and according to techniques they use. Subsequently, a section focuses on the speaking skill. First, the components of this language skill will be presented and then, principles for teaching speaking will be discussed. The last section of the first part briefly reviews literature on textbook analysis, showing different approaches to this kind of analysis.

In the second part, the research design and results will be presented. First, the development of the analysis grid for this project will be outlined and the selected EFL textbooks for the analysis will be introduced. Speaking tasks in each textbook will be counted and attributed to various categories. On the basis of the analysis grid, a number of speaking tasks from each textbook will be subjected to a close analysis. Then, the results of the global and detailed analyses of the speaking tasks in the three coursebooks will be presented and compared.

Finally, the third part of the thesis will discuss and interpret the most prominent results of the analysis. In this part, I will hopefully be able to demonstrate in what respect and to what extent speaking tasks in Austrian EFL textbooks have changed between the 1960s and the 2000s.

# PART I – THEORETICAL BACKGROUND

## 2. ENGLISH LANGUAGE TEACHING (ELT) METHODOLOGY

### 2.1. TERMS AND CONCEPTS OF ELT METHODOLOGY

A big challenge for every language teacher is finding an appropriate and effective way to teach a certain subject to his or her students. Many aspects, such as aims and objectives, class size, learning environment and the students' age have to be taken into account, and many decisions, e.g. on which material or tasks to use, have to be made. A professional teacher should be able to explain and justify all of his or her decisions, not simply based on experience and gut feeling, but also on a theoretical level. Theoretical considerations on language teaching can be found in the scientific field of language teaching methodology. The Longman dictionary of applied linguistics defines 'methodology' as "the study of the practices and procedures used in teaching, and the principles and beliefs that underlie them" (Richards & Schmidt 2010: 363).

Over the last century, many theories on how to teach a foreign language have been developed, gained popularity and then lost their followers again, as can be seen in historical accounts on language teaching methods (cf. for example Larsen-Freeman & Anderson 2011, Richards & Rodgers 2001). As Nunan puts it, "for much of its history, language teaching has been obsessed with a search for the 'right' method" (1991: 228). Richards and Rodgers (2001:1) share a similar line of thought in the introduction to their chapter on major trends in twentieth-century language teaching:

> The method concept in teaching – the notion of a systematic set of teaching practices based on a particular theory of language and language learning – is a powerful one, and the quest for better methods was a preoccupation for many teachers and applied linguists throughout the twentieth century. Common to each method is the belief that the teaching practices it supports provide a more effective and theoretically sound basis for teaching than the methods that preceded it. (Richards & Rodgers 2001:1)

Some of the many methods used in the recent past and the present will be presented in this section of the thesis, as well as the recent idea that "no single method could possibly meet all of a learner's needs" (Pica 2000: 3), calling for a combination of methods or even a distancing from the concept of 'methods'.

However, before elaborating on past and present approaches to language teaching, some terms have to be clarified. The terms 'method' and 'methodology' have often been used synonymously in literature throughout history (Nunan 1991: 3).  Following Brown's distinction,

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methodology means the broader concept of pedagogic practices and their theoretical underpinnings, while a method refers to "[a] generalized set of classroom specifications for accomplishing linguistic objectives", which defines classroom roles, objectives, sequencing and materials for the language teaching classroom (Brown 2007: 17). Adamson specifies that "[m]ethodology denotes the study of the system or range of methods that are used in teaching, while a method is a single set of practices and procedures of a curriculum plan, resources and teaching and learning activities" (Adamson 2004: 604).

Further notions that appear in most discussions on language teaching are approach, technique, task and curriculum or syllabus. A curriculum or syllabus contains "[s]pecifications […] for carrying out a particular language program", thus defining how particular objectives are to be met in a specific context (Brown 2007: 17). Approaches are described by Brown as "theoretically well-informed positions and beliefs about the nature of language, the nature of language learning, and the applicability of both to pedagogical settings" and techniques as "a wide variety of exercises, activities, or tasks used in the language classroom for realizing lesson objectives" (Brown 2007: 17). His description follows a definition formulated by Anthony in 1963, which is widely acknowledged by applied linguists (cf. Larsen-Freeman & Anderson 2011: xvi, Richards & Rodgers 2001: 19). Anthony distinguished three organizational levels; approach, method and technique, and concluded that "techniques carry out a method which is consistent with an approach" (Anthony 1963: 64). The lowest hierarchical element, techniques, is often used synonymously with other terms such as task, activity and exercise (Brown 2007: 17). According to the Longman dictionary a technique is defined as "a specific procedure for carrying out a teaching activity, such as the ways a teacher corrects students' errors or sets up group activities" (Richards & Schmidt 2010: 590), a task is explained as "an activity which is designed to help achieve a particular learning goal" (Richards & Schmidt 2010: 584), which presents a 'task' as the more specific of the two terms.

## 2.2. REVIEW OF ELT METHODOLOGY THROUGHOUT HISTORY

### 2.2.1. GRAMMAR-TRANSLATION METHOD

The Grammar-Translation Method (GTM) is seen by many as 'the old method', as an outdated way of language teaching. While it is not true that this method is a phenomenon of the past only, it certainly does date back many centuries (Larsen-Freeman & Anderson 2011: 13). Brown points out that foreign language teaching in Europe was limited to the study of the 'classical languages' Latin and Greek until the 18th and 19th century. The method for teaching these languages was called 'Classical Method' and concentrated on grammar rules and vocabulary for the sake of translating texts (Brown 2007: 18). Even when the importance of

Latin was declining, it continued to be taught because of its status as the "classical and therefore most ideal form of language" (Richards & Rodgers 2001: 4). Consequently, it is not surprising that the same procedures were applied to the study of other, so-called modern foreign languages, including English, when they began to be part of schools' curricula in the 19th century (Richards & Rodgers 2001: 3-4). At this time, the method became known as the Grammar-Translation Method (Brown 2007:18).

According to the GTM, the main purpose and goal of language teaching is to read and understand the target language's literature. Furthermore, language teaching is believed to be a useful intellectual challenge (Richards & Rodgers 2001: 5). Celce-Murcia (1979: 3) provides a short, comprehensive list of the characteristics of the Grammar-Translation Method:

1. Classes are taught in the mother tongue, with little active use of the target language.
2. Much vocabulary is taught in the form of lists of isolated words.
3. Long, elaborate explanations of the intricacies of grammar are given.
4. Grammar provides the rules for putting words together, and instruction often focuses on the form and inflection of words.
5. Reading of difficult classical texts is begun early.
6. Little attention is paid to the content of texts, which are treated as exercises in grammatical analysis.
7. Often the only drills are exercises in translating disconnected sentences from the target language into the mother tongue.
8. Little or no attention is given to pronunciation.

This list shows that the main foci of language teaching were reading and writing for the sake of translation. The absence of pronunciation training and oral use of the target language suggest that face-to-face communication was not a goal of this teaching method. Nowadays, the Grammar-Translation Method is still used in courses with the goal of understanding literary texts (Richards & Rodgers 2001: 7). Brown argues that its continued use can also be attributed to the low requirements for teachers adhering to this method, because no oral competence is necessary and grammar rules and translations can be tested and assessed relatively easily and objectively (Brown 2007: 19). According to Larsen-Freeman and Anderson, "[w]ritten tests in which students are asked to translate from their native language into the target language or vice versa" are used for evaluation as well as "[q]uestions about the target culture or questions that ask students to apply grammar rules" (Larsen-Freeman & Anderson 2011: 20). Shih-Chuan conducted an experiment in 2011, showing that the GTM produced very good results in courses aiming specifically at learning grammar. He compared two groups of English learners studying through the GTM and through a Communicative Approach, and found that the GTM group had improved more in the field of grammar (Shih-Chuan 2011: 20). This suggests that for some learning goals, Grammar-Translation might be an appropriate method.

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Larsen-Freeman and Anderson also provide some concrete techniques of the Grammar-Translation Method, derived from the analysis of lesson observations. The techniques include "translation of a literary passage", "reading comprehension questions", the study of antonyms and synonyms, the study of cognate words, "deductive application of grammar rules", "fill-in-the-blanks exercises", "memorization", "using a word in sentences" and "writing compositions" (Larsen-Freeman & Anderson 2011: 20-22). All these techniques are consistent with the aforementioned learning goals of gaining theoretical knowledge about the language, enlarging one's vocabulary and studying correct grammar in order to enhance one's reading skills in the foreign language.

The Grammar-Translation Method, despite having been the predominant way of language teaching for many years and despite still being used in many classrooms, is by no means the most popular method anymore. As Richards and Rodgers note, in the mid-nineteenth century, it started to be criticized as it could not meet the requirements for successful language teaching anymore. With an increased amount of communication among Europeans came the need for oral proficiency – an aspect of language that had been almost completely neglected by the Grammar-Translation Method (Richards & Rodgers 2001: 7). Therefore, new methods had to be developed to adapt language teaching to contemporary requirements.

### 2.2.2. DIRECT METHOD

One of the first reformers of language teaching was Francois Gouin, who promoted a new, revolutionary way of learning a language, but never achieved full credit for his impact on future language teaching (Brown 2007: 19). However, he was one of the first to develop a methodology different from traditional approaches. By observing children's acquisition of their first language, he noticed that children used language especially in connection with specific actions. Gouin inferred that it was easier to learn a language if the target language was directly applied to an event or a situation. On the basis of this assumption he developed what was to be called the 'series method' (Richards & Rodgers 2001: 8). An extract of a series for the first lesson of an EFL classroom taken from Brown (2007: 20-21) exemplifies this method. Students are expected to learn the words and sentences in connection with the actions they describe.

> I walk toward the door. I draw near to the door. I draw nearer to the door. I get to the door. I stop at the door. I stretch out my arm. I take hold of the handle. I turn the handle. I open the door. I pull the door. (Brown 2007: 20-21)

Even though Richards and Rodgers claim that Gouin may have been ahead of his time, others took up his approach. In Boston, L. Sauveur opened a language school where he tried to teach the target language through demonstration, which became known as the Natural Method. The

ideas of Gouin, Sauveur and other reformers in the field formed the basis for the Direct Method (DM) or Berlitz Method, which became very popular in the early twentieth century (Richards & Rodgers 2001: 11). As Larsen-Freeman and Anderson point out, this method's name is self-explanatory. Like in earlier natural approaches to language learning, "meaning is to be conveyed directly in the target language through the use of demonstration and visual aids, with no recourse to the students' native language" (Larsen-Freeman & Anderson 2011: 25).

This method strove to accomplish what the Grammar-Translation Method had failed to do: its goal was to teach learners effective oral communication in the target language (Larsen-Freeman & Anderson 20011: 30). Therefore, the new approach was radically different from the GTM. Richards and Rodgers (2001: 12) present a comprehensive description of the DM in form of a list:

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 graded 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 introduced orally.
6. Concrete vocabulary was taught through demonstration, objects, and pictures; abstract vocabulary was taught by association of ideas. Both speech and listening comprehension were taught.
7. Correct pronunciation and grammar were emphasized.

Comparing the Direct Method to the Grammar-Translation Method, a number of innovations can be observed, such as the exclusive use of the target language and explaining new words through actions and demonstrations. Larsen-Freeman and Anderson (2011: 26) provide examples on how meaning can be explained without reference to the student's native language in their account of a lesson they observed. The teacher using the Direct Method resorts to visual aids when asked for a vocabulary item: to explain the meaning of 'mountain range', he draws one on the board. Later in the lesson, he is asked what the abstract word 'between' means and uses sentences referring to the students' immediate surroundings to clarify its meaning, for example: "*You are sitting between Maria Pia and Giovanni*" (Larsen-Freeman & Anderson 2011: 26).

Besides differences in the teaching of vocabulary, grammar is also handled differently in the two methods. The Grammar-Translation Method relies on explicit explanations for grammar items, thus teaching grammar deductively, whereas the Direct Method promotes the inductive teaching of grammar. Furthermore, the DM focuses on oral everyday language instead of written literary texts. Concerning testing, Larsen-Freeman & Anderson (2011: 31) explain that this method asks students to use the target language both orally and in written

form to demonstrate their language competence, instead of asking them to answer questions about the language as in the GTM.

Parallel to the change of method, techniques and tasks also changed in the 'new' ELT classroom. Larsen-Freeman and Anderson (2011: 32-33) summarize some techniques of the Direct Method, again taken from lesson observations. These are "Reading Aloud", "Question and Answer Exercise[es]", "Getting Students to Self-Correct", "Conversation Practice", "Fill-in-the-blanks Exercise[es], "Dictation", "Map Drawing", and "Paragraph Writing" (Larsen-Freeman & Anderson 2011: 32-33). Techniques such as 'Reading Aloud' and 'Conversation Practice' show the added aspects of pronunciation and oral proficiency. 'Fill-in-the-blank' and 'Question and Answer exercises' may appear familiar from the previous discussion of techniques of Grammar-Translation, however, they are applied differently. For example, 'Fill-in-the-blank' as a technique of the Direct Method features tasks in the target language and learners would not rely on a grammar rule but on their own inferences about the language for filling the gaps (Larsen-Freeman & Anderson 2011: 32).

Following this short characterization of the DM, one cannot fail to notice the dominant role of the speaking skill in this kind of classroom. Students listen to the target language from the first lesson onwards and are expected to engage in short conversations and question-answer exchanges very early on in their learning process. The mostly oral introduction of new grammar or vocabulary items further stresses the importance of speech. Thus, the Direct Method seems likely to be used for designing speaking tasks some techniques of the Direct Method may reappear in the course books to be analyzed.

Even though the Direct Method had brought many innovations to the language teaching classroom, its popularity began to cease in the 1920s. As Brown puts it, "almost any 'method' can succeed when clients are willing to pay high prices for small classes, individual attention, and intensive study" (Brown 2007: 22). The method that had worked well in private language schools, for example the Berlitz schools, unfortunately had too many practical limitations in secondary school education. Furthermore, as linguist Henry Sweet criticized, the method did not have a sufficient theoretical basis, because the only aspect it focused on was the exclusive use of the target language (Sweet 1899, quoted in Richards & Rodgers 2001: 12-14). Therefore, it had to be acknowledged that the Direct Method was not the one solution to all foreign language teaching problems, either.

### 2.2.3. AUDIO-LINGUAL METHOD

After the decline of the Direct Method, many schools in the United States started using the Grammar-Translation Method again, after an influential study had persuaded teachers that a reading approach was more effective than the rather impractical oral approach (Brown 2007:

22). In the meantime, British applied linguists were trying to develop a theoretical basis for oral approaches to improve the Direct Method. They analyzed the English language thoroughly and eventually came up with sentence patterns that helped to structure grammar and were compatible with the teaching of spoken language. This "British approach in TEFL/TESL" became known as the Oral Approach (Richards & Rodgers 2001: 37-38).

In America, further research on language teaching only began when the need for it arose during World War II. The United States were suddenly forced into an international setting and experienced the need to communicate with speakers of many different languages. Therefore, the governmentally funded Army Specialized Training Program (ASTP) was founded, which relied on extensive drilling and imitation of native speakers (Richards and Rodgers 2001: 50-51). Because of its success, the language teaching method employed by the army became very popular and became known as the Audiolingual Method (ALM) from the 1950s on (Brown 2007: 23). Nunan (1991: 229) stresses the importance of this method in the history of language teaching:

> Audio-lingualism has probably had a greater impact on second and foreign language teaching than any other method. […] [I]t consists of a highly coherent and well developed classroom pedagogy, with clear links between theory and practice. It was, in fact, the first approach which could be said to have developed a 'technology' of teaching, developing in the 1940s and 1950s as a reaction against more traditional methods and purporting to be based on 'scientific' principles.

While the Direct Method had been based on the common-sense assumption that use of the target language would lead to proficiency in it, the Audiolingual Method was built on the basis of linguistic and psychological theory (Larsen-Freeman & Anderson 2011: 35). The idea of drilling stems from the most influential psychological theory in Audiolingualism, Skinner's behaviorism, more precisely, from the behaviorist belief that continued reinforcement of a certain response to a stimulus (i.e. *operated conditioning)* would lead to learning (Nunan 1991: 229).

A summary by Celce-Murcia (2001: 7) shows the essential characteristics of the Audiolingual Method:

a. Lessons begin with dialogues.
b. Mimicry and memorization are used, based on the assumption that language is habit formation.
c. Grammatical structures are sequenced and rules are taught inductively.
d. Skills are sequenced: listening, speaking – reading, writing postponed.
e. Pronunciation is stressed from the beginning.
f. Vocabulary is severely limited in initial stages.
g. A great effort is made to prevent learner errors.
h. Language is often manipulated without regard to meaning or context.
i. The teacher must be proficient only in the structures, vocabulary etc. that he or she is teaching since learning activities and materials are carefully controlled.

As can be seen when comparing these characteristics to those of the Direct Method (cf. section 2.2.2.), similarities between Audiolingualism and the Direct Method lie in the focus on oral communication and in the inductive way of teaching grammar rules. In both methods, speaking and listening are more prominent than reading and writing. However, the skills reading and writing are mentioned in the description of the Audio-Lingual Method, while they are absent from the list characterizing the Direct Method. An additional similarity is the importance of correct pronunciation and accurate use of the language in spoken production. Like in the DM, the classroom language is the target language because "[t]he habits of the students' native language are thought to interfere with the students' attempt to master the target language" (Larsen-Freeman & Anderson 2011: 46). Drilling, mimicry and memorization were new elements in Audiolingualism that had not been as prominent in a typical Direct Method classroom. The Audio-Lingual Method reminds of the Grammar-Translation tradition only in its attention to form and in its tendency to present isolated language items for the sole purpose of memorizing the structure.

As drilling was the novelty of Audiolingualism, most techniques Larsen-Freeman and Anderson observed in lessons following this method were in fact drills. They distinguish the "Backward Build-Up (Expansion) Drill", the "Repetition Drill", the "Chain Drill", the "Single-slot Substitution Drill", the "Multiple-slot Substitution Drill", the "Transformation Drill" and the "Question-and-answer Drill". All of these are based on extensive repetition of one or more items, sometimes altering or transforming different parts of the sentence, dialogue, question or answer. Further techniques mentioned are "Dialogue Memorization", "Use of Minimal Pairs" (working on words that only differ in one sound), "Complete the Dialogue" and "Grammar Game" (games for practicing a grammar item within a context). These techniques also show characteristics of a drill, because they all use memorization and repetition (Larsen-Freeman & Anderson 2011: 46-48).

As discussed in this section, the ALM stems from oral approaches to language teaching and aims at teaching students to eventually use the language communicatively. Additionally, it incorporates all four skills, and speaking naturally plays an important role, because a main goal of the ALM is effective oral communication. Many of the aforementioned techniques, such as question-answer drills, dialogue memorization drills and substitution drills can be done orally. Moreover, "[p]ronunciation is stressed from the beginning" (Celce-Murcia 2001:7). This suggests that many speaking tasks focusing on pronunciation and on language form could be Audiolingual activities. The textbook analysis will show whether Audiolingual principles are included in Austrian EFL coursebooks.

The method lost much of its popularity and predominance in the 1960s, when Noam Chomsky (1959) challenged the behaviorist view on language learning. According to him,

imitation and habit formation could not account for language acquisition, because children learning their L1 also formed their own (incorrect) language items, such as wrongly used regular past tense forms (Nunan 1991: 232). Thus, Audiolingualism, like its predecessors, did not prove to be the one, perfect method for teaching and learning a language.

### 2.2.4. "DESIGNER METHODS OF THE 1970S"

This section will briefly present some language teaching methods that Brown terms "'designer methods of the spirited 1970s" (2007: 24). Brown argues that in the 1970s, language teaching and learning became an independent research discipline and therefore, knowledge on language acquisition grew rapidly and many innovative methods were developed (2007: 24-25). Larsen-Freeman also notes that this period of transition in the late 1970s and 1980s led to so many new methods because there was no universally accepted alternative to the Audiolingual Method (Larsen-Freeman 1987: 54).

#### TOTAL PHYSICAL RESPONSE

The first of the 1970's methods to be discussed is called Total Physical Response (TPR). This language teaching method was developed by James Asher, who believed that language could be taught by associating language with physical action (Richards & Rodgers 2001: 73). Thus, the teacher would give a certain command and perform the corresponding action with the pupils, subsequently the students would have to perform the correct responses by themselves and even later issue the commands themselves (Larsen-Freeman & Anderson 2011: 109). The method reminds of Gouin's series method (cf. section 2.2.2.), simulating a 'natural' way of learning language through association with concrete actions. Another relevant concept for the development of TPR is the "trace theory", claiming that "memory is increased if it is stimulated, or 'traced', through association with motor activity" (Brown 2007: 30), i.e. the idea that students themselves would have to perform some activity in order to learn. Richards and Rodgers (2001: 74) summarize three principles that Asher believed to be central to language learning:

1. Children develop listening competence before they develop the ability to speak. At the early stages of first language acquisition, they can understand complex utterances that they cannot spontaneously produce or imitate.
2. Children's ability in listening comprehension is acquired because children are required to respond physically to spoken language in the form of parental commands.
3. Once a foundation in listening comprehension has been established, speech evolves naturally and effortlessly out of it.

Thus, TPR does not only rely on the connection of speech and action, but specifically focuses first on understanding commands (i.e. listening comprehension) and reacting to them, and only then on imitating the modelled speech and producing own utterances. Richards and Rodgers

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state that "[t]he general objectives of Total Physical Response are to teach oral proficiency at a beginning level", therefore, "[c]omprehension is a means to an end […]" (2001: 75).

Other than the use of imperative drills and command giving in order to familiarize students with language items, characteristics of this method are its attention to meaning rather than form, the inductive teaching of grammar and the introduction of a limited number of new items per lesson (Richards & Rodgers 2001: 76). It can be seen that TPR has similar aims as the Direct Method and Audiolingualism (oral proficiency) and some overlapping characteristics (use of the target language, imitation), however, there are also some differences. For example, while the typical command – reaction pattern of a TPR lesson can be seen as a form of drilling, the necessity of an actual physical response is new in this method. Additionally, Asher was convinced that anxiety hindered learning. He claimed TPR to be a particularly stress-free method for language learning because it imitated the relaxed way of first language acquisition (Richards & Rodgers 2001: 75). Concerning evaluation, the TPR method allows teachers to immediately see their students' progress, observing whether or not they perform the correct action in response to a command. Pupils can also be asked to respond to certain commands individually for evaluation (Larsen-Freeman & Anderson 2011: 111).

The most used technique in TPR lessons is, as follows from the description above, the use of commands to elicit a concrete action or behavior from students. Commands in a beginners' class are very simple, in more advanced lessons, students will have to perform more complex actions. When students feel comfortable to do so, roles can be reversed with students giving the commands. Additionally, longer series of actions or "action sequences" can be performed by the pupils (Larsen-Freeman & Anderson 2011: 111-112). Richards and Rodgers add conversational dialogues and role plays of everyday situations to techniques suitable for the advanced TPR classroom (2001: 76).

Total Physical Response is a useful method especially for beginning classes, once students are not afraid of speaking in the second language, the method becomes very similar to other communicative teaching methods. TPR has some limitations when it comes to acquiring reading and writing skills and does not teach students to spontaneously produce their own utterances (Brown 2007: 31). However, the method presents some interesting techniques that can be incorporated into a modern language teaching classroom, especially for teaching listening comprehension, the imperative, basic vocabulary and basic speaking skills. Hence, its focus on giving and responding to commands could make this method worth considering for the analysis of speaking activities in beginners' textbooks.

**THE SILENT WAY**

Another alternative method to language teaching is the Silent Way (SW). This method, originally developed by Caleb Gattegno, shares some principles with the so-called Cognitive Code Approach, which places learners in a more responsible, active and discovering role and allows them to make mistakes in order to test their hypotheses about the target language (Larsen-Freeman & Anderson 2011: 51-52). Thus, learners have to construct their own knowledge instead of imitating or repeating what the teacher says. As the name suggests, the teacher should be mostly silent when teaching according to this method, however, the students' production of target language sounds and utterances is highly desirable (Richards & Rodgers 2001: 81). The method's goal is for students to develop language competence independently, as Larsen-Freeman and Anderson (2011: 61) explain, receiving only absolutely necessary information and prompts from the teacher, in order to be able to express themselves eventually. Richards and Rodgers (2001: 81) summarize the Silent Way's characteristics 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.

These principles point to the importance of the learners' independence as well as to the absence of verbal instruction or deductive learning. Students are expected to rely on their own cognitive resources to build knowledge from limited teacher prompts and modelling. To clarify the learning process in SW classrooms, Brown offers a short explanation of how the Silent Way intends to teach a language without much teacher talk:

> [It] typically utilized as materials a set of Cuisenaire rods – small colored rods of varying lengths – and a series of colorful wall charts. The rods were used to introduce vocabulary (colors, numbers, adjectives [*long, short* and so on]), verbs (*give, take pick up, drop*), and syntax (tense, comparatives, pluralization, word order [...]). The teacher provided single-word stimuli or short phrases and sentences once or twice, and then the students refined their understanding and pronunciation among themselves with minimal corrective feedback from the teacher. The charts introduced pronunciation models, grammatical paradigms, and the like. (Brown 2007: 29)

Contrasting the Silent Way to the methods discussed so far in this thesis, the association of language items to 'mediating objects' and the learners' independent practice stand out as novelties in language teaching methodology. First, while the Direct Method and Total Physical Response also use association of actions or objects with language, the SW introduces a highly structured system for teaching many aspects of language by means of few selected mediating tools and charts. Second, correction and feedback are mostly handled through student modelling and feedback (i.e. one learner being corrected by another one), increasing students'

critical thinking and awareness of mistakes (Richards & Rodgers 2001: 87). Larsen-Freeman and Anderson add that the method is supposed to help students become independent and self-confident learners, to "develop their own inner criteria for correctness", and to enable them to express their personal feelings. Thus, the SW adds affective concerns to the domain of language teaching: students' thoughts on and attitude towards their use of the target language become important (Larsen-Freeman & Anderson 2011: 61-62).

Some concrete techniques or materials used in the Silent Way classroom are the "Sound-Color Chart", linking colored blocks to one sound of the target language respectively, "Rods", "Word Charts" for learning basic functional vocabulary and "Fidel Charts", color-coded charts linking sounds to their spelling in the target language. Further techniques are the "Teacher's Silence", "Peer Correction", "Self-Correction Gestures" (i.e. gestures visualizing a necessary correction) or "Structured Feedback" on a day's lesson (Larsen-Freeman & Anderson 2011: 65-67). These techniques suggest the necessity of certain material for conducting a successful lesson according to the Silent Way, which can be a potential disadvantage for the practical implementation of this method. Varvel criticizes that the Silent Way can also be a very frustrating experience for students if they repeatedly do not understand a new concept, because the Silent Way requires them to try and solve their 'crisis' alone. While confronting crises is seen as useful for the learning process, it can also be a negative experience for students (Varvel 1979: 489).


### COMMUNITY LANGUAGE LEARNING

Two more alternative methods shall be introduced very briefly in this section. Community Language Learning (CLL) and (De)suggestopedia are inventions of the 1970s that did not bring much methodological novelty, but added a previously mostly neglected aspect to the research on language teaching (Brown 2007: 25-27). Both belong to the "humanistic tradition" (Nunan 1991: 234) and are methods highlighting the affective aspects of language learning (Brown 2007: 25). In other words, these methods focus very much on the learner's feelings towards the target language and attitude on his or her own language aptitude and skill.

Community Language Learning, the more affective of the two methods, is based on Charles Curran's 'Counseling-Learning' approach, Larsen-Freeman and Anderson (2011: 85) explain. The idea of this approach is that teachers should be counselors who recognize the threat a learning situation can pose and who are able to understand their learners' anxiety to appear foolish when attempting to learn a new language. Only if teachers are understanding can they help students to develop positive feelings towards the language (Larsen-Freeman & Anderson 2011: 85). As Richards and Rodgers put it, the method does not have "explicit linguistic or communicative objectives", since it focuses mainly on the social domain (2001:

93). Brown's (2007: 25-26) account of a fictional first lesson following the CLL method gives some insights on how students should learn in a stress-free environment:

> The group of clients (for instance, beginning learners of English), having first established in their native language (say, Japanese) an interpersonal relationship and trust, were seated in a circle with the counselor (teacher) on the outside of the circle. When one of the clients wished to say something to the group or to an individual, he or she said it in the native language (Japanese) and the counselor translated the utterance back to the learner in the second language (English). The learner then repeated that English sentence as accurately as possible. Another client responded, in Japanese; the utterance was translated by the counselor into English, the client repeated it; and the conversation continued. If possible, the conversation was taped for later listening […]. (Brown 2007: 25-27)

The first notable aspect is that learners start out by only using their native language, which supposedly eases the threat of the language learning situation. Additionally, the group is given time to get to know each other, establishing a pleasant atmosphere. In this supportive environment, students will gradually start to produce utterances in the target language without the need for translation by the teacher. This can take some time, but eventually learners will not need as much information and translation from the teacher anymore and will develop fluent speaking skills in the target language (Brown 2007: 26).

For practical reasons such as group size, time constraints and formal testing requirements, CLL is not likely to be used for teaching EFL in Austrian secondary schools. However, some techniques such as "reflective listening" (Larsen-Freeman & Anderson 2011: 99), which means that learners relax and listen to their own recorded utterances or to the teacher reading aloud, may be found in any classroom. Additionally, the idea of creating a relaxed and supportive learning environment is worth mentioning and should be considered in all language courses and learners should always feel comfortable and at ease before having to speak in the foreign language.

**(DE)SUGGESTOPEDIA**

Suggestopedia, sometimes also called Desuggestopedia, is another affectively based method for language learning, developed by Georgi Lozanov. The method claims that learners need to "desuggest" any limitations they might think they have and any negative associations towards the language and/or studying, in order to use all their mental capacity (Larsen-Freeman & Anderson 2011: 71). In other words, foreign language students should be self-confident and secure about their own learning and develop a positive attitude towards the target language to become successful learners. Thus, the method's goal is the acceleration of the learning process by lowering psychological barriers and using more of the students' mental capacity for quick acquisition of communicative language skills (Larsen-Freeman & Anderson 2011: 78).

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Suggestopedia makes use of classical music to enhance concentration, suggests a comfortable and relaxed learning environment and sometimes encourages learners to take on a new identity, choosing a name of a native speaker of the target language (Brown 2007: 27). Further techniques used in the Suggestopedia classroom are for example "Peripheral Learning" (putting posters with facts about the language on the walls), "Positive Suggestion" (conveying to students that they are going to be successful directly or indirectly) or role-play (students pretending to be someone else while using the target language (Larsen-Freeman & Anderson 2011:81-82). Larsen-Freeman and Anderson  conclude their chapter on Suggestopedia with some questions that seem worth considering in any classroom, like the role of relaxation, of enjoying learning and using classroom design to enhance learning (peripheral learning) (Larsen Freeman & Anderson 2011: 83). As a relaxed and stress-free learning environment is also essential when teaching speaking (cf. section 4.2), some principles of Suggestopedia might be found during the analysis of Austrian EFL books.

## 2.3. CURRENT POSITIONS IN ELT METHODOLOGY

After a review of language teaching methodology in the past, which described and contrasted some of the many popular methods, this section will focus on the current state of the art concerning ELT methodology. Brown states that there is no real consensus among researchers when it comes to defining "a generally accepted norm in the field": while for some scholars, Communicative Language Teaching (CLT) in all its various manifestations is *the* model for modern language teaching, others claim that methods such as task-based language teaching should be seen as separate concepts (Brown 2007: 45). This paper will present Communicative Language Teaching as Larsen-Freeman and Anderson (2011) see it; they argue on the assumption that the Communicative Approach is the theoretical basis for many communicative methods, including CLT, Content-Based Instruction (CBI) or Content and Language Integrated Learning (CLIL) and Task-Based Language Learning (TBLT). Thus, the Communicative Approach does not only describe one method, but is manifested in several different methods. Richards and Rodgers share a similar view, they speak of CLT in a 'classical view', and name CBI and TBLT as some of the many methodological developments from classical CLT's principles (2001: 151). Therefore, this section will first explain Communicative Language Teaching in the broadest sense, and subsequently discuss the peculiarities of CBI and TBLT as examples of concrete teaching methods developed from a general, Communicative Approach.

### 2.3.1. COMMUNICATIVE LANGUAGE TEACHING

> Beyond grammatical and discourse elements in communication, we continue to prove the nature of social, cultural, and pragmatic features of language. We are exploring pedagogical means for "real-life" communication in the classroom. We are trying to get our learners to develop linguistic fluency, and not just the accuracy that once consumed our predecessors. We are equipping our students with tools for generating unrehearsed language performance "out there" when they leave the womb of our classroom. We are concerned with how to facilitate lifelong language learning among our students, and not just with the immediate classroom task. We are looking at learners as partners in a cooperative venture. And our classroom practices seek to draw on whatever intrinsically sparks learners to reach their fullest potential. (Brown 2007: 45-46)

In this passage, Brown describes the essence of Communicative Language Teaching in a very illustrative way. He touches upon the theoretical underpinnings and principles as well as the aim of this teaching methodology. The mentioned goals of CLT are to teach real-life communication skills, to help learners achieve linguistic fluency and to trigger lifelong language learning. So what exactly is communicative ability and fluency? While the speaking skill and the distinction between accuracy and fluency will be discussed in detail in section 3, the term communicative ability shall be defined here. Littlewood (1981: 1-4) argues that communicative ability comprises both structural and functional aspects of language. As he explains, learners need to understand both how the combination of linguistic items works in the target language, as well as the various functions a linguistic structure can have in different contexts in order to become successful communicators. In other words, simply studying the structure of imperatives in the English language does not necessarily mean that one will always understand that he is being asked to do something, because demands and requests can also be expressed in other linguistic forms (e.g. questions like "*Why don't you* …"). Similarly, an utterance in imperative form may not always be the appropriate form to issue a demand or request, e.g. in a situation calling for politeness (Littlewood 1981: 1-2).

Communicative Language Teaching aims at making students aware of this functional aspect of language, enabling them to decide on the most appropriate way of expressing themselves in a certain situation and thus teaching them to communicate successfully in the target language (Larsen-Freeman & Anderson 2011: 122). The main characteristics of CLT, setting it apart from previous ELT methods, is the communicative intent of language learning. All learning processes should have a communicative purpose in a sense that activities and tasks should present some information gap, give the participants a choice of what to communicate and enable immediate feedback on whether or not the communication goal was achieved (Larsen-Freeman 2011: 122-123). Many scholars (e.g. Brown 2007, Richards & Rodgers 2001) draw on a comparison by Finocchiaro and Brumfit (1983) for a summary of the differences between CLT and its most prominent predecessor, the Audio-Lingual Method.

Though only some distinctive features will be discussed in this paper, the complete comparison can be seen in table 1 (Brown 2007: 49).

**Table 1 – Audiolingual Method vs. Communicative Approach (Brown 2007: 49)**

| Audiolingual Method | Communicative Approach |
|---|---|
| 1. Attends to structure and form more than meaning. | Meaning is paramount. |
| 2. Demands more memorization of structure-based dialogues. | Dialogues, if used, center around communicative functions and are not normally memorized. |
| 3. Language items are not necessarily contextualized. | Contextualization is a basic premise. |
| 4. Language learning is learning structures, sounds, or words. | Language learning is learning to communicate. |
| 5. Mastery or "overlearning" is sought. | Effective communication is sought. |
| 6. Drilling is a central technique. | Drilling may occur, but peripherally. |
| 7. Native-speaker-like pronunciation is sought. | Comprehensible pronunciation is sought. |
| 8. Grammatical explanation is avoided. | Any device that helps the learners is accepted—varying according to their age, interest, etc. |
| 9. Communicative activities come only after a long process of rigid drills and exercises. | Attempts to communicate are encouraged from the very beginning. |
| 10. The use of the student's native language is forbidden. | Judicious use of native language is accepted where feasible. |
| 11. Translation is forbidden at early levels. | Translation may be used where students need or benefit from it. |
| 12. Reading and writing are deferred until speech is mastered. | Reading and writing can start from the first day, if desired. |
| 13. The target linguistic system is learned through the overt teaching of the patterns of the system. | The target linguistic system is learned through the process of struggling to communicate. |
| 14. Linguistic competence is the desired goal. | Communicative competence is the desired goal. |
| 15. Varieties of language are recognized but not emphasized. | Linguistic variation is a central concept in materials and methods. |
| 16. The sequence of units is determined solely by principles of linguistic complexity. | Sequencing is determined by any consideration of content function or meaning that maintains interest. |
| 17. The teacher controls the learners and prevents them from doing anything that conflicts with the theory. | Teachers help learners in any way that motivates them to work with the language. |
| 18. "Language is habit," so error must be prevented at all costs. | Language is often created by the individual through trial and error. |
| 19. Accuracy, in terms of formal correctness, is a primary goal. | Fluency and acceptable language are the primary goals; accuracy is judged not in the abstract but in context. |
| 20. Students are expected to interact with the language system, embodied in machines or controlled materials. | Students are expected to interact with other people, either in the flesh, through pair and group work, or in their writing. |
| 21. The teacher is expected to specify the language that students are to use. | The teacher cannot know exactly what language the students will use. |
| 22. Intrinsic motivation will spring from an interest in the structure of language. | Intrinsic motivation will spring from an interest in what is being communicated by the language. |

With purposeful communication and meaning as central aspects of language learning, CLT differs from previous methods firstly in its effort to contextualize language in communicative situations. Language is no longer presented in an isolated way for the sake of memorization like it used to be done in the Audiolingual Method. Secondly, when looking at Finocchiaro and Brumfit's comparison, one cannot fail to notice that language learning is described as a far more controlled process in the ALM than in CLT. Drilling, the goal of native-like pronunciation, forbidding the use of the target language and of translation, strict adherence to the language items the teacher wants the students to learn and no tolerance for mistakes are characteristics of a strict Audiolingual classroom.

CLT has a more moderate approach to all of these aspects, 'allowing' the use of the target language and of translation were necessary and making room for trial and error in students' language production. Pronunciation should be comprehensible but does not need to be native like, and fluency and comprehensibility are acceptable goals in some speaking tasks apart from linguistic accuracy (Finnocchiaro & Brumfit 1983, quoted in Brown 2007: 49). Hedge (2000: 67) adds that with Communicative Language Teaching came the need to incorporate authentic materials in the classroom. That is, materials for teaching a foreign language were no longer only texts or exercises specifically created for teaching purposes, but 'real' examples of language. As Hedge explains, "[…] if the goal of teaching is to equip students to deal ultimately with the authentic language of the real world, they should be given opportunities to cope with this in the classroom" (Hedge 2000: 67).

Thereupon, it is not surprising that many techniques used in the CLT classroom remind of 'real' language use situations. Reading authentic texts such as newspaper articles and acquiring information from authentic sources in the form of information gap activities are possible CLT tasks, say Larsen-Freeman and Anderson (2000: 126), just as role-plays enabling students to practice communication in various situations and roles.

### 2.3.2. CONTENT BASED INSTRUCTION OR CLIL

"Content-Based Instruction refers to an approach to second language teaching in which teaching is organized around the content or information that students will acquire, rather than around a linguistic or other type of syllabus", explain Richards and Rodgers (2001: 204). Similarly, Dalton-Puffer notes that in Content and Language Integrated Learning, a foreign language is no longer only the subject of teaching, but also the medium. She adds that while in theory any language could be used as a medium, outside of English-speaking communities, the predominant language chosen for CLIL is English. Dalton-Puffer also mentions that CLIL and other programs such as CBI have many characteristics in common, although they might be named differently for cultural and political reasons (Dalton-Puffer 2011: 183).

Larsen-Freeman and Anderson explain the connection between the Communicative Approach and Content-based Instruction. They argue that CBI belongs to what Howatt calls the "strong version" of the Communicative Approach, which is based on the belief that language is learned through communication, thus "using English to learn it" (Howatt 1984, quoted in Larsen-Freeman & Anderson 2011: 131). Communication is the priority in this method and functions as the means of learning, not just as the goal (Larsen-Freeman & Anderson 2011: 131).

Accordingly, CBI's aim is for students to gain knowledge in both the language and the content, which can range from rather general topics to academic subjects. (Larsen-Freeman & Anderson 2011: 139). As Brown puts it, "[l]anguage takes on its appropriate role as a vehicle for accomplishing a set of content goals" (2007: 55), reinforcing that in a CBI classroom, students should 'do' more with the language than simply study its structures. Stryker and Leaver conducted a case study on CBI in 1997 and present eleven courses successfully using CBI in their book. They note that this method "encourages students to learn a language by playing real pieces – actually *using* that language, as a real means of communication, from the very first class […] [and] aims at empowering students to become independent learners and continue the learning process beyond the classroom" (Stryker & Leaver 1997: 3, original emphasis).

Putting content into the central focus of language teaching entails a whole new set of techniques for LT. The techniques, similarly to the method, do not only focus on facilitating the learning of the language, but also of the content. For example, in a "Dictogloss", learners listen to a talk on a selected topic. First, they have to listen for gist and then for details, and after writing down some notes on the topic they reconstruct as much of the information as possible (Larsen-Freeman & Anderson 2011: 142). Clearly, students do not only practice their language skills in this activity; they also revise whatever content they have listened to in the talk. Other possible techniques include "Graphic Organizers" (drawings to help learners remember information), "Process Writing" (focusing on the process of writing through repeated revision and feedback) or "Dialogue Journals" (the learner writes entries in his or her journal and the teacher responds without correcting it) (Larsen-Freeman & Anderson 2011: 142-143).

Brown (2007: 56) points out some challenges of CBI, such as the need for new textbooks and a teacher education that takes into account the teachers' new role as double experts for language and content. As Dalton-Puffer notes, CLIL teachers are usually content experts and not foreign language experts. She suggests a stronger focus on content than language by pointing out that "CLIL could be interpreted as a foreign language enrichment measure packaged into content teaching" (Dalton-Puffer 2011: 183-184). Dalton-Puffer also criticizes the lack of clear learning objectives for CLIL programs (2011: 185). Despite these challenges,

CLIL has been part of teaching in Austrian schools since the 1990s and much research has been conducted on this topic recently (Dalton-Puffer, Faistauer & Vetter 2011: 196).

### 2.3.3.  TASK-BASED LANGUAGE TEACHING

Task-based Language Teaching is another language teaching method, which Brown calls "[o]ne of the prominent perspectives within the CLT framework" (2007: 50). A task-based syllabus, as Larsen-Freeman and Anderson (2011: 149) explain, is a type of analytic syllabus, which means that it is "organised in terms of the purpose for which people are learning a language" rather than in linguistic units. Therefore, students do not study isolated language items, but complete tasks that in themselves require a particular language performance. Put in other words, the aim of language teachers using TBLT "is to facilitate students' language learning by engaging them in a variety of tasks that have a clear outcome" (Larsen-Freeman & Anderson 2011: 156).

In the introduction to this section, a task has been defined as "an activity which is designed to help achieve a particular learning goal" (Richards & Schmidt 2010: 584). However, Sánchez (2004) reminds us that *task* has been defined in many different ways, with some scholars defining it in terms of the outcome learners should achieve and others relating tasks to activities in real life. As Sánchez continues, many of these real life activities are not natural in a classroom environment and thus, tasks are often adapted for pedagogical purposes and are not actual real life situations (Sánchez 2004: 47-48). Brown (2007: 51) points to the distinction between 'target tasks' related to a specific communicative function of language in real life, and 'pedagogical tasks', which are designed to build up the knowledge students will eventually need for the completion of the target task. This distinction explains and justifies the inclusion of drills and form-focused activities before the actual task "pointing beyond the classroom", because they are all essential in preparing students for the target task (Brown 2007: 51). Brown (2007: 52) also provides a summary of characteristics of TBLT by describing what tasks should do:

- Tasks ultimately point learners beyond the forms of language alone to real-world contexts.
- Tasks specifically contribute to communicative goals.
- Their elements are carefully designed and not simply haphazardly or idiosyncratically thrown together.
- Their objectives are well specified so that you can at some later point accurately determine the success of one task over another.
- Tasks engage learners, at some level, in genuine problem-solving activity.

Ellis names similar characteristics, stating that TBLT should be focused on meaning, the activities should include a 'gap' and have a clearly defined outcome, and learners should resort to their own linguistic and non-linguistic resources (Ellis 2009: 223).

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There is a variety of task types that fulfill these criteria, Larsen-Freeman and Anderson (2011: 158-160) describe some in their account of possible techniques for a task-based classroom. The first three task types mentioned are "Information-gap Tasks", "Opinion-gap Tasks" and "Reasoning-gap Tasks", which require learners to communicate in order to exchange information, opinions or reasoning respectively. Further, Larsen-Freeman and Anderson (2011: 159-160) follow Ellis' distinction of unfocused and focused tasks (2009: 223), and input-providing versus output-prompting tasks (2009: 224). Unfocused tasks engage learners in general communication, requiring any sort of linguistic resources, while focused tasks try to elicit specific language structures or items. The difference between input- and output-focused tasks is more or less the skills they focus on. Input-providing tasks require the receptive skills of reading or listening and can serve to introduce new language items. Output-prompting tasks aim at meaningful output from the learners, either in written or oral form. Especially output-prompting tasks, either focused or unfocused, may be interesting for the intended analysis. While the books may not be organized according to a task-based syllabus, TBLT could play a role in a textbook for a communicative classroom.

### 2.3.4. THE POST-METHODS ERA

The last point of this section of the thesis will be a brief description of the so-called post-methods era. In their introduction on the post-methods era, Richards and Rodgers summarize some of the many approaches and methods of the last century. In addition to the methods discussed in this paper, they mention for example the Natural Approach, Lexical Approaches and Cooperative Learning, all related to the Communicative Approach of LT (Richards & Rodgers 2001: 244-245). They also describe the appeal of adhering strictly to one language teaching method: doctrine-like guidelines on what and how to teach and a likeminded professional community provide a step-by-step guide to language teaching. Thus, methods can take much of the burden of making educated decisions on teaching away from language teachers. However, despite the obvious advantages methods can mean for teachers, their predominant role in language teaching has been questioned seriously in the more recent discourse in the field (Richards & Rodgers 2001: 246-47). As Dalton-Puffer, Faistauer and Vetter point out, in Austria, the curricula still refer to Communicative Language Teaching, while researchers have moved on to concentrating on the ideas of the post-methods era (Dalton-Puffer, Faistauer & Vetter 2011: 199), just like many international scholars have.

Larsen-Freeman claims that by 1987, with the amount of methods available it was no longer possible to identify one method as the currently acceptable standard of language teaching (Larsen-Freeman 2012a: 28-29). Similarly, Brown argues that research on language teaching methodology changed significantly in the late 1980s, as instead of looking for new methods to replace the old ones, the idea was to create one unified approach that would inform

the development of successful techniques for the LT classroom (Brown 2002: 11). An informed approach on language pedagogy should not be invariable, Brown goes on, rather, it should be a "dynamic composite of energies within a teacher that changes […] with continued experience in learning and teaching". This stance takes the discussion on language teaching methodology to a new, personal level: Brown repeatedly talks about "one's approach", rather than "the approach", implying that all language teachers eventually form their own informed opinion on language teaching based on their professional experience and on their interpretations of research in the field (Brown 2002: 11).

In his article on the post-method era, Brown suggests the following twelve principles as commonly accepted guidelines for language teaching:

1. Automaticity
2. Meaningful learning
3. The anticipation of reward
4. Intrinsic motivation
5. Strategic investment
6. Language ego
7. Self-confidence
8. Risk taking
9. The language-culture connection
10. The native language effect
11. Interlanguage
12. Communicative competence
(Brown 2002: 12-13)

Some of these concepts have been discussed in the previous review on LT approaches and methods, others have only been touched upon or left out on purpose in order not to exceed the scope of this thesis (e.g. the role of culture in the EFL classroom is not a priority for this paper). The principles do not prescribe a certain way of teaching, on the contrary, they leave room for variation and interpretation. Larsen-Freeman states that in modern language teaching, the dynamic process of learners shaping their own language use and adapting to each other should be taken into account, instead of seeing language learning as "a process of hypothesis testing and revision" (Larsen-Freeman 2012b: 24). In other words, she reminds of considering learners' needs and their active part in the learning process. Brown also warns of over-generalizing and restricting learners to one single method, saying that a complex process, such as second language acquisition, requires a range of approaches and methods to cover all aspects of the process (Brown 2002: 14-15). Pica argues that nowadays, "[t]eachers have to be especially resourceful, as they are often called on to adjust their methods to be appropriate to the needs, goals, and expectations of their students, and to be in compliance with the educational and financial resources of their schools, colleges, and universities" (Pica 2000: 4).

Thus, while language teaching methodology is an essential part of teacher education, it lies in every teacher's own responsibility to design his or her teaching in an appropriate way for each group of students.

# 3. SPEAKING AS A SKILL

> Almost all of us learn to speak and in fact speaking is so much a part of daily life that we tend to take it for granted. (Burns & Joyce 1997: 2)

Burns and Joyce introduce the concept of speaking by referring to its omnipresence and importance in life. Even babies, they argue, take part in oral communication and soon learn that the acquisition of speech is essential for making meaning and thus participating in social life. Speaking is a necessary tool for exchanging information, asking and answering questions, verbalizing our ideas and socializing with other people, in short, speech is used for a number of different reasons and purposes (Burns & Joyce 1997: 2-4). The various instances of oral language use have been categorized in terms of transactional or interactional language use (Brown G. & Yule 1983: 13), monologic or dialogic speaking (Brown 2007: 303; Nunan 1991: 21) or planned and unplanned speech (Brown; Nunan ibid.) and further sub-categories. This section of the paper will elaborate on these distinctions, discuss what constitutes the speaking skill and name strategies speakers can use for overcoming the difficulties related to speaking. Subsequently, the focus will be put on the aspects of speaking that need to be taught to learners and on principles to consider when teaching speaking. Finally, possible activities for teaching oral language use will be presented.

## 3.1. TYPES OF SPEECH AND PECULIARITIES OF SPOKEN LANGUAGE

First and foremost, the various types of oral language use have to be identified. While a lay explanation for why people speak may simply be to "make conversation" (Burns & Joyce 1997: 4), there are in fact many types of speech apart from 'conversation'.

Brown (2007: 303, figure 1) offers an overview of types of spoken language, adapted from Nunan's (1991: 21) earlier classification:
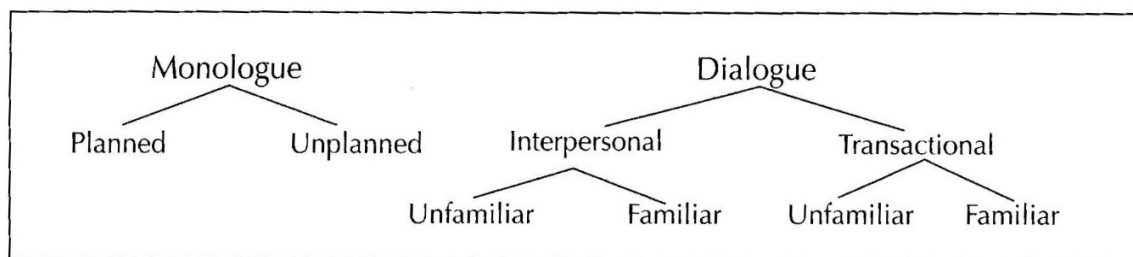
**Figure 1 – Types of spoken language (Brown 2007: 303)**

Figure 1 shows that on the first level, Brown distinguishes between monologues, utterances of spoken language by one speaker, and dialogues, involving at least two speakers. Dialogues are then further divided into transactional and interactional conversations. Following Brown and Yule's (1983: 11-14) distinction, the function of spoken language can either be primarily interactional or primarily transactional. Interactional language (sometimes also called interpersonal language) is intended to establish or maintain social relationships, where speakers express their opinions and usually agree with each other at some point to ensure a friendly atmosphere. Thus, interactional exchanges are listener-oriented. In contrast, transactional language mainly aims at transferring information or 'getting things done'. This type of spoken language is message-oriented. The language is more straightforward, even though speakers usually do take the recipient into account to some extent, the goal is clear communication and not being nice to each other (Brown & Yule 1983: 11-14). Brown *et al.* (1984: 6-11) essentially make the same distinction, calling the two types of language "listener-related talk" and "information-related talk" respectively. It can be assumed that in normal 'conversation', both transactional and interactional language will be present, because most speakers usually want to convey some information, but at the same time maintain their social relationship.

Brown (2007: 303) does not elaborate on monologic speaking, however, transactional language most likely plays a larger role in monologues than interactional language. A speaker giving a speech or lecture, a news presenter or a teacher will rather focus on transferring their message accurately and only additionally try to establish or maintain a good relationship with their audience. Finally, at the last level of distinction, Brown (2007: 303) names unplanned versus planned monologues and familiar versus unfamiliar dialogues. Planned monologues are for example prewritten speeches, whereas an unplanned monologue would be for example story-telling in a conversation, if the story is introduced spontaneously. In dialogic speaking, familiarity means that speakers have shared knowledge and can therefore accurately assume which information has to be included in the conversation and which can be left out. In case of being unfamiliar with each other, speakers would have to be more explicit and detailed in their utterances to ensure mutual understanding (Brown 2007: 303).

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EFL learners often find speaking, particularly making conversation, the most difficult language skill to master. Although at the first glance, speaking and writing may seem very similar, both being productive skills, a number of important differences set spoken and written language apart. Some of the characteristics of oral language might be the reason for making it so difficult for students. The differences between spoken and written language are summarized by Burns and Joyce (1997: 13, table 2). Drawing on the different types of speech described above (Brown 2007), Burns and Joyce mainly talk about unrehearsed speech, that is, unplanned monologues and most dialogues:

**Table 2 – Comparison between spoken and written language (Burns & Joyce 1997: 13)**

| Spoken language | Written language |
|---|---|
| **Context dependent**<br><br>• generally used to communicate with people in the same time and/or place<br><br>• relies on shared knowledge between the interactants and often makes reference to the shared context<br><br>• generally accompanies action | **Context independent**<br><br>• used to communicate across time and distance<br><br>• must recreate for readers the context it is describing<br><br>• generally reflects action |
| **Dialogic in nature**<br><br>• usually involves two or more speakers creating spoken texts together | **Monologic in nature**<br><br>• usually written by one person removed from an audience |
| **Unrehearsed and spontaneous but not unpredictable**<br><br>• interactants build spoken, unrehearsed texts spontaneously within social and linguistic parameters | **Edited and redrafted**<br><br>• written language can be edited and redrafted any number of times |
| **Records the world as happenings**<br><br>• relies more on verbs to carry meaning | **Records the world as things**<br><br>• relies more on nouns and noun groups to carry meaning |
| **Grammatically intricate**<br><br>• tends to contain more content or grammatical words such as pronouns, conjunctions etc<br><br>• develops through intricate networks of clauses rather than complete sentences as it is jointly constructed and relies more heavily on verbs | **Lexically dense**<br><br>• tends to contain more lexical or content words as meaning is carried by nouns and noun groups<br><br>• relies on the process of nominalisation whereby things which are not nouns can be turned into nouns |

Firstly, as table 2 shows, oral language is usually context dependent, that is, utterances only make sense in a specific situation, because participants are assumed to share some knowledge and are usually in the same place and time. Secondly, most instances of spoken language are dialogic, involving two or more people, and thirdly, speech is usually unrehearsed and spontaneous (Burns & Joyce 1997: 13). These characteristics all relate to the processing of speech, as described by Bygate: speech is produced in the very moment that speakers decide on the words they want to use. Similarly, the listener hears and processes the words at the same moment as they are being said (Bygate 1987: 11). Thus, speakers do not have much time to plan their utterance and, while immediate corrections can be made, Burns and Joyce note that there is usually no drafting or editing (Burns & Joyce 1997: 13).

The last two characteristics mentioned by Burns and Joyce are that spoken language "relies more on verbs to carry meaning" and also uses more grammatical words than written language. Verbs are used to describe what is happening and the meaning of grammatical words such as pronouns is sometimes only apparent in the specific context of the utterance (Burns & Joyce 1997: 13). A difference between oral and written communication not mentioned by Burns and Joyce is the reciprocity of speech. As Bygate explains, in oral communication, if an utterance is not understood by the intended recipient, he or she will usually give immediate feedback and ask for clarification. Then, the speaker has the chance to repeat or reformulate his message (Bygate 1987: 12). Thus, even if the first draft of an utterance is not understandable, the speaker can still achieve effective communication. Bygate notes that the reciprocity of speech even poses an obligation to speakers, because if they do not attend to the feedback and adjust their message accordingly, communication will not be successful. The speaker's social and communicative competence might be seriously questioned and he or she will seem very unnatural when ignoring feedback by the listener(s) (Bygate 1987: 12-13).

### 3.2. SUB-SKILLS OF SPEAKING

After discussing the different types of speech and the peculiarities of speaking in comparison to writing, this section will now discuss the specific skills needed for effective oral communication. Brown (2007: 328) provides a comprehensive list of microskills (table 3) and macroskills (table 4) of speaking. Many other authors (cf. for example Hedge 2000, Bygate 1987, Thornbury 2005) outline what proficient speakers of a language need to be able to do, but Brown's list provides a good summary:

**Table 3 – Microskills of speaking (Brown 2007: 328)**

**Microskills**

1. Produce chunks of language of different lengths.
2. Orally produce differences among the English phonemes and allophonic variants.
3. Produce English stress patterns, words in stressed and unstressed positions, rhythmic structure, and intonational contours.
4. Produce reduced forms of words and phrases.
5. Use an adequate number of lexical units (words) in order to accomplish pragmatic purposes.
6. Produce fluent speech at different rates of delivery.
7. Monitor your own oral production and use various strategic devices—pauses, fillers, self-corrections, backtracking—to enhance the clarity of the message.
8. Use grammatical word classes (nouns, verbs, etc.), systems (e.g., tense, agreement, pluralization), word order, patterns, rules, and elliptical forms.
9. Produce speech in natural constituents—in appropriate phrases, pause groups, breath groups, and sentences.
10. Express a particular meaning in different grammatical forms.

Firstly, competent speakers can "produce chunks of language of varying length" (Brown 2007: 328), thus, learners should be able to handle short and long turns in a conversation or in a monologic speaking situation. Brown *et al.* found that even for native-speaker students of English, short turns were easy to plan and produce, while controlling long turns presented some difficulties. Long turns can involve complex information, and considerable practice is needed to produce a long but clear and well-structured chunk of language (Brown *et al.* 1984: 14-15). From the difficulties young native-speakers seem to have with managing long turns, it can be inferred that learners of EFL also find it harder to produce longer utterances.

The second and third point on Brown's list in table 3 relate to pronunciation, both at the word-level (phonemes) and on the phrase-level (stress, rhythm and intonation). Thornbury argues that decisions on stress, intonation and pitch are already made in the planning stage of an utterance (Thornbury 2005: 4-5), which might be a reason why this aspect of spoken production is difficult for learners. They would have to plan appropriate pronunciation at the same time as deciding on appropriate vocabulary and grammar structures for their turn. Brown also includes the ability to use reduced forms of words and phrases as an essential skill for proficient speakers. This and other ways of facilitating spoken production will be discussed in the next section.

The points five and eight encompass what was traditionally thought of as language competence: vocabulary and grammar knowledge. As outlined in Brown's list of microskills, a sufficient number of vocabulary items is necessary to produce pragmatically meaningful language, and appropriate grammatical word classes and forms have to be used to ensure intelligibility (Brown 2007: 328). Regarding lexical knowledge, Thornbury points out that up to half of the words used in conversation are part of the 50 most used words in oral English (e.g.

*well*, *yeah*, *but* etc.). Additionally, he states that a speaker's receptive vocabulary is much larger than his productive vocabulary. Thornbury concludes that speakers use fewer words to express themselves than writers, with an estimated 2,500 words making up 95% of all spoken text (Thornbury 2005: 22-23). This is not to say that vocabulary is not important in speaking, rather, a different kind of lexical repertoire is used for producing oral language than for writing. Similarly, spoken grammar differs from grammar in written texts (Thornbury 2005: 21). Further microskills mentioned by Brown are fluency, the use of strategic devices, producing "speech in natural constituents" and being able to express meaning in different forms (Brown 2007: 328). These are all essential skills for appearing natural and proficient when talking, because they go beyond the production of single sounds, words or phrases.

**Table 4 – Macroskills of speaking (Brown 2007: 328)**

### Macroskills

11. Use cohesive devices in spoken discourse.
12. Accomplish appropriately communicative functions according to situations, participants, and goals.
13. Use appropriate registers, implicature, pragmatic conventions, and other sociolinguistic features in face-to-face conversations.
14. Convey links and connections between events and communicate such relations as main idea, supporting idea, new information, given information, generalization, and exemplification.
15. Use facial features, kinesics, body language, and other nonverbal cues along with verbal language to convey meanings.
16. Develop and use a battery of speaking strategies, such as emphasizing key words, rephrasing, providing a context for interpreting the meaning of words, appealing for help, and accurately assessing how well your interlocutor is understanding you.

The macroskills (table 4) refer to the overall presentation of one's spoken discourse. Brown (2007: 328) first mentions cohesive devices, which speakers should use in order to structure and link their utterances. Secondly, he mentions what Thornbury (2005: 13) calls "genre knowledge"; the ability to choose the appropriate language function (i.e. transactional or interactional) in a specific situation. Closely linked to genre knowledge is choosing appropriate register and adhering to pragmatic and social conventions, or as Thornbury says, "sociocultural knowledge" (Thornbury 2005: 12), which will be discussed further in section 3.2.1. Another macroskill of oral communication is establishing links and relations between events or ideas, for example main and supporting ideas or new and given information. Moreover, speakers should learn to use nonverbal means such as body language and facial expressions to support their verbal message. Lastly, speaking strategies should be employed in order to improve communication, for example emphasis, rephrasing or checking your conversation partner's understanding (Brown 2007: 328). Both nonverbal cues and speaking strategies do not alter

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the linguistic message a speaker produces, but simply help to make it clearer. Therefore, the importance of macroskills for effective oral communication should not be underestimated.

### 3.3. ORAL PRODUCTION AND INTERACTION

Having established the characteristics of spoken language and the skills necessary for using it effectively, this section will move on to how speakers produce language within the constraints of the oral domain. The focus will lie on strategies that proficient speakers use in oral production and interaction.

Burns and Joyce (1997: 18-23) name features of spoken production that appear because of time constraints: parataxis and hypotaxis, formulaic expressions and ellipsis. Bygate describes the same three features, and 'hesitation devices', as facilitation strategies (1987: 14-15). He explains that the structure of speech can be simplified by using sentence coordination instead of subordination (parataxis instead of hypotaxis) and by forgoing the use of complex noun groups (Bygate 1987: 15-16). Ellipsis, another tool for facilitation means leaving out part of a sentence. This device only works if the speaker and the listener(s) share background knowledge, because an elliptic utterance like "*Look*" would otherwise not be understood (Bygate 1987: 16).

Another facilitation tool mentioned by both Bygate and Burns & Joyce is the use of formulaic expressions, that is, set expressions or idioms. These phrases, such as *I don't believe a word of it*, help a speaker's fluency because they can be used as entities without having to construct own phrases or sentences (Bygate 1987:17). Conklin and Schmitt summarize recent studies which found that up to one half of discourse is made up of formulaic language (Conklin and Schmitt 2012: 46), which confirms its inclusion in the list of useful speaking skills. Finally, according to Bygate, speakers use "time-creating devices" in order to facilitate the production of speech. These can be fillers (e.g. "*well", "erm"*) or hesitation devices like pauses, repetition or rephrasing (Bygate 1987: 18).

Apart from techniques for making production easier, speakers sometimes may also have to correct what they have just produced. Bygate explains that corrections, also called compensations, can be necessary because a speaker might have had too little time to plan his utterance or because listeners need the repetition or reformulation for comprehending the utterance (1987: 18-19). In a later article, Bygate (1998: 27-28) argues that foreign language speakers use similar strategies as native speakers, but do not employ them as frequently. Moreover, non-native speakers also use another kind of strategies which could be labeled "formulative strategies", because they are used to "generate words capable of filling lexical gaps" (Bygate 1998: 27-28).

In many instances of spoken language use, speakers do not only have to produce language, but also negotiate meaning with their conversation partner(s). Therefore, an added difficulty is the issue of managing the interaction (Burns & Joyce 1997: 24). Hedge (2000: 267) states that openings and closings of interactions are often ritualized. She names tag-questions (e.g. *It's a nice day, isn't it?*) as conventional, attention-getting openings and utterances like *I don't want to keep you* as possible pre-closing signals before the actual closing of a conversation (Hedge 2000: 267). For a foreign language learner, these conventional phrases can be very useful, as they provide models for managing the beginning and the end of a conversation without having to construct a new appropriate phrase each time. Hence, these openings and closings are also instances of formulaic language helping a speaker's fluency.

Once a conversation has been opened, speakers need to respond appropriately to their interlocutor in order to conduct a meaningful conversation. In some cases, an utterance by one speaker might demand an immediate response by another speaker, as Hedge (2000: 267) explains. These "fixed routines" consisting of an utterance and a conventional response, e.g. greetings, invitations or questions about health, are called 'adjacency pairs'. Speakers should be aware of these conventions in order to respond appropriately and show conversational and cultural competence (Hedge 2000: 267). Therefore, adjacency pairs are another feature of spoken language that can assist non-native speakers. Even at a beginner's level, many standard conversations can be managed when knowing the most important "fixed routines".

Bygate (1987: 23-26) suggests a slightly different notion of routines, claiming that speakers use "conventional ways of presenting information" in conversation. He distinguishes between "information routines" and "interaction routines". Information routines are structures for conveying factual information, for example descriptions or narratives. Within information routines Bygate makes the distinction between expository routines, defined in terms of subject and sequencing, and evaluative routines, which require explanations and reasoning. A typical example of an expository routine would be a narrative (subject and sequencing are important), an example for an evaluative routine would be an explanation (Bygate 1987: 23-24). Interactional routines are not defined with regard to the information transferred, but rather in terms of their structure. As examples for interactional routines, Bygate names service encounters, telephone conversations and interviews, because each of these types of interaction has characteristic organizational features that occur in a particular sequence. Bygate highlights that routines are not texts intended for learning by heart, but merely guidelines for what to expect in a certain conversational situation (Bygate 1987:25-26).

An issue related to routines is the concept of predictability and unpredictability, as described by Nunan (1991: 42-43) and Burns and Joyce (1997: 25-29). Generally, according to Nunan, language is neither completely predictable nor completely unpredictable. However,

transactional interactions tend to be more predictable than interpersonal interactions. Other factors such as shared knowledge or the cultural background also influence predictability (Nunan 1991: 42). Burns and Joyce compared a transactional interaction (service encounter) to an interpersonal interaction (casual conversation) and found that the service encounter showed a clearer, more generalizable structure (routine) than the casual conversation, in which they could only identify a rough structure. Additionally, interpersonal interactions usually include more different topics within one conversation, than transactional interactions (Burns & Joyce 1997: 26-27). Nunan's and Burns and Joyce's findings suggest that transactional interactions might be easier to master for language students than interactional conversations because of the higher predictability and fewer topic changes.

In all kinds of oral communication, a necessary skill for interaction management is turn-taking. Hedge (2000: 268) reports that many language learners name "entering a conversation" as one of their biggest problem in oral interaction. Hedge explains this is because native-speakers converse at a rapid delivery rate and anyone wanting to speak has to be very quick with signaling his or her desire to speak when another speaker has come to an end. That accomplished, the new speaker must immediately find the appropriate language to express his or her ideas, or someone else will continue to speak. This seemingly chaotic and stressful process is usually regulated by (culture dependent) turn-taking conventions (Hedge 2000: 268). Thus, all participants should be aware of these conventions in order to assure a smooth conversation. In table 5, Burns and Joyce (1997: 30) provide a useful summary of five abilities necessary for effective turn-taking and examples of how to put these abilities into practice.

**Table 5 – Turn-taking abilities (Burns & Joyce 1997: 30)**

| | | |
|---|---|---|
| 1. | **signalling that one wishes to speak** | this involves using gesture, phrases or sounds (eg *Ummm*, *Well*, *Can I just say something here*, *Hang on a minute*) |
| 2. | **recognising the right moment to speak** | this involves recognising intonation signals such as falling intonation or change of pace or volume, pauses or closing discourse markers (eg *so*, *anyway*, *yeah*) |
| 3. | **using one's turn without losing it before it is finished** | this involves saying the right amount and getting to the point which may vary from culture to culture |
| 4. | **recognising signals of other people's desire to speak** | this may involve being aware of gesture and body language and initiating phrases or sounds (eg *er*, *um*) |
| 5. | **letting someone else have a turn** | This may involve nominating another speaker linguistically (eg *What do you think?*, *You know him, don't you?*) |

The same five points are described by Bygate (1987: 39) and Thornbury (2005: 9); the latter adds "signaling the fact that you are listening" as another necessary constituent of turn-taking. These signals are generally known as 'backchannels' (Burns & Joyce 1997: 31) and usually consist of short utterances such as *I see*, *mhm* or *okay*. While the abilities needed for effective turn-taking are universally applicable, different cultural conventions may alter the way of carrying out the turn-taking. For example, sometimes, one might need to get to the point very quickly in order not to lose his turn (Bygate 1987: 39). Burns and Joyce add that the effectivity of turn-taking will also depend on other contextual factors such as the topic of conversation, the cooperativeness of the participants, the familiarity between the participants and the status of each speaker (Burns & Joyce 1997: 31).

In interaction management, the last aspect to be discussed briefly is the negotiation of the topic of conversation. Bygate calls this 'agenda management', defining it as "the participants' right to choose the topic and the way the topics are developed, and to choose how long the conversation should continue" (Bygate 1987: 36). The same concept is termed 'topic management' by Burns and Joyce, they explain that each topic is usually discussed until the introduction of a new one by one speaker, which obliges the other participants to somehow respond to this topic proposal (Burns & Joyce 1997: 33). While it may seem common knowledge that speakers choose one or more topics for their conversation, Hedge (2000: 268) mentions the importance of knowing which topics to discuss with what participants and knowing a way to initiate a topic change. She names sentence starters like "*By the way…*" or "*That reminds me…*" as possible linguistic resources for changing the topic. For non-native speakers of a language, the ability of topic management also entails knowing various topics and the language for changing between them (Hedge 2000: 268). Thereupon, both turn-taking and topic management are necessary skills for managing oral interaction, which may be more difficult to master for language learners than for native speakers.

## 4. TEACHING SPEAKING

As can be seen in the review of teaching methodologies in the first section, after the end of the Grammar-Translation Method's popularity, one important concern of language teachers was to enable their students to actually speak the target language. However, theorists as well as teaching professionals found that teaching oral proficiency was not an easy venture. Brown and Yule (1983: 25) name some practical problems of teaching and practicing speaking in the classroom, for example class size, the noise level, disturbance generated by several learners doing speaking tasks at the same time, and the need for a listener for each practicing speaker.

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Therefore, they claim speaking is rather practiced in chorus imitating a model, in short-response tasks between teacher and students or in language labs (Brown & Yule 1983: 25). It has to be noted that Brown and Yule talk about teaching speaking before the rise of Communicative Language Teaching to the widely acknowledge mainstream theory of language teaching that it is today. Thus, they talk about classrooms in which conversation practice was the rare exception (Brown & Yule 1983: 25).

Unfortunately, even more than thirty years after Brown and Yule expressed their concerns about effectively teaching oral communication in the classroom, the struggle is still there. Many 'modern' language teachers face similar practical problems and have encountered various other challenges and questions concerning the teaching of speaking. Some of the problems when teaching speaking are selecting an appropriate language model (cf. Hughes 2011: 51-60, McCarthy & O'Keeffe 2004: 27-28), which sub-skills of speaking and aspects of oral communication to teach (cf. Brown 2007: 322-325, Thornbury 2005: 31-37) and how to teach spoken language effectively (Hedge 2000: 273-292, Bygate 76-84). These issues will be discussed in the following section.

## 4.1. WHAT TO TEACH IN THE ELT CLASSROOM

The Austrian curriculum for foreign language teaching in lower secondary schools specifies that communicative competence should be the goal of language learning and clarifies that being able to convey the intended meaning should be more important than complete accuracy:

> Als übergeordnetes Lernziel in allen Fertigkeitsbereichen ist stets die Fähigkeit zur erfolgreichen Kommunikation – die nicht mit fehlerfreier Kommunikation zu verwechseln ist – anzustreben. Somit sind die jeweiligen kommunikativen Anliegen beim Üben von Teilfertigkeiten in den Vordergrund zu stellen. (BMBF 2000: 2)

Furthermore, the curriculum also mentions the role of speaking in the classroom. The speaking skill is sub-divided into conversation skills and coherent production, both competences should receive as much attention as the other language skills reading, listening and writing. In fact, the curriculum states that at a beginning level, speaking and listening should be the focus of language teaching (BMBF 2000: 2).

While these curricular guidelines do tell language teachers in Austria "what to teach" in general terms, there are still a number of issues to consider for language teaching professionals. Hughes (2011: 51) notes that all teachers have certain preconceived ideas about spoken language that influence how they think speaking should be handled in the classroom. The fact that there are many different conceptions of what a proficient speaker is, entails a certain difficulty in defining a single way of teaching spoken language (Hughes 2011: 51). Additionally, differing attitudes on the specific forms of spoken language have to be taken

into account. Some see the unique forms of spoken language as a "lower" form of language and integrate them in their teaching only sporadically, others view spoken forms as "richly diverse language choices that should be central to the teacher's repertoire of vocabulary and grammar structures to introduce a learner to" (Hughes 2011: 53). Therefore, which aspects of spoken language receive most attention in a classroom will also depend on the individual choices of each teacher.

A primary decision (if not prescribed by the curriculum or textbook) is which model of language, and which model for the spoken form of this language, is going to be used for teaching. Hedge (2000: 269) claims that traditionally, a variety of English from a country of Kachru's (1985) 'inner circle'[1] has served as a language model, especially in terms of pronunciation. Thus, an educated native-speaker from a country using English as the first and official language was regarded the 'ideal' language user. However, Hedge goes on, it has been questioned whether the varieties of English used in inner circle countries like the United Kingdom and the USA should be the only ones relevant for EFL classrooms (Hedge 2000: 269). Even though it would go beyond the scope of this paper to elaborate on the debate on 'standard and non-standard varieties' of English and their relevance for teaching, the current state of research in this field shall be mentioned briefly. McCarthy and O'Keeffe (2004: 26-28) document the growth of corpora of spoken English and the introduction of new language varieties to corpus research. For the English language, the International Corpus of English features data of the varieties spoken in Hong Kong and New Zealand among others. McCarthy and O'Keeffe note a shift away from using native-speaker models as the only basis for EFL teaching. As a response to the sheer amount of speakers with diverse language backgrounds using English as a language of communication, scholars have also begun working on a corpus of English as a Lingua Franca (McCarthy & O'Keeffe 2004: 27, cf. for example VOICE project (2013)).

Once decided which language model to use, an EFL teacher is faced with a number of issues that should be considered when teaching speaking and the many sub-skills that make up the speaking skill (cf. table 2, Brown 2007: 328). The necessary micro- and macroskills for oral communication have already been discussed above in the description of speaking as a skill. Naturally, what teachers teach should help students develop these skills. In the following, essential issues that will be part of most EFL classrooms are going to be considered.

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[1] Kachru's (1985) three-circle model of World Englishes describes the world-wide use of the English language in a simplified way in terms of three concentric circles. The inner circle refers to countries in which English is the official and native language, for instance the United Kingdom. The outer circle includes countries in which English is spoken as a second language and has an institutional role, for example India. The expanding circle refers to all countries in which English is taught as a foreign language.

**ACCURACY VERSUS FLUENCY**

First, the issue of accuracy and fluency in foreign language teaching is still much discussed. The question is, as Brown puts it: "How shall we prioritize the two clearly important speaker goals of accurate (clear, articulate, grammatically and phonologically correct) language and fluent (flowing, natural) language?" (Brown 2007: 323). Accuracy can be quite easily defined in terms of the concepts mentioned in Brown's quote: clear and articulate language that is grammatically and phonologically correct. The concept of fluency, however, needs to be described in more detail. Thornbury (2005: 6-7) clarifies that fluency is not simply about the delivery rate of oral production. While speed does play a role, pauses and their appropriate placement at the end of meaning units are important factors as well. Additionally, the longer the utterances between pauses are, they more fluent a speaker will seem. Pauses can be filled with words such as *er* or *erm* and with "vagueness expressions", for example "*sort of* and *I mean*". Repetition of words is also a common way of filling pauses (Thornbury 2005: 6-7).

Burns (1998: 103-104) also mentions producing linguistically accurate speech and developing fluent, functional language use as two opposing aspects of learning spoken language. Nevertheless, she also points to a complex relationship between the two concepts and regards them as a "conceptual map rather than a prescriptive framework" (Burns 1998: 103-104). This suggests accuracy and fluency cannot be completely separated, as a fluent speaker will also have to achieve a certain level of accuracy in order to be understood. As Hedge puts it, "[f]luency means responding coherently within the turns of the conversation, linking words and phrases, using intelligible pronunciation and appropriate intonation, and doing all of this without undue hesitation" (2000: 261). Hedge uses "intelligible" and "appropriate", instead of "correct", suggesting that fluency is less about imitating a perfect model but rather about producing comprehensible output "without undue hesitation" (Hedge 2000: 261). Thornbury (2005: 115) and Hedge (2000: 283) both conclude that balancing accuracy-based and fluency-based tasks is essential in the EFL classroom in order for learners to become proficient speakers.

**PRONUNCIATION**

As discussed above, teachers have to choose a model of English, which is especially relevant to teaching pronunciation. Jenkins (2004) suggests a distinction between learning a foreign language primarily for communication with native-speakers or primarily for international communication, that is, using the language as a lingua franca. She argues that while some learners aiming at communication with native-speakers may want to achieve native-like pronunciation, this need not be the goal in all cases (Jenkins 2004: 112-113). Research on pronunciation in communication between native-speakers and non-native speakers has concentrated on intelligibility and found that suprasegmental factors (stress, rhythm,

intonation) were more important for mutual intelligibility than segmental factors (the 'correct' pronunciation of specific sounds) (Jenkins 2004: 113). A more realistic learning goal than native-like pronunciation, as Brown (2007: 340) says, would be "clear, comprehensible pronunciation", because most EFL students will never accomplish native-like pronunciation (Brown 2007: 323). Hedge additionally points out that learners should be exposed to as many varieties of English as possible, in order to familiarize them with different accents and teach them how to cope with comprehension problems (Hedge 2000: 268). Brown agrees with Jenkins that teaching pronunciation nowadays should not only encompass the study of phonemes and allophones, but also includes stress, rhythm and intonation (Brown 2007: 339). Thus, intelligibility, appropriate intonation and stress and overall fluent speech should all be incorporated when teaching the speaking skill

### PRAGMATIC COMPETENCE, GENRE, REGISTER & SOCIOCULTURAL KNOWLEDGE

Littlewood (1992) distinguishes three kinds of meaning that are conveyed in instances of oral language use, literal, functional and social meaning. On the level of literal meaning, a speaker makes literal reference to his or her surroundings or to an idea or concept. Functional or pragmatic meaning, however, refers to a purpose the speaker has in mind when talking, which has to be interpreted by the listener(s). Lastly, social meaning refers to the relation that is expressed between conversation partners, the social conventions they adhere to and the amount of negotiation and interpretation necessary for understanding the functional meaning of a message (Littlewood 1992: 22-25). The second and third level, on which speakers want to do something with the language, refer to the pragmatic function of language. Thornbury summarizes that "[p]ragmatics describes the relation between language and its contexts of use, including the purposes for which language is being used" (2005: 16). Clearly, a competent speaker of a language must be able to grasp meaning on all three levels in order to understand the purpose of an utterance. Thus, the functional and social level of meaning should also receive attention in the classroom, not just the literal meaning of words and phrases.

Thornbury describes that utterances used to convey a particular functional meaning, such as using language to suggest or request something, are called speech acts. Pragmatic competence describes whether a speaker can employ and understand those speech acts, or functions of language. Speech acts can also be formulated indirectly, for example using "*The music is very loud*" for requesting that someone turn the volume down (Thornbury 2005: 16). Of course, the many different direct and indirect realizations of one speech act make understanding functional meaning harder for language learners. Some characteristics of spoken language can help managing spoken interaction on the functional level. Adjacency pairs and formulaic language have been discussed in section 3.1.3; both can be used to convey functional meaning via conventionalized utterances and can thus help learners to react

appropriately to certain speech acts. Therefore, the concept of pragmatic functions and how to understand and interpret them should be included into language teaching.

'Genre knowledge' and 'sociocultural knowledge' have already been mentioned as macroskills of speaking (cf. section 3.1.2). Genre knowledge is closely related to Bygate's (1987: 23-26) routines, which describe the typical stages of certain types of interactions and to the concept of speech acts. Learners typically know many genres and their interactional structure from their native language, however, they should be taught how to linguistically realize the necessary moves in the foreign language (Thornbury 2005: 32). Nunan suggests that genres are a helpful resource for teachers in deciding what kinds of texts to practice with their students: ideally, genres practiced in the classroom should be the ones that learners will be faced with outside of the classroom (Nunan 1991: 45). Sociocultural knowledge, or "intercultural competence", is another important concept for language learners trying to communicate in the foreign language. Students should learn how to avoid misunderstandings and how to ask for help or clarification in order to be able to manage interactions regardless of the culture(s) of the participants (Thornbury 2005: 32).

Finally, Thornbury says, register should be considered, which means that learners should be taught how to adapt their language style to different situations. They should be able to use formal and informal language appropriately according to the requirements of the context (Thornbury 2005: 33). This suggests that language teachers should provide tasks from a range of different situations for their students, in order for them to learn to handle both formal and informal encounters.

### COMMUNICATION STRATEGIES

Apart from linguistic skills and cultural knowledge, Hedge (2000: 271) argues that teachers should also teach their students communication strategies. As examples, she names possibilities for opening a conversation, how to ask for repetition or information about the language (e.g. the meaning of unfamiliar words), how to check if a conversation partner has understood something or how to signal one's own understanding (Hedge 2000: 271). The last two examples are instances of backchannelling, a strategy also frequently used by native speakers. The other strategies, however, may be only relevant to language learners. Thornbury (2005: 29-30) provides a list of some other communication strategies commonly employed by language learners:

- circumlocution: such as *I get a red in my head* to mean *shy*
- word coinage: such as *vegetarianist* for *vegetarian*
- foreignizing a word: such as turning the Spanish word *una carpeta* (meaning a file for papers) into the English-sounding *a carpet*

- approximation: using an alternative, related word, such as using *work table* for *workbench*
- using an all-purpose word, such as *stuff*, *thing*, *make*, *do*
- language switch: using the L1 word or expression (also called code-switching)
- paralinguistics: using gesture, mime, and so on, to convey the intended meaning
- appealing for help, e.g. by leaving an utterance incomplete […]
  (Thornbury 2005: 29-30)

Naturally, these strategies do not always achieve their purpose. Foreignizing a word or using an approximation may sometimes simply lead to confusion on part of the conversation partner because the produced utterance may not bear enough resemblance to the missing word or phrase. An EFL teacher might not want to explicitly teach all of these strategies to his or her students (for example, code-switching might not be desired in the classroom), however, students can be made aware of the possibilities available in spoken communication. Encouraging the learners to use paralinguistic features, circumlocution or simply appealing for help, might aid them considerably in their attempt to communicate in the foreign language.

## 4.2. PRINCIPLES TO CONSIDER IN TEACHING SPEAKING

When it comes to teaching all the aforementioned aspects of the speaking skill, most contemporary researchers agree on a number of principles to employ in language teaching, in order to facilitate learners' acquisition of the spoken language. This section first discusses some considerations for effective oral language teaching (adapted from Brown's principles, 2007: 331-332), comments on the three stages of teaching speaking (Byrne 1986) and briefly touches upon error correction in oral learner language.

### VARYING TASK TYPE, INTERACTION FORMAT AND INPUT

In the previous section, it has been established that accuracy and fluency are both essential factors in oral proficiency and should be balanced appropriately (Thornbury 2005: 115). Thornbury summarizes that EFL teaching has already experienced a shift from a traditional form-focused method delaying the free, spoken production of oral language, to a communicative and fluency-based approach. Therefore, speaking activities focusing on fluent production are now introduced earlier in the learning process and a trial and error phase is tolerated (Thornbury 2005: 115-116). However, as Hedge points out, there is still controversy over the sequencing and weighting of accuracy and fluency activities. Some scholars argue fluency activities should increase with the language level of students (cf. Byrne 1986: 10), while others claim that accuracy-based tasks should be as important at an intermediate or advanced level as at an elementary level because of their usefulness in enhancing students' language

repertoire and reducing the errors learners might still make (Hedge 2000: 283-284). Brown proposes that most importantly, language teachers have to attend to their pupils' needs. Despite agreeing that fluency- and content-based tasks are an asset to the language classroom, he reminds teachers to ensure that activities also have linguistic aims (Brown 2007: 331).

Following on from that, it can be inferred that form-focused and meaning-focused activities should also be balanced in order to enable students to practice language forms in different contexts and for different purposes. As Thornbury (2005: 16-17) explains, apart from language structures, learners also need to acquire pragmatic knowledge in order to be able to use the foreign language competently (cf. section 4.1). Hedge adds the importance of including both monologic and dialogic speaking. She claims that while monologues will usually be instances of planned speech, they can help students to gain confidence for speaking and produce longer utterances. Thus, monologic speaking practice can also be beneficial for developing conversational skills (Hedge 2000: 283).

Another variable factor in speaking tasks is the kind of input the instructions for a task offer, i.e. whether language production following a model or a response to a prompt is required. 'Modelling' means "providing a model (e.g. a sentence, a question) as an example for someone" (Richards & Schmidt 2010: 370). This means that pupils are given an example of the language they are expected to produce and have to reproduce it literally, transform or replace some elements. A prompt, on the other hand, is the material that learners are expected to respond to (Richards & Schmidt 2010: 304). Thus, students are expected to produce language of their own when given a prompt.

Furthermore, teachers should consider varying the interaction format of activities. Harmer distinguishes 'lockstep', pair work, group work and individual study. By 'lockstep' he refers to the whole group or class doing the same activity at the same time with the teacher controlling the exercise, for example, repetition exercises in which students have to speak in chorus (Harmer 1991: 243). These options for organizing language learning are all suitable for particular purposes and activities, which will become apparent in the section presenting different types of speaking tasks (4.3).

### SEQUENCING OF TASKS

Another decision language teachers need to make is how to effectively and appropriately sequence tasks intended for teaching speaking. Littlewood (1981: 85-86) suggests pre-communicative activities and communicative activities as 'stages' of teaching oral language. As can be seen in figure 2 below (Littlewood 1981: 86), his framework suggests starting with structural activities providing the opportunity to practice new linguistic items and to then move

on to quasi-communicative activities, which connect the practiced structure with its potential meanings or functions. Subsequently, Littlewood argues, learners should have to engage first in functional communication activities that require performing a communicative task, and second in social interaction activities, which take the situation's social context into account (Littlewood 1981: 85-86). While not providing specific techniques or task formats, this sequencing can help to structure all kinds of activities in a communicative classroom. The step from structural activities to social interaction activities also correlates with the reduction of teacher scaffolding, which will be explained in the next sub-section.



Pre-communicative activities
— Structural activities
— Quasi-communicative activities

Communicative activities
— Functional communication activities
— Social interaction activities
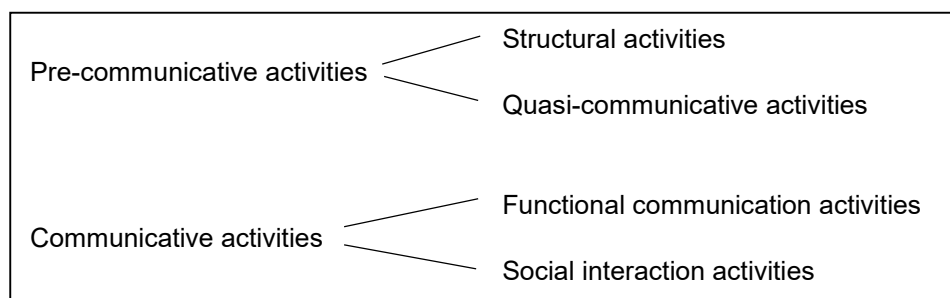
**Figure 2 – Littlewood's stages of speaking activities (1981: 86)**

Byrne (1986: 2, original emphasis) distinguishes three stages of teaching and learning the speaking skill:

- *presentation* (when you introduce something new to be learned)
- *practice* (when you allow the learners to work under your direction)
- *production* (when you give them opportunities to work on their own)

Again, moving from the presentation stage to the production stage, the level of teacher control decreases. Byrne (1986: 2) describes the teacher role at each level of teaching speaking. At the first stage, the teacher should act as an informant and present new material to the learners, having most of the talking time. Then, at the practice stage, the teacher steps back to structure and monitor the students' learning process and leaves most of the speaking to them. Finally, the teacher is only the provider and manager of free conversation opportunities at the production stage (Byrne 1986: 2). Harmer calls the same three stages 'introducing new language', 'practice' and 'communicative activities'. The introduction stage is highly controlled, the practice stage can already feature communicative activities but usually does not allow students to choose their language. At the last stage, learners engage in communicative activities which have a clear purpose and give them the chance to use a variety of language (Harmer 1991: 50-51). Byrne criticizes that there is usually not enough learning on the production stage and thus, that students do not get enough chances to engage in free, real-

life conversation (Byrne 1986: 2). Therefore, language teachers should make an effort not to forgo production tasks or social interaction activities in their classroom.

Burns and Joyce add that before engaging in any type of spoken activity, learners have to be prepared for this task. "These preparation activities need to draw on student experience, elicit language, develop motivation and make speaking easier for students by preparing them for what they have to say […]" (Burns & Joyce 1997: 93). This means that speaking tasks should be preceded by exercises introducing the necessary language and encouraging learners to speak. In this thesis, such exercises will be called pre-speaking activities. Burns and Joyce also mention extension activities, which recycle acquired language skills for new, more complex activities (Burns & Joyce 1997: 96-97). Although they only talk about speaking tasks as extension activities, post-speaking activities in the analysis part of this paper will refer to all tasks recycling the knowledge acquired in a previously done task.

### CREATING OPPORTUNITIES FOR ORAL COMMUNICATION & INDEPENDENT PRACTICE

The necessity of creating opportunities for using spoken language may seem obvious, however, the issue is worth some consideration. By no means should it be taken for granted that students get speaking time during a classroom session. In fact, as Brown notes, most classrooms are still dominated by teacher (initiated) talk and pre-selected conversation topics, whereas students only "'speak when spoken to'" (Brown 2007: 332). In other words, language learners often lack the opportunity to actually start a conversation amongst themselves, let alone to choose the topic or manage the dialogue.

Thornbury acknowledges that the need for teachers to hand over part of the control to students is one of the major problems for creating meaningful speaking time (Thornbury 2005: 123). Understandably, teachers usually want to have control over their students' learning process and often like to ensure that learners are using accurate language. However, as Byrne points out, in order to become proficient language users, pupils need to be able to experiment with the language. Thus, teachers sometimes "must be satisfied with what [students] *try* to do and overlook their shortcomings" (Byrne 1986: 6, original emphasis). Letting students try out the language has to do with handing over responsibility. Burns and Joyce (1997: 89-90) summarize how teachers can organize speaking activities according to different levels of teacher scaffolding, i.e. structured teacher support and guidance throughout the learning process. They explain that the teacher should first provide guided practice opportunities for new spoken activities and then gradually decrease the amount of support in order for students to complete the tasks more independently. While the teacher still acts as a facilitator and gives feedback, learners will be in control of their speech production (Burns & Joyce 1997: 89-90). Thus, teachers need to accept the partial loss of control so as to create opportunities for

students to try out the oral production of the foreign language autonomously. The diagram below (figure 3) shows the relationship between the level of scaffolding, teacher and student responsibility and student input (Burns & Joyce 1997: 89):
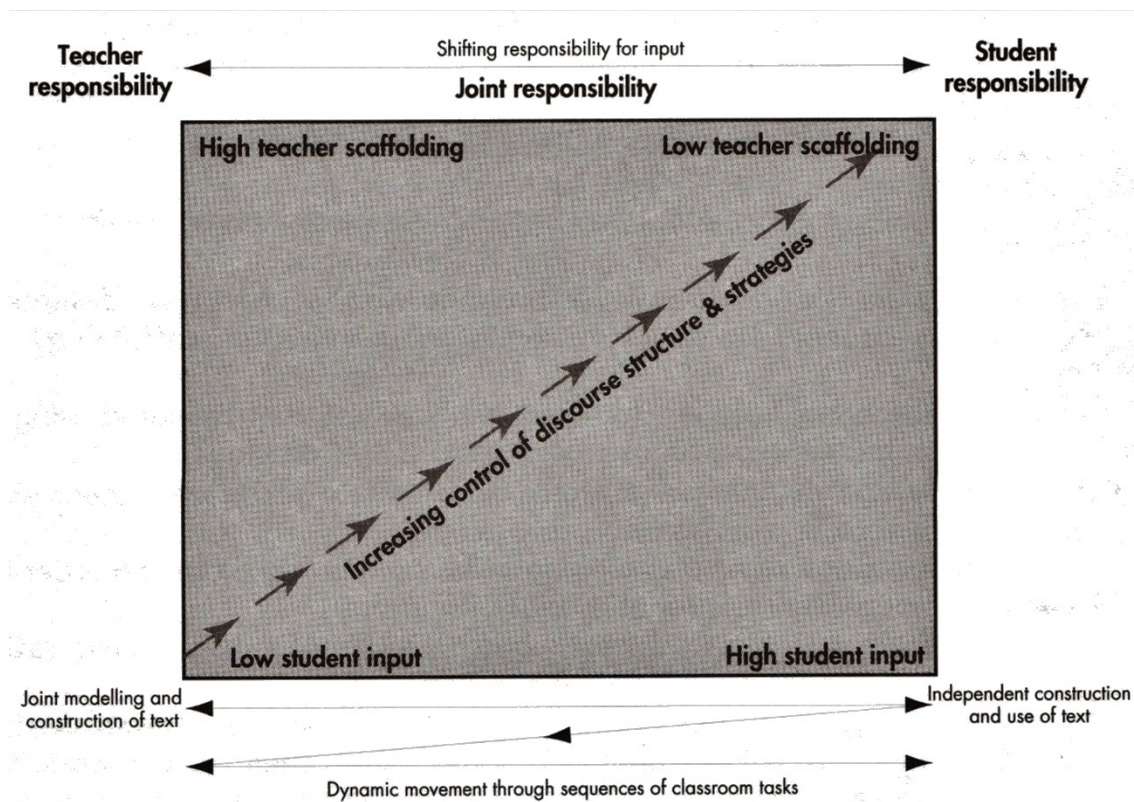


**Figure 3 – Level of scaffolding and student responsibility (Burns & Joyce 1997: 89)**

**AUTHENTIC SPOKEN DISCOURSE**

Authenticity in the language classroom is a controversial and much discussed issue. Although the discussion cannot be reviewed in detail here, the concept of authenticity is nevertheless relevant to teaching speaking. Burns and Joyce distinguish between scripted, semi-scripted and authentic (unscripted) spoken texts (1997: 82). Scripted dialogues are specifically devised for a textbook and do not represent natural language use. They often reflect written grammar standards and standard forms, turn-taking is presented as clear and unproblematic and the utterances are complete and well-structured. Furthermore, scripted dialogues lack typical discourse markers and strategies of oral exchanges, are restricted to one topic area and explicitly mention what should be clear from context (Burns & Joyce 1997: 84-85). Semi-scripted dialogues are also developed specifically for classroom use, but allow students more freedom and take into account some of the features of natural spoken language like backchannelling or idiomatic phrases. Semi-scripted texts are very useful for gradually introducing the characteristics of authentic spoken language (Burns & Joyce 1997: 87-88).

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Lastly, unscripted dialogues are instances of natural spoken discourse. In these dialogues, idiomatic language, hesitations and pauses, incomplete grammatical structures and fragmented utterances can be found (Burns & Joyce 1997: 86). As Brown claims, unscripted dialogues, i.e. authentic language, should be integrated into the classroom to enable meaningful interaction (Brown 2007: 331).

However, Widdowson argues that foreign language use in the classroom is hardly ever authentic, because the language is not placed in its original context (Widdowson 1998: 711). He suggests that instead of claiming authenticity, language activities should be appropriate, contextualized and placed in the reality of the learners (Widdowson 1998: 715). Even though Widdowson criticizes the term "authentic", it is still widely used by many scholars to describe meaningful language that could occur in a real life situation. Considering the language teaching methods presented in section 2, it becomes apparent that not all are concerned with the issue of authenticity. While older methods such as the DM or ALM do not contextualize language, CLT and TBLT try to offer meaningful activities that resemble real life oral communication. CLIL (CBI) could be a useful resource for triggering authentic and natural communication among students, as this method provides a "real" context and purpose for using the target language (cf. section 2.3.2).

Burns and Joyce propose that even though it might be hard to understand for lower level learners, authentic discourse (by their definition "actual instances of native speakers interacting in social contexts") should be a part of language teaching from an early stage (Burns & Joyce 1997: 57). Confronting students with authentic spoken discourse by native speakers naturally implies that they will also have to use their listening skills. This matches the recent tendency to the integration of skills in the language teaching classroom (cf. Brown 2007: 284, see below). Briefly looking at the use of authentic listening material, Byrne argues that authentic material should be incorporated whenever possible, provided it is a challenge but not discouragingly difficult for students (Byrne 1986: 29). Similar reasoning goes for authentic speaking tasks: learners should get the opportunity to practice authentic spoken discourse, although it might be challenging for them, it will help them to gain confidence for real life interactions (Burns & Joyce 1997: 57).


### INTEGRATION OF SKILLS

Many foreign language teaching coursebooks, including some of those analyzed for this thesis, include sections or activities focusing on one of the four skills reading, listening, speaking and writing. However, when teaching a skill, one has to be aware that other skills will most likely be involved as well. Harmer calls the idea of teaching one skill exclusively at a time "ridiculous" (1991: 52). He mentions many examples, in which a situation requires more than one skill. In

the case of speaking, he argues that "[i]t is impossible to speak in a conversation if you do not listen as well […]" (Harmer 1991: 52). Similarly, Byrne states that skills are hardly every used separately in real life, rather, a combination of skills is needed for communication in daily life (1986: 130). Thus, integrating more than one skill in an activity can make language practice more authentic for students. Byrne further claims that the integration of skills is vital because learners get to use the language more realistically and even seem to achieve better learning results when using more than one skill (Byrne 1986: 130-131). Brown also argues that integrated skills activities are more meaningful and probably more motivating for learners than tasks focusing on one skill only (Brown 2007: 285). That is, when teaching speaking, teachers should bear in mind that other skills will and should play a role, too, in order to enable students to practice the foreign language in a meaningful context.

**MOTIVATION**

Most language teachers would probably agree that motivation plays a central role in their students' learning process. This claim is widely supported by research, Lightbown and Spada, for example, list motivation among the factors affecting second language learning (Lightbown & Spada 1999: 56). Despite acknowledging that it has not been proven whether motivation creates successful learning or successful learning creates motivation, they do suggest some pedagogic practices that have been shown to enhance student motivation, like providing an interesting variety of activities (Lightbown & Spada 1999: 56-57). Hedge similarly argues that teachers should be aware of individual student differences, but focus on motivating factors which they can influence. As an example she suggests placing students in successful, encouraging learning situations (Hedge 2000: 23-24). Littlewood adds that the whole classroom environment should be supportive and enable stress-free participation to get students involved in the learning process (Littlewood 1992: 98).

While motivation is essential for language learning as a whole, it is also vital for acquiring oral competence in a foreign language. As practicing the speaking skill often creates insecurities and high levels of anxiety among students (Hedge 2000: 292), teachers should pay special attention to creating a safe environment for oral practice and motivate their students throughout the process. Byrne (1986: 11) says that teachers should try to show the students how their oral competence is improving. He proposes that pupils should be given the chance to repeat a previously done activity in order to see their progress. Byrne even claims that oral practice can be a source of motivation rather than anxiety, given that students see that they are able to achieve communicative purposes with the language (Byrne 1986: 11). As a final note on the role of motivation in teaching and learning speaking, Brown (2007: 331) stresses that teachers should always try to cater to the learner's needs and interests. Furthermore, students should know at all times why they are doing a certain task and how it

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will help them in the learning process (Brown 2007: 331). To sum up, teachers are responsible for creating a supportive, stress-free classroom environment, provide a variety of tasks for practice, demonstrate students their progress and make them see the reason behind classroom activities in order to contribute to student motivation as much as possible.

### FEEDBACK AND CORRECTION

As Brown notes, learners of English as a foreign language usually only receive feedback from their teacher because they do not have contact with the language outside the classroom (2007: 331). Thus, providing useful and supportive feedback and correction is one of the major responsibilities of any EFL teacher. According to Hedge, the most challenging question for teachers is which errors to correct in students' oral language production (Hedge 2000: 289). She distinguishes between 'systematic errors' and 'mistakes', and 'global errors' and 'local errors' in her attempt to answer this question. Systematic errors are those which occur because of learner's lack of knowledge (Hedge 2000: 289), for example using present tense instead of past tense, because the past forms have not been studied yet. A mistake, as Hedge explains, is a performance problem, meaning that learners cannot put their knowledge into practice for some reason. She states that mistakes can be indicated because learners should be able to self-correct them. Simply indicating errors, however, is unlikely to be useful for students because they need a more elaborate explanation (Hedge 200: 289).

Naturally, teachers will also distinguish between fluency and accuracy activities when treating errors and mistakes. When learners are to practice the accurate production of oral language, it can be assumed that teachers will correct mistakes and reinforce the accurate use of the practiced language form. When the focus of an activity is fluency, however, teachers are probably not going to interrupt learners for each mistake, as long as the learner achieves his or her communicative purpose. At this point, the distinction between global and local error is worth considering. As Hedge explains, global errors render an utterance incomprehensible, whereas local errors usually do not cause misunderstandings because they only affect part of the utterance (Hedge 2000: 289). Brown suggests that global errors are the ones that need to be treated in order to clarify the intended meaning and that local errors can be neglected in fluency activities, but admits that a clear distinction between global and local errors is not always possible (Brown 2007: 347).

Woods (1989: 64) points out that it is practically impossible for teachers to remain consistent in their correction of oral errors and mistakes. He discusses some studies that show that teachers do not always adhere to the same standards for correcting learners' production, which can confuse the students. Due to the many problems that may arise in a classroom situation, teachers cannot always focus on one specific issue with the same amount of

attention (Woods 1989: 64-65). Therefore, teachers should be especially careful to be consistent in feedback and corrections they provide for their students.

However, feedback cannot only be given by the teacher. Brown mentions feedback from other students, feedback from the whole class and self-correction as alternatives to teacher feedback in his model for treating mistakes in spoken language production. He claims that teachers need to decide from experience and based on their knowledge of available options (i.e. treating an error immediately or later, letting students correct themselves, etc.) how they are going to deal with each error in classroom speech (Brown 2007: 348-349).

## 4.3. A TYPOLOGY OF SPEAKING TASKS

Finally, some possible task types will be presented. The speaking tasks will be attributed to the presentation, practice or production stage. However, the stages must not be seen as closed categories; they often overlap and some activities can be used at more than one stage (Byrne 1986: 3). Further categories for the description of the task types will be monologic or dialogic speaking, scripted or unscripted speech, accuracy- or fluency-based tasks and tasks in individual, pair and group work. This section should present an overview of task types that will probably be recognized in the analysis in the second part.

### PRESENTATION STAGE

First, some useful task types for the presentation stage will be described. Thornbury calls these activities 'awareness-raising', he argues that they do not merely present language items, but rather require the learners to discover what kind of knowledge they are lacking (Thornbury 2005: 41). When completing awareness-raising activities, the goal is for students to engage in the processes of attention, noticing and understanding. First, they have to be attentive and interested in finding out about the new item in order to then notice the gap in their knowledge (i.e. realize the difference between their own and a proficient speaker's performance). Lastly, language students have to understand the rule or pattern that governs the use of the new language feature, a process which has to be supported by the teacher (Thornbury 2005: 41-42).

Many awareness-raising activities mentioned by Thornbury are listening activities requiring students to work individually and focus on one specific issue. Examples are finding out the register of a spoken text, counting how often speakers use a language item, contrasting two versions of the same conversation or matching expressions used in a text with their definitions (Thornbury 2005: 47-48). None of these tasks ask the learners to actually speak, however, they serve to introduce learners to a certain concept or feature of spoken language and make them aware of what the need to learn. Only when students' attention has been
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turned to the language feature(s) in question, "noticing-the-gap activities" can be employed to enable learners to compare their own performance to an expert performance (Thornbury 2005: 58-59). Thus, students are first made aware of a 'gap' in their knowledge and are then given the necessary information to fill this gap. According to Thornbury, presentation activities can focus on any aspect of spoken interaction, for instance vocabulary, topical information, communication strategies, speech acts, grammar, stress and intonation or lexical chunks (Thornbury 2005: 50-55). Therefore, depending on the teacher's decision, awareness-raising activities can consist of monologues or dialogues, both scripted and authentic. They can focus on issues relating to accuracy (e.g. spoken grammar) and to fluency (e.g. communication strategies).

Byrne outlines the presentation stage of dialogues based on a sample dialogue intended to teach students the usage of structures with *can* (Byrne 1986: 26). An extract of the dialogue is presented below, in the original, the text is additionally accompanied by pictures:

Tina:    What about your song, Tony? It's a good song. Sing it at the Carnival.
Tony:   Good idea!
Tim:    Tina can sing it with you. She's a good singer.
Tony:   What about you, Tim? Can you sing?
Tina.    No. Tim can't sing.
Tony:   Can you play the guitar, Tim?
Tim:    Yes, I can. Listen to this.
(Byrne 1986: 26)

Byrne suggests the steps "establish the setting", "establish a personal link with the situation" and "pre-teach selected items" as preparation tasks for working with the dialogue. Next, he employs listening activities focusing on the new language item (i.e. in the example, students have to listen for what the speakers can and cannot do). Then students are asked to read the dialogue silently and to practice reading it out loud (Byrne 1986: 25-27). While the first steps clearly serve to present the dialogue and make students aware of the new language feature, the last two steps correlate with Thornbury's noticing-the-gap activities. Byrne also mentions a last step asking students to act out an altered version of the dialogue, an activity which would already belong to the practice stage (Byrne 1986: 28).


**PRACTICE STAGE**

Introducing activities for the practice stage of teaching speaking, Byrne devotes a whole chapter to the use of drills (Byrne 1986: 34-52). Even though drilling is no longer the one dominant technique in language teaching as during the times of Audiolingualism, many scholars, like Brown, argue that drills can be a useful asset in some classroom situations (Brown 2007: 328). Byrne first introduces 'chorus work', that is, having learners repeat utterances in unison (cf. 'lockstep', Harmer 1991: 143). Many drills are realized by means of

chorus work (Byrne 1986: 35-36). Mechanical drills, according to Byrne, are simply structured drills that mainly serve to enhance learners' confidence concerning pronunciation and concerning the use of one particular language item. Examples are substitution drills, requiring learners to produce short sentences by merely substituting elements from a model sentence or dialogue for different words or phrases (Byrne 1986: 37). Transformation drills also ask the learner to alter a sentence (e.g. from affirmative to negative or from first person singular to third person singular), but do not provide the correct options for substitution (Byrne 1986: 38). Thornbury notes that a positive effect of mechanical drilling is that new items will likely be stored in the long-term memory after repeating them so often (Thornbury 2005: 64). He adds chants with a memorable rhythm as an effective, playful variation of mechanical drilling (Thornbury 2005: 66). Drilling is usually teacher controlled practice, but as Thornbury puts it, letting students 'practice control ' of their own utterances might be more helpful  (2005: 63).

In addition to outlining forms of classical drilling, Byrne argues that drills can also provide meaningful practice. He suggests guessing drills, in which students have to ask each other questions to find out a particular piece of information, for example the other's favorite color, his or her dream job or their weekend activity (Byrne 1986: 39-40). While it could be argued that guessing drills are very similar to substitution drills (e.g.  *Is your favorite color red? Is your favorite color green?*), in this type of activity there will not be provided a model for each possible substitution. Furthermore, the resulting exchanges between students can be seen as meaningful because real information exchange occurs, that is, guessing drills involve an 'information-gap'. According to Byrne, 'imaginary situations' are another possibility for meaningful drilling. Students have to imagine a particular situation and then engage in short exchanges related to this situation. For instance, students could be asking someone who is (supposedly) just furnishing their house what they have bought yet, or making up excuses for not attending a meeting (Byrne 1986: 42). This kind of activity again provides an information gap and a situation for pair work, whilst enforcing repetition of the same structure.

Another similar task type is introduced by Thornbury, namely 'milling activities'. These activities require learners to talk to other students in order to complete a survey or answer some question, for example '*Find someone who…*' - surveys (Thornbury 2005: 66-67). Like in classical drills, the questions asked will always be very similar, however, the repetitive practice is incorporated into a more complex process. Moreover, learners have to focus on more than one issue at once, because of moving around and choosing conversation partners (Thornbury 2005: 67). Of course, there are many other possibilities to include drills into the classroom, but these few should serve as examples. Brown provides a short list with guidelines on how to make good use of drills (Brown 2007: 329):

- Keep them short (a few minutes of a class hour only).
- Keep them simple (preferably just one point at a time).

- Keep them "snappy".
- Make sure students know why they are doing the drill.
- Limit them to phonology or grammar points.
- Make sure they ultimately lead to communicative goals.
- Don't overuse them.

(Brown 2007: 329)

With his list, Brown shows that with some consideration, there is a place and time for drills in the language classroom. Drilling activities obviously are scripted speaking tasks, as students only have to repeat language or structures that have been modelled and carefully constructed for them. Thornbury argues that drilling can function as "fine-tuning for articulation" and help moving a feature into the long-term memory, thus increasing a speaker's accuracy, but can also help learners to increase their fluency by practicing the fluent pronunciation of utterances and employing formulaic language (Thornbury 2005: 64).

Both Byrne and Thornbury suggest some activities for the practice stage that cannot be classified as drills. Byrne explains ways of using written texts for oral practice, for example by asking open-ended questions or true/false questions about a text, having students correct facts about it or give reasons why statements about a text are true or false (Byrne 1986: 51-52). It has to be noted that these techniques also require reading skills and are thus integrated skills tasks. Thornbury adds some ways of practicing dialogue, for instance constructing dialogues with the help of picture or word cues. Flow-diagrams purport the meaning each conversation partner should convey during their turn, but do not provide the necessary language (Thornbury 2005: 75).

Simple information gap activities are another way of practicing oral communication, not necessarily in the form of drilling. An example would be giving students two similar but not identical pictures and letting them figure out the differences (Thornbury 2005: 80). Other than with guessing drills, students' turns will likely be longer instead of featuring only one question. Bygate uses simple tables in which students have to complete personal information about an imaginary person as examples for an information gap activity (Bygate 1987: 77). Again, this type of activity provides some variation instead of drilling the use of a single language item. Bygate also notes that information gap activities vary in their difficulty according to the amount of negotiation required and the predictability of missing information, among other considerations (Bygate 1987: 76-77).

A slightly more complex type of information gap activities are so-called 'jigsaw activities' (Thornbury 2005: 81). Here, students are divided into groups and each group receives one piece of information, a picture or one part of a story, which they have to discuss in their groups. Then, new groups are formed, each consisting of one member of each original group. The learners have to share the information they received in their original group with their new group,

in order to reconstruct the full story or combine the collected information (Thornbury 2005: 82). Clearly, this is another activity that can vary greatly in difficulty, depending on the amount and complexity of the information given to each group and on the expected outcome. A jigsaw activity requiring students to collect information on a complex problem and work out possible solutions for an in-class presentation could rather be counted as a production than a practice activity. Jigsaw and information gap activities are designed to practice dialogue and are fluency-based, because the main focus usually lies on conveying information and not on accurate language (Thornbury 2005: 80-82). Again, there are many more possible speaking tasks for the practice stage (cf. for example Thornbury 2005: 63-66), but not all can be listed here.

### PRODUCTION STAGE

Byrne stresses that while production stage activities might be easier to design for advanced level students, they should by no means be limited to them. Teachers should frequently include opportunities for free production, no matter how short or simple the exchange or utterance may be (Byrne 1986: 74). Production tasks at lower levels are also about learning to convey meaning with the limited resources students have, and about showing learners that they can already use their knowledge in different contexts (Byrne 1986: 74). For spoken interaction at the production stage, Byrne suggests pair work, like at the practice stage, and group work, because students should get the chance to interact as freely and independently as possible (Byrne 1986: 76). Thornbury argues similarly, saying that students eventually have to gain some autonomy in their use of the target language (Thornbury 2005: 89). Brown also mentions some characteristics of group work that are advantageous to the production stage: it triggers interaction between students, provides a supportive and relaxed atmosphere, enhances learner autonomy and allows for individualized tasks catering to the needs of the students (Brown 2007: 225-226).

Two task types that are often used in teaching speaking at the production level are role-plays and simulations. Thornbury distinguishes that students take on the role of another person in a role-play, while they act as themselves in an imagined situation in a simulation (Thornbury 2005: 98). While simple and scripted role-plays or simulations can be used at the presentation and practice stages (even reading out a dialogue between two people could be considered role-play), these activity types have great potential at the production stage. Thornbury suggests that students could adopt the roles of crime suspects and prepare an alibi to defend themselves in front of the class or a group. Pupils could also be asked to split into two groups, one assuming the role of the 'shoppers' and one of the 'providers'. The providers offer a particular service or product, for example holiday tours, and the shoppers talk to all of the providers in order to find the best offer (Thornbury 2005: 99-100).

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Furthermore, Byrne mentions group discussions as useful tasks at the production stage (1986: 80), and Thornbury provides a number of concrete techniques for this activity. 'Discussion cards' are cards prepared by the teacher, each containing one statement on a topic for students to discuss in their groups (Thornbury 2005: 102-103). 'Balloon debates' have pupils pretend that they are, for example, a famous person or a representative of a particular profession. Then they argue why they should be allowed to stay on an imaginary balloon and why one of the others should be sacrificed (Thornbury 2005: 103). In a 'pyramid debate' learners have to agree on an opinion on a particular issue in pairs and then move on to persuade other pairs of their reasoning, until two large groups are left to agree on a final consensus (Thornbury 2005: 103-104). These were all examples for dialogue-based activities that aim at meaningful, authentic communication between learners. Even though discussion topics might be selected by the teacher and roles may be assigned, the language is not scripted or only semi-scripted. Thus, group activities like the ones mentioned are usually fluency based. Byrne notes that at this stage, teachers should not be too concerned with student errors – rather, the teacher should be interested in what the students have to say and help them make their meaning clear (Byrne 1986: 80).

Finally, also monologic speaking can be practiced at the production stage. Thornbury suggests different variations of presentations and talks for learners to engage in longer, monologic turns. One possible task is called 'show-and-tell', which requires students to give a short presentation about a personal object, and subsequently answer some questions on it. Additionally, students could present an interesting story the read, heard or saw on the news. The talks do not need to be scripted, but of course they can be planned and supported by notes (Thornbury 2005: 94). Students studying English for specific purposes could give academic presentations or business presentations, for instance (Thornbury 2005: 94-95).

As story-telling is an important instance of monologic speaking both in the classroom and in real life, Thornbury also presents some ideas for practicing this. One example would be having the learners tell three personal stories, two true ones and one invented story. The other students have to guess the lie and justify their opinion. Other possibilities are telling jokes or construction chain stories, i.e. having each students tell part of a story and then hand over to a colleague (Thornbury 2005: 96). These activities are usually also fluency based, even though teachers can also use tasks at the production stage for accuracy-based practice. Brown gives an example of "meaningful oral grammar practice", showing that guided group work can be used to practice the use of *would* as a modal auxiliary (Brown 2007: 338).

To sum up, it can be seen that there is a place and time for all kinds of different speaking tasks in the EFL classroom. Teachers should try to provide tasks at all three stages of learning

and select activities that cater to their learners' needs, bearing in mind the different task and interaction formats available for language teaching.

## 5. THEORY OF TEXTBOOK ANALYSIS

The empirical part of this thesis consists of the analysis of three EFL textbooks and, more precisely, the analysis of speaking tasks featured in these books. Therefore, existing literature on textbook analysis shall be reviewed before establishing a framework for the analysis.

First, the term 'textbook analysis' has to be defined. McGrath describes analysis as a "process which leads to an objective, verifiable *description*", whereas evaluation is a process "involv[ing] the *making of judgements*" (2002: 22, original emphasis). Cunningsworth (1995: 9) distinguishes between 'analysis', 'interpretation' and 'evaluation'. He claims that "[a]nalysis is more or less neutral, seeking information in a range of categories", while interpretation is a subjective process, since it features value judgements which will vary according to the evaluator's perspective (Cunningsworth 1995:9).

In his 1998 article, Andrew Littlejohn focuses on the process of objective textbook analysis. He points out that many already existing frameworks for textbook analysis and evaluation draw on subjective judgements and on rather general criteria that fail to scrutinize the textbook's contents (Littlejohn 1998: 191). In other words, Littlejohn criticizes that textbooks are often evaluated solely on the basis of assumptions and personal opinions. In order to produce more valid and objective coursebook analyses, he suggests a "framework which allows materials to 'speak for themselves'" (Littlejohn 1998: 191-192). Littlejohn then proceeds to name a number of aspects to examine in a thorough textbook analysis, divided into the categories 'publication' and 'design': 'publication', includes the "'tangible' or physical aspects of the materials" (1998: 193), such as the way in which materials are published, the coursebook's subdivision, and the book's continuity. 'Design', on the other hand, focuses on aims of the textbook, principles of selection and sequencing, topics, task types, and learner and teacher roles (Littlejohn 1998: 193).

Having established the criteria for the textbook analysis, Littlejohn notes that some of the aspects will be more easily identified than others, and therefore proposes three levels of analysis: "What is there", "What is required of users", and "What is implied" (Littlejohn 1998: 194-195). The first level analysis will be the most objective one, as it records explicit information provided by the book itself, including for example the publication date, a specification of the intended target group (e.g. level, age, location), and a list of complementary

materials provided. In addition to information on the coursebook set as a whole, this level of analysis also examines the book's subdivision, sequencing and features (e.g. vocabulary lists) (Littlejohn 1998: 1996). Littlejohn's first level of analysis shares its main characteristics with what Ian McGrath (2002: 25) calls the 'impressionistic method' for textbook analysis. The impressionistic method aims at getting a general overview of what the coursebook offers; it involves reading the blurb, looking at the table of contents, the book's organization and layout, and reviewing topics, materials and visuals provided (McGrath 2002: 25). Thus, an impressionistic analysis and a level one analysis will both yield explicit and objective, but rather general, data on the textbook.

In order to gain further information on a coursebook and produce a more detailed analysis, textbook analysists can turn to Littlejohn's second and third levels of analysis (Littlejohn 1998: 198-205) or McGrath's 'checklist method' and 'in-depth analysis' (McGrath 2002: 26-29). Littlejohn's second level of analysis looks at what the textbook users, i.e. the language students and teachers, are required to do. For this purpose, the tasks included in the coursebook are analyzed in terms of the working process, the interaction format and the content of the tasks (Littlejohn 1998: 198). The discussion of questions relating to these three aspects of tasks will "help to build up a detailed picture of the classroom work that the materials propose" (Littlejohn 1998: 199). Littlejohn's level two analysis of tasks in a textbook can be carried out using McGrath's checklist method (2002: 26-27). The checklist method lists a number of criteria or items which can be ticked off if the textbook fulfills the criteria or if the item is present in the book or task. According to McGrath, advantages of this method are its systematic structure, its cost efficiency, its practical and clear format and its explicitness (McGrath 2002: 26-27). Littlejohn's example of a task analysis sheet (1998: 200-201, figure 4) shows a checklist which allows recording data on the tasks in an easy, comparable way.



**Figure 4 – Littlejohn's example of a task analysis sheet (Littlejohn 1998: 200-201)**

**III  With what content?**

A  FORM

a  input to learners

b  expected output from learners

B  SOURCE

materials

teacher

learner(s)

C  NATURE

**Figure 4 (cont.) – Littlejohn's example of a task analysis sheet (Littlejohn 1998: 200-201)**

The criteria to tick off on the task analysis sheet in figure 4 is grouped in terms of the three aspects of tasks that should be analyzed (processes, interaction format and content) and leaves room for some written additions (Littlejohn 1998: 200-201). The space for notes suggests that the checklist may not be exhaustive; pointing out that the limited number of items to tick off might be a disadvantage of checklists when aiming at a detailed textbook analysis. Another drawback of checklists, as McGrath notes, is that they can only be valid if developed or at least adapted for each specific analysis. The criteria of a checklist need to be relevant to the context of the analysis and contemporary in terms of underlying principles and beliefs (McGrath 2002: 27). Therefore, this method is not as convenient as it may seem, since each analysis needs its own carefully developed and customized checklist.

Littlejohn's third and last level of analysis is the least objective one, as it involves deduction and the interpretation of data obtained at the first two levels of analysis. The objective is to describe the aims of the textbook, the principles behind its structure, the roles it assigns to students and teachers and the role of the book itself in the classroom (Littlejohn 1998: 201-202). Thus, at the final level of analysis, the analyst deduces statements on the textbook as a whole, but goes beyond that which is explicitly stated in the book. McGrath's (2002: 27-29) third analysis method, the 'in-depth method', follows a similar principle, also interpreting findings from detailed task analyses. Put in McGrath's own words, an in-depth analysis examines "whether the materials seem likely to live up to the claims that [were] made for them" (McGrath 2002: 28). Clearly, an in-depth analysis also has its drawbacks. McGrath notes that only some sections or tasks of a coursebook can be analyzed in detail, however, the analyst cannot be sure whether these samples are representative of the textbook. For the same reason, not all task types and activities included in the materials might be discussed,

which leaves the analysis only partial. Finally, an in-depth analysis is very time consuming and requires expertise and thorough planning (McGrath 2002: 28).

Like McGrath and Littlejohn, many other authors provide frameworks or guidelines for textbook analysis, or ultimately textbook evaluation. McDonough and Shaw speak of external and internal evaluation, the first examining explicit facts about a coursebook and the latter looking closer at the appropriateness of its content, sequencing, organization and language (McDonough & Shaw 1993: 67-77). In his 1997 article on textbook evaluation, Ellis distinguishes macro-evaluation, which assess the overall suitability of a textbook, and micro-evaluation, which closely analyzes one separate task (Ellis 1997: 37). He names a task's objectives, the provided input, the working conditions for learners, the required processes for finishing the task and the expected outcomes as relevant criteria for an effective task description. A clear task description, according to Ellis, is an essential preliminary step to evaluating a coursebook based on its tasks (Ellis 1997: 38). In his 1998 article, Ellis adds 'language activity' to his criteria for task description, a category determining which receptive or productive skills the task requires (Ellis 1998: 227-228).

Breen and Candlin (1987) provide a practical guide for evaluating the usefulness of a textbook. They propose a number of open-ended questions intended to help teachers analyze and evaluate the aims of the materials, the demands on learners and teachers and the material's appropriateness regarding the learners' interests and needs (Breen & Candlin 1987: 14-23). Similarly, Dougill offers guiding questions categorized into sections such as "the units", "subject-matter" or "form", for teachers to review a coursebook set systematically (Dougill 1987: 29-32). Lastly, Cunningsworth (1984) discusses criteria for textbook evaluation in his 1984 book, dividing it into the categories "language content", "selection and grading of language items", "presentation and practice of new language items", "developing language skills and communicative abilities", "supporting materials", "motivation" and "overall evaluation". He summarizes the criteria in a checklist, mixing closed yes-no questions and open-ended questions. Cunningsworth notes that while a checklist can be a useful tool for textbook evaluation, some questions require a descriptive answer because they involve professional judgement. Therefore, similarly to Littlewood in his task analysis sheet (1998: 200-201), he encourages extensive answers to some of the questions in his checklist (Cunningsworth 1984: 75-79).

Finally, some general considerations for coursebook analysis shall be pointed out. As mentioned above, textbook analysis is often seen as a preliminary step to textbook evaluation. Hence, even if most authors talk about evaluation, the principles and issues they bring up are relevant for analysis as well. To begin with, Ellis notes that (teacher) analysts can undertake predictive or retrospective assessments of teaching materials. A predictive evaluation is done

before teaching with a certain textbook in order to determine its expected suitability for the classroom. A retrospective evaluation, on the other hand, is carried out after a coursebook has already been used and assesses how well it worked in the classroom (Ellis 1997: 36). As Littlejohn stresses, the analysis will focus on the books "'as they are', [on] the content and ways of working which they propose, [but] *not* […] [on] what might actually happen in classrooms" (Littlejohn 1998: 191, original emphasis).

Secondly, the issue of subjectivity has to be borne in mind when looking at textbook analyses and above all, at textbook evaluations. Littlejohn's levels of analysis and a checklist method allow for some objectivity when analyzing materials, for example by employing explicit yes-no questions. However, some tasks might still be described differently by different analysts. Once turning to coursebook evaluation, naturally the results will be even more subjective, as judgement is involved. Sheldon even claims that no analytical system can possibly provide an objective textbook assessment, because this process will always be of subjective nature (Sheldon 1988: 245).

Finally, it has to be noted that in-depth analyses of textbooks usually do not examine the whole book, but analyze only part of it. Thus, the analyzed part should be representative for the textbook. Littlewood suggests to analyze approximately ten to fifteen percent of the total book for gaining a general overview. According to him, the analyzed part should ideally be at the mid-point of the material (Littlewood 1998: 196).

# PART II – ANALYSIS OF THE SELECTED TEXTBOOKS

# 6. RESEARCH DESIGN AND METHODS

The empirical part of this thesis will first try to answer the following two research questions by means of a global analysis of three selected Austrian EFL textbooks and a detailed analysis of a sample of speaking tasks in the textbooks:

1. What types of speaking tasks are present in each textbook and what is the content and structure of these tasks?
2. What techniques are used in the speaking tasks and what is/are the underlying method(s)?

Subsequently, the results of the analysis will be compared in order to attempt to answer the third research question:

3. Is a development of speaking tasks visible throughout the decades? If so, to what extent have speaking tasks changed and does this represent the evolution of language teaching methodology?

For the analysis of the speaking tasks in the selected EFL textbooks, a methodology has been developed. Firstly, some general facts on the textbooks will be provided. Secondly, the speaking tasks in each book will be counted and classified into categories according to the general task type. Finally, a close analysis of a number of speaking tasks from each textbook will be carried out, using a previously developed analytical grid.

## 6.1. DEVELOPMENT OF THE ANALYSIS GRID

An analytical grid was designed on the basis of the principles of textbook analysis discussed in section 5. In order to record data on the coursebooks in a comparable and structured way, I opted for creating a checklist (cf. McGrath 2002: 26-27) in a Microsoft Excel spreadsheet. Firstly, the grid determines the type of speaking involved in the task, with regard to the categories for speech discussed in section 4.1. The criteria define whether the analyzed task teaches monologic or dialogic speaking (Brown 2007: 303), whether it belongs to the presentation, practice or production stage (Byrne 1986: 2), whether it is accuracy- or fluency-based (Brown 2007: 323) and whether the language production is scripted, free or a mixture of both (Burns and Joyce 1997: 82). Table 6 shows the first part of the grid determining the speech type involved in the task:

**Table 6 –Analysis grid: type of speech involved in the task**

| ACTIVITY | | | | | | | |
|---|---|---|---|---|---|---|---|
| Name: | | | | | | | |
| | | | | | | | |
| TYPE OF ACTIVITY | | | | | | | |
| monologue | | presentation | | accuracy | | scripted | |
| dialogue | | pratice | | fluency | | free | |
| | | production | | | | mixed | |
| | | | | | | | |

Next, the grid features a section for analyzing the content of each task. The criteria for examining the tasks' content were adapted from Cunningsworth's checklist for the evaluation of language content (1984: 75): After identifying the general topic and the social context of the task, the analytical grid features the sections 'language form' (phonology, grammar or lexicon)

and 'language function' (register and pragmatic function). I chose these criteria suggested by Cunningsworth because they also relate to the micro- and macroskills of speaking (cf. Brown 2005: 328, section 3.2), thus showing clearly which aspects of the speaking skill appear in each task. Additionally, I included the criterion 'CEFR descriptor' into the section 'language function'. This records whether any of the Common European Framework of Reference for Languages' descriptors for "spoken interaction" or "spoken production" (Council of Europe 2002: 26) fit the examined task, because the CEFR nowadays is one of the most important frameworks for defining language competence (cf. Kamauf *et al*. 2008a: 2, for CEFR self-assessment scale see appendix 11.1). A further point featured in the content section is 'integration of skills', which asks whether the listening, reading or writing skills are required for this task as well as the speaking skill. This criterion was included in order to investigate whether the assumption that one skill rarely occurs separately (cf. Harmer 1991: 52) holds true for the analyzed speaking tasks. The part of the analysis grid examining the tasks' content can be seen in table 7.

**Table 7 – Analysis grid: task content**

| CONTENT | | | | | |
|---|---|---|---|---|---|
| **Topic** | | | | | |
| general topic | | | | | |
| specific situation/social context | | | | | |
| **Language form** | | | | | |
| phonology | sounds | intonation | stress | | |
| grammar | morphology | syntax | | | |
| lexicon | | | | | |
| unspecific | | | | | |
| **Language function** | | | | | |
| register | formal | informal | unspecific | | |
| pragmatic function | | | | | |
| CEFR descriptor | | | | | |
| | | | | | |
| **Integration of skills** | | | | | |
| listening | | | | | |
| reading | | | | | |
| writing | | | | | |
| | | | | | |

The section for analyzing the tasks' structure looks at the instructions and the input for the activity, as well as at the interaction format and the feedback method. I decided to examine whether the instructions for the tasks are in English or in German, and whether each activity uses a model or a prompt as input (cf. section 4.2.). The points 'interaction format' and 'feedback' were included because of the relevance of what Ellis calls the "conditions under which the task is to be performed" in his guidelines for describing tasks (Ellis 1997: 38, cf.

section 5). The conditions specify if learners work by themselves, in pairs, in groups or with the whole class (cf. Harmer 1991: 243), and if and how they receive feedback for the task. The possible types of feedback were taken from Brown's (2007: 349) distinction between teacher feedback, peer feedback (from one student or from the whole class) and self-correction. As the present analysis deals with tasks from schoolbooks, I decided to add the category "book" in order to investigate whether the textbooks themselves provide feedback possibilities for the learners. Furthermore, the structure section also records any pre-speaking and post-speaking activities accompanying the task (cf. section 4.2) and the language skills or forms that these tasks include. The section of the analysis grid focusing on the speaking tasks' structure is reproduced below in table 8:

**Table 8 – Analysis grid: task structure**

| STRUCTURE | | | | | | |
|---|---|---|---|---|---|---|
| **Pre-speaking activities** | | | | | | |
| reading | | | | presentation | | |
| listening | | | | practice | | |
| writing | | | | none | | |
| grammar | | | | | | |
| lexicon | | | | | | |
| **Instructions** | | **Interaction format** | | **Feedback** | | |
| English | | individual | | teacher | | |
| German | | pairwork | | book | | |
| | | groupwork | | peers | | |
| | | whole class | | self | | |
| **Input** | | | | | | |
| model | | | | | | |
| prompt | | | | | | |
| **Post-speaking activities** | | | | | | |
| reading | | | | practice | | |
| listening | | | | production | | |
| writing | | | | none | | |

Finally, I included a section examining the techniques used in the speaking tasks in order to be able to deduce which language teaching methods influenced each of the textbooks. For this purpose, I listed some common techniques for teaching speaking from different teaching methods discussed in section 2 (cf. Larsen-Freeman & Anderson 2011). For example, the categories "drilling" and "dialogue practice" were included to represent techniques of the Audiolingual Method, while "information-gap", "opinion-gap" and "reasoning-gap" tasks should represent prominent techniques in CLT or TBLT. Following Littlewood's (1998: 200-201) example, I decided to add some space for notes next to each technique, in order to allow for a more detailed description of the techniques used in each task. Additional space for notes was

provided at the end of the analysis grid for any comments or information that might be important for the analysis. The last part of the analysis grid can be seen in table 9:

**Table 9 – Analysis grid: techniques used in the tasks**

| METHOD | | |
|---|---|---|
| **supposed underlying method** | | |
| | | |
| **Techniques** | | |
| translation | | |
| question - answer | | |
| dialogue practice | | |
| drilling | | |
| command & response | | |
| info gap | | |
| opinion gap | | |
| reasoning gap | | |
| role play | | |
| CLIL elements | | |
| output-focused | | |
| | | |
| **Other** | | |
| | | |
| | | |
| | | |
| | | |
| **influential method(s) according to techniques** | | |
| | | |
| **Notes** | | |
| | | |

## 6.2. STEPS OF THE ANALYSIS

The analysis in this thesis is predictive, which means that no prior teaching experience with any of the textbooks influences the analysis (cf. Ellis 1997: 36). First, a global analysis of the speaking tasks in the three selected textbooks, *Ann and Pat*, *You&Me* and *More!,* gives a general overview on the books' approach to teaching speaking. The total number of speaking tasks in each book was counted. Activities were only considered speaking tasks if the instructions explicitly ask the learners to respond orally to the activity. That is, all speaking tasks included in the count feature some cues, for instance "*Tell your partner…*", "*Speak…*", "*Say…*", "*Ask…*" or "*Repeat…*". If an activity can be carried out orally in the classroom, but is not actually specified as a speaking task in the textbook or teacher's book, it was not counted (e.g. a task in which students have to answer questions, which could be done in written or spoken form). Furthermore, I decided not to include songs in the count of speaking activities

for a lack of clear focus. However, 'listen and repeat'- exercises, for instance the *You&Me*'s 'grammar rhythms', qualify as speaking tasks.

After this count, the tasks identified as speaking activities were further categorized into monologic or dialogic speaking and into activities based on pronunciation, accuracy or fluency. Of course, each pronunciation task could also be categorized either as an accuracy- or as a fluency-based activity. However, I included 'pronunciation' as its own category in order to distinguish between tasks teaching phonology (mostly isolated practice of words) and speaking tasks focusing on grammar or lexicon, and conveying meaning. The results of this categorization are presented in absolute numbers and in percentages of the total number of speaking tasks per book in section 7.1.

According to Littlewood, an analysis of ten to fifteen percent of the materials is appropriate for gaining a "'snapshot' impression of the general nature of a set of materials" (1998: 196). Therefore, for the detailed task analysis, I chose to analyze the speaking tasks from the first, middle and last unit of each textbook. Because of the very short units of *Ann and Pat*, the amount of units was doubled for this book. This then amounts to 19% of *Ann and Pat*, 12% of *You&Me* and 15% of *More!* being considered for the in-depth task analysis. As the last three units of *Ann and Pat* do not contain any speaking tasks, tasks from units 27 and 28 are included in order to analyze a representative number of speaking tasks. The analyzed tasks have been labelled with an abbreviation for the respective book (*Ann and Pat*: AP, *You&Me*: YM, *More!*: MO) and the number of the unit. If more than one task has been analyzed within a unit, the tasks have been numbered consecutively within the units. For example, the first speaking task within the first unit of *More!* is labelled MO U1.1.

For each of the tasks included in the sample for the detailed task analysis, I filled out the analysis grid presented in section 6.1 (all completed analysis grids are reproduced in appendix 11.4). In the analysis process I first identified the type of speech featured in each of the analyzed tasks. Secondly, the general topic, the language form(s) and/or function(s) taught in each task and the integration of skills were examined. Next, I took a close look at each task's structure. All exercises that have to be done as a necessary preparation for the completion of the speaking tasks were considered pre-speaking activities. Similarly, tasks that immediately follow a speaking task and use the knowledge or competence developed during that task, were considered post-speaking activities. For determining the interaction format and feedback type of each activity, I considered the instructions given in the textbooks themselves as well as in the teacher's books, if available. Finally, I investigated whether any of the listed techniques appeared in the task. If a technique was identified in a task, it was ticked off and explained briefly. In the case that none of the listed techniques applied, I tried to find a fitting one or to otherwise describe the task. The last step in the analysis process was to deduce the underlying

method of each activity from the identified techniques used in the respective task. Section 7.2 outlines the results of the in-depth task analysis.

### 6.3. DESCRIPTION OF THE TEXTBOOKS

Before the results of the textbook analysis will be presented, the following general information on the books is intended to introduce them to the reader and place them within their most likely context of use. This first description of the coursebooks roughly equates to Littlejohn's level one analysis (1998: 196) and McGrath's impressionistic method (2002: 25). Suggestions by Littlejohn (1998: 193) and McDonough and Shaw (1993: 67-74) on external textbook evaluation have been used as guidelines for the included criteria. Littlejohn's framework for the analysis of "physical aspects of the materials" (Littlejohn 1998: 193) has been discussed in section 4. McDonough and Shaw add some interesting issues, for example at which target group or language level the book aims (1993: 68). After considering the sources cited above, I decided on the following criteria for a general description of the selected textbooks:

1) Name and publisher
2) Grade and level
3) Materials
4) Aims and objectives
5) Language variety
6) Sectioning
7) Structure of units
8) Approach/method

The textbooks were analyzed externally in terms of these criteria, a completed fact sheet on each book can be found in the appendix. The three textbooks chosen for the analysis are *Ann and Pat: Lehrgang der englischen Sprache 1* (1961), *The new You&Me 1* (1994) and *More! 1* (2008). These textbooks were selected because they are or were all very popular in their respective decades, *More!* and also *You&Me* are still used in some Austrian schools. The coursebooks are intended and approved for the use in the first grade of Austrian lower secondary schools, i.e. in a "Mittelschule", "Hauptschule", or in an "allgemein bildende höhere Schule"[2]. Thus, the three EFL books all have the same target group: learners at an elementary level between ten and eleven years of age.

While *Ann and Pat* offers no description of its aims and objectives, *You&Me* refers to the Austrian curriculum, the teacher's book states that in accordance with the curriculum, the

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[2] *Ann and Pat* is approved for "Mittelschulen", an umbrella term for all secondary schools following elementary school which were not "Hauptschulen" from the time *Ann and Pat* was published (De Cilla 2002: 116). "Hauptschulen" and "allgemein bildende höhere Schulen" were the two types of lower secondary schools in Austria before the "Hauptschulen" were replaced by "Neue Mittelschulen" in 2009 (BMBF 2016).

general aim of the coursebook is to develop students' communicative competence (Gerngross *et al.* 1994b: 5). The Common European Framework of Reference for Languages (CEFR), which includes guidelines on competences language learners should acquire at a particular level, is only mentioned in the newest of the three textbooks, *More! 1*; its teacher's book states that the textbook set was developed in accordance with the CEFR's goals (Kamauf *et al* 2008a: 2). However, this is not surprising, since the CEFR was only published in 2002.

Looking at the materials that the three coursebook sets offer, it becomes apparent that the amount and variety of materials provided for students has increased over the years. The *Ann and Pat* series from 1961 only consists of the student's book and an annual plan for the syllabus with methodological advice ("Lehrstoffverteilung mit methodischen Hinweisen"). *You&Me*, on the other hand, already provides a student's book and a workbook for learners and a teacher's book with two audiocassettes for teachers. The *More!* series offers an even greater number of materials for teachers and students. Apart from the student's book and workbook, learners have access to a variety of free online materials, including MP3 files and interactive exercises and games. For teachers, the *More!* series provides a teacher's book featuring didactic commentary, a booklet with master copies for worksheets, three audio CDs and a booklet with tasks for exams ('*Schularbeitenmappe*'). There are also graded readers, a practice DVD-ROM, a '*More! Grammar Practice*' book and a '*More! Holiday Booklet*' available for purchase.

Since no information on the language variety or cultural background is given in either of the books, I skimmed through them and found that they all use British English spelling and focus more on the United Kingdom than the USA or any other English-speaking country. For example, the currency introduced in both *You&Me* and *More!* is the pound sterling and in all three books' Christmas themed units, learners are informed about Christmas in the UK (see fact sheets for more examples).

Regarding the sectioning of the EFL textbooks, *You&Me* and *More!* are structured in a similar way, while *Ann and Pat*'s structure is a little different. The latter consists of 31 short lessons that are meant to be done consecutively throughout the school year, probably one lesson per week and English class. This is apparent because the first lesson is about the first English class, a unit at the mid-point of the book is about Christmas and the last unit is about the last day at school. The only additional components are two vocabulary lists, one organized according to topics and one in alphabetical order, and a list of important English sounds. *Ann and Pat*'s lessons all have a relatively similar structure. An introductory text and sometimes a song is followed by a pronunciation exercise, the presentation of new language items and a section with practice exercises. Grammar, vocabulary and reading activities dominate the

book. There are hardly any extended writing or speaking tasks and no listening activities (naturally, as *Ann and Pat* does not feature an audio-tape or CD).

The *You&Me* textbook features 26 units, each of which should ideally be completed within one week (cf. annual plan, Gerngross *et al* 1994b: 25-25). Two extra units on Christmas and Easter are included at the end of the book and can be inserted in the weeks before each festivity. *You&Me* also provides a vocabulary list, a pronunciation table and a page introducing 'classroom language'. A number of recurring features and task types make up the units, however, not every unit includes every feature. Many units begin with a picture dictionary and end with sample texts on the respective topic and a grammar box. Other features are the 'grammar rhythms', songs, stories, language games, 'Radio London – learn through mime', pronunciation activities, dialogues and writing activities. The four skills as well as grammar and vocabulary exercises seem to be evenly distributed among the units according to the table of contents.

*More!* consists of 20 regular units, one extra unit on Christmas, a 'progress check' for self-assessment after every five units, a vocabulary list, an irregular verbs list, a pronunciation table and one page on 'classroom language'. Despite the 'progress checks' and the irregular verbs list, the main difference to *You&Me* are six short CLIL units about different topics included at the end of the book. The regular units are structured similarly to *You&Me*'s units, there are some recurring features, but not all of them occur in every unit. Notably, the *More!* student's book is the only one that explicitly mentions the four skills – listening, reading, writing and speaking – as sub-sections of its units in the table of contents. The four skills, grammar and vocabulary work also appear to be well-distributed among the units.

The last criterion for the external analysis of the three textbooks was the underlying method or approach. Unfortunately, I could not completely rely on explicit information provided by the books' authors about the underlying language teaching methods. *Ann and Pat* is only accompanied by an annual plan which was not available to me, and the textbook contains no information on methods or techniques used. As *Ann and Pat* was written and used before CLT was developed in the 1980s (Brown 2007: 45), it does not follow a Communicative Approach. Rather, the textbook might be expected to follow an Audiolingual Approach due to it being published shortly after the height of the Audiolingual Method's popularity in the 1950s (Brown 2007: 23). However, the ALM, originally developed in the UK and in the USA, might have become widely used in Austria a bit later than that. Still, *Ann and Pat* shows some features of Audiolingualism (cf. section 2.2.3), such as a strong focus on correct, native-like pronunciation and many drill-like exercises. Additionally, the table of contents explicitly mentions the teaching of grammar. This suggests that some traits of the Grammar Translation Method (cf. section 2.2.1) might be found in the book, however, most of the textbook is written in the target

language, pronunciation is considered and there are no translation exercises, which is not typical of the GTM.

The teacher's book for *You&Me* states that the reform of language teaching in the 1980s and the new communicative goals of teaching and learning have improved both the quality and the results of foreign language teaching in Austria. The need to develop all four skills is also mentioned (Gerngross *et al.* 1994b: 5). From these statements, it can be deduced that the *You&Me* series follows a Communicative Approach (cf. section 2.3.1). In the table of contents, language games are one recurring feature based on CLT. However, influences from other methods are also visible when looking at other regular features. 'Radio London – learn through mime' can be attributed to the Total Physical Response method (cf. section 2.2.4) because learners listen to commands and physically respond to them, and the 'grammar rhythms', in which students listen to and then repeat certain structures, are examples of audiolingual repetition drills (cf. sections 2.2.3 and 2.3.4). Furthermore, 'picture dictionaries' suggest an influence from the Direct Method (cf. section 2.2.2), as vocabulary is frequently introduced without the use of translation.

As mentioned above, the *More!* teacher's book refers to the CEFR when stating its aims, it also claims that the book is based on the "newest developments of modern English language teaching" (Kamauf *et al* 2008a: 2). Inferring from these statements, the *More!* series is expected to implement a Communicative Approach. The six CLIL units at the end of the student's book suggest that the series also encourages Content and Language Integrated Learning.

# 7. FINDINGS OF THE TEXTBOOK ANALYSIS

## 7.1. RESULTS OF THE GLOBAL ANALYSIS

After the general description and external analysis of the three textbooks, the results of the global analysis of speaking tasks in the three textbooks shall be briefly discussed. In *Ann and Pat*, 31 speaking activities were counted, *You&Me* features a total of 83 speaking tasks and *More!* includes 69 speaking activities. While in *Ann and Pat*, a unit features two speaking tasks at the most, *You&Me*'s and *More!*'s units include up to eight and nine speaking activities, respectively. Table 10 shows the count of speaking tasks per unit in each book. The units shaded in grey in the table are those that were considered for the detailed analysis.

**Table 10 – Global analysis: count of speaking tasks per unit in each book**

| Speaking activities | | | |
|---|---|---|---|
| | Ann and Pat | You & Me | More |
| Unit 1 | 1 | 3 | 4 |
| Unit 2 | 1 | 8 | 1 |
| Unit 3 | 1 | 3 | 3 |
| Unit 4 | 1 | 3 | 2 |
| Unit 5 | 1 | 1 | 4 |
| Unit 6 | 2 | 4 | 4 |
| Unit 7 | 1 | 6 | 2 |
| Unit 8 | 2 | 2 | 6 |
| Unit 9 | 1 | 2 | 5 |
| Unit 10 | 2 | 6 | 3 |
| Unit 11 | 1 | 6 | 4 |
| Unit 12 | 1 | 3 | 3 |
| Unit 13 | 1 | 3 | 4 |
| Unit 14 | 1 | 3 | 9 |
| Unit 15 | 1 | 4 | 3 |
| Unit 16 | 1 | 4 | 5 |
| Unit 17 | 1 | 2 | 2 |
| Unit 18 | 1 | 4 | 3 |
| Unit 19 | 2 | 2 | 1 |
| Unit 20 | 0 | 1 | 1 |
| Unit 21 | 1 | 1 | 0 |
| Unit 22 | 0 | 3 | |
| Unit 23 | 1 | 2 | |
| Unit 24 | 2 | 0 | |
| Unit 25 | 0 | 2 | |
| Unit 26 | 2 | 4 | |
| Unit 27 | 1 | 0 | |
| Unit 28 | 1 | 1 | |
| Unit 29 | 0 | | |
| Unit 30 | 0 | | |
| Unit 31 | 0 | | |
| Total ∑ | 31 | 83 | 69 |

Out of all speaking tasks in *Ann and Pat*, a total of 30 are monologic, pronunciation-focused tasks. While these pronunciation tasks are all accuracy-based, there are no other accuracy-based speaking tasks (i.e. accuracy-focused speaking tasks that do not focus on pronunciation). The textbook offers one fluency-based activity requiring dialogic speaking in lesson 28.

Both *You&Me* and *More!* feature more than twice as many speaking tasks as *Ann and Pat*. In these books, the proportion of monologic to dialogic speaking activities is rather balanced: in *You&Me*, around 43% of speaking tasks require dialogic speaking and around 57% require monologic speaking, in *More!*, around 55% of speaking tasks are dialogic activities and around 45% are monologic activities.

Pronunciation-, accuracy- and fluency-based activities are also more evenly distributed in these two textbooks. In *You&Me*, nine pronunciation tasks make up about 11% of the total

number of speaking tasks. With 38 (46%) and 36 (43%) tasks respectively, accuracy and fluency receive a rather equal amount of attention in *You&Me*. The figures for *More!* are similar, it features 14 pronunciation tasks (20%), 25 accuracy-based speaking tasks (36%) and 30 fluency-based speaking tasks (43%). The distribution of speaking task types in the three analyzed textbooks is summarized in table 11 below.

**Table 11 – Distribution of speaking task types in *Ann and Pat*, *You&Me* and *More!***

| | Ann and Pat | | You & Me | | More! | |
|---|---|---|---|---|---|---|
| | ∑ | % | ∑ | % | ∑ | % |
| Dialogic speaking | 1 | 3,23% | 36 | 43,37% | 38 | 55,07% |
| Monologic speaking | 30 | 96,77% | 47 | 56,63% | 31 | 44,93% |
| | | | | | | |
| Pronunciation | 30 | 96,77% | 9 | 10,84% | 14 | 20,29% |
| Accuracy | 0 | 0,00% | 38 | 45,78% | 26 | 37,68% |
| Fluency | 1 | 3,23% | 36 | 43,37% | 29 | 42,03% |
| Total speaking tasks | 31 | | 83 | | 69 | |

## 7.2. RESULTS OF THE DETAILED TASK ANALYSIS

For the close task analysis, the speaking tasks from three units of *You&Me* and *More!* and from six units of *Ann and Pat* were considered, as explained in section 6.2. Thus, the in-depth analysis yielded data on six speaking tasks from *Ann and Pat*, ten speaking tasks from *You&Me* and eight speaking tasks from *More!*, as can be seen in table 12.

**Table 12 – Speaking tasks considered for the close analysis**

| Speaking activities | | |
|---|---|---|
| | Ann and Pat | You & Me | More |
| Unit 1 | 1 | 3 | 4 |
| Unit 2 | 1 | | |
| Unit 10 | | | 3 |
| Unit 13 | | 3 | |
| Unit 15 | 1 | | |
| Unit 16 | 1 | | |
| Unit 20 | | | 1 |
| Unit 26 | | 4 | |
| Unit 27 | 1 | | |
| Unit 28 | 1 | | |
| Total | 6 | 10 | 8 |

As described in sections 6.1 and 6.2, I used an analysis grid for the close speaking task analysis. The filled out analysis grids for each of the 24 sample speaking tasks can be found in appendix 11.4, the speaking tasks themselves are reproduced in appendix 11.3. In this section, the results of the in-depth analysis will be presented in terms of selected analysis criteria. The criteria (cf. section 6.1) include monologic and dialogic speaking, the three stages of speaking activities, accuracy and fluency, the language forms and functions included in the speaking tasks and the methods and techniques used. I decided to summarize the analysis results in respect of these categories in order to clearly show the speech types, functions, forms and techniques relevant in the speaking tasks analyzed.

### 7.2.1. MONOLOGIC SPEAKING

Each of the textbooks features some tasks requiring monologic speaking in the analyzed units. Firstly, the fact that most monologic activities are accuracy-based stands out. These activities focus mainly on language form (pronunciation, grammar or lexicon) rather than on language function. All monologic tasks from *Ann and Pat* (AP U1.1, AP U2.1, AP U15.1, AP U16.1, AP U27.1) and two monologic tasks from *More!* (MO U1.4, MO U10.2) are in fact pronunciation activities requiring students to read out and repeat individual words and phrases, or, in one activity of *More!*, a rhyme (MO U10.2). These pronunciation exercises can be attributed to the presentation stage in all but one case, in which the exercise serves as a revision and thus as practice of sounds that have already been studied before (AP U15.1). All of these tasks are done individually by students, but sometimes all learners work at the same time, speaking in chorus.

Monologic speaking tasks are also used to present and practice new lexical items in *You&Me* and *More!*. Two of the analyzed tasks from *You&Me* present new vocabulary through picture- and word-cued monologic speaking tasks (YM U1.2, YM U26.2). In both activities, learners have to form sentences featuring the newly introduced words after figuring out their meaning (once by matching objects and their names, once by guessing).

The practice-stage activities focusing on lexicon in *You&Me* and *More*! (YM U13.1, YM U26.1, YM U26.3, MO U1.1) also ask students to produce sentences or phrases with the new vocabulary items following a scripted model, but differ in that all of them are carried out after a pre-speaking activity, which has already introduced the required words. These speaking tasks are completed individually, with the teacher allocating the speakers' turns, i.e. students only speak when they are requested to do so. Figure 5 shows MO U1.1, one of the monologic activities in which learners have to produce statements using vocabulary items that have been introduced in a previous activity.

**Figure 5 – MO U1.1**

Finally, two monologic speaking activities analyzed attend to grammar. Both are tasks from *You&Me*, though one is accuracy- and one is fluency-based. The accuracy-based activity is a 'grammar rhythm' (YM U13.3). In the *You&Me* series, 'grammar rhythms' are rhythmically spoken phrases, rhymes, dialogues or texts accompanied by music which include a specific grammatical structure. Students have to listen to the recording and repeat parts of it, in order to practice the grammatical structure. The activity is done by the whole class or group in chorus. All grammar rhythms are usually monologic speaking, as learners simply repeat the utterances. However, they can also be done as dialogues, by having students repeat them with distributed roles (Gerngross *et al.* 1994b: 23-24).

The fluency-based activity is intended for practicing the '*going-to* future' (YM U26.4, see figure 6). It is attributed to the production stage because learners are given a choice in what they want to say. However, the activity is semi-scripted in that sample sentences and structures which have been modelled especially are provided for students. Despite the focus on grammar, this monologic speaking activity also teaches the pragmatic function of talking about future plans. Additionally, this task is the only monologic activity analyzed that places the learner in a social context – namely that of his or her own classroom among friends, as the task lets learners speak for themselves and from their point of view, with the purpose of informing their classmates about their summer plans.

6  Talk about your plans for the summer holidays.
What are you going to do in your holidays?

spend . . . weeks  in . . . with . . .
visit . . .
stay at home
go swimming a lot

I'm going to          go on a bike tour          .

go to . . .
sleep late and stay up late
play . . .
. . .
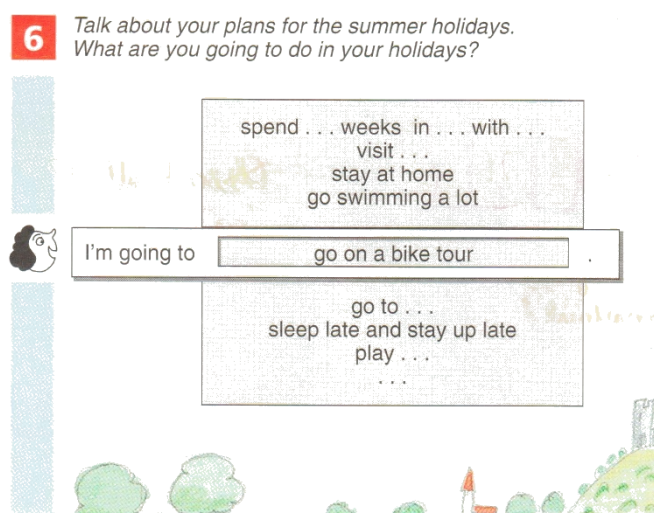
**Figure 6 – YM U26.4**

The only other monologic activity that teaches a pragmatic function is YM U13.1 (figure 9), which is intended for learners to practice the vocabulary for furniture items, and at the same time shows how to describe a room. Of course, in some of the other monologic activities, a function could be identified (for example "stating what you are doing at the moment in YM U13.2), but the main focus of those activities lies with practicing language form (in this case, the present tense progressive).

To sum up, monologic speaking activities in the three analyzed textbooks are mostly accuracy-based, form-focused and provide models for students. Nevertheless, one monologic fluency-activity is featured in *You&Me,* and two activities aim at teaching students to convey meaning.

### 7.2.2.  DIALOGIC SPEAKING

In the three textbooks, a total of nine activities requiring dialogic speaking was analyzed. Of those, there is one in *Ann and Pat*, three in *You&Me*, and five in *More!*. All of the dialogic speaking tasks belong to the practice or the production stage, dialogue is not used to present or introduce new language items or functions. The dialogic activities are either scripted or mixed, thus, all of them provide some kind of model and do not trigger completely free and natural production. However, there are both accuracy- and fluency-based tasks among the dialogic speaking exercises.

All of the dialogic activities can be categorized as either dialogue practice tasks, role-play or information gap tasks. The tasks involving dialogue practice (YM U13.2, MO U1.2, MO U1.3) all ask learners to act out a model dialogue, thus, they are also simple forms of role-play activities. Students perform in the role of somebody else, however, what they say is already

provided for them. Even though learners can substitute some components of the dialogues (single words or short phrases), these tasks are mainly repetition exercises without a visible communicative purpose. The two tasks from *More!* help students to practice typical phrases to introduce themselves and ask for someone else's well-being. The students have to read one dialogue prior to acting it out, and they can listen to the other one on the CD first. Questions with "*how*" and/or "*what*" are involved in both dialogues. Additionally, one of the dialogues practices the English names for some animals, because learners introduce themselves pretending to be an animal. Despite the grammar and vocabulary practice involved, both activities are considered fluency practice, because the main focus is for learners to get speaking time. By performing the dialogues, they should gain confidence in talking in English, the *More!* teacher's book suggests to have them practice with various partners and to tell them to try and copy the CD speaker's intonation (Kamauf *et al* 2008a: 12). Thus, these dialogic activities are intended for learners to "get a feel" for uttering English sentences in a conversation, they do not aim at mistake-free production of the sentences.

The same applies to the dialogue practice activity from *You&Me* (YM U13.2, see figure 7):



**Figure 7 – YM U13.2**

Students first complete a listening activity in which they have to fill in gaps in a dialogue, using correct present tense continuous forms. As the *You&Me* teacher's book specifies, students should then repeat the provided dialogues. This is form-focused and accuracy-based practice,

as learners are required to correctly reproduce the present tense continuous forms. Only then are students asked to act out the dialogues, also in their own variations (Gerngross *et al.* 1994b: 40). Regarding dialogue practice, the *You&Me* teacher's book also reminds teachers that although learners will make mistakes when performing a dialogue, they should not be interrupted. Rather, recurring mistakes can be dealt with after the performance (Gerngross *et al.* 1994b: 13). This suggests that the fluent production of dialogue is more important than grammatical accuracy in the acting-out activity.

The only dialogic speaking activity featured in *Ann and Pat* is a role-play activity (cf. Larsen-Freeman & Anderson 2011: 127-128) asking students to act out a story that they have read before. As there are six speaking characters in the story, the task has to be done as a group work activity. Similar to the dialogue practice activities, this task is fluency-based in that it places coherent production above accuracy. Learners perform a semi-scripted dialogue when acting out the story because the characters' utterances are provided for them in the story and do not represent natural language. However, learners may add their own sentences to create a more lively and natural play.

Another popular technique for dialogic speaking tasks in the analyzed books is the information gap activity. *More!* features three and *You&Me* two of these tasks for teaching dialogic speaking. The information gap activities are meaning-focused, as students have to exchange information with their partner in order to complete the task. A task from *You&Me* (YM U1.1, see figure 8) requiring students to ask classmates for their telephone numbers and two from *More!* asking them to exchange information about their pets and about their summer holidays, respectively, represent the practice of real-life dialogues. However, the *You&Me* task is scripted, providing a complete dialogue as a model for students, and both tasks from *More!* are semi-scripted because they also provide models and do not call for completely free production.



**Figure 8 – YM U1.1**

The remaining two information gap activities (YM U1.3, MO U10.1) involve rather artificial situations created specifically for students to exchange information, for example asking for the color of a number of objects. Neither dialogue is likely to occur in real life, however, they do require learners to communicate for the sake of practicing oral interaction in the foreign language.

As all instances of dialogic speaking, whether information gap activities or dialogue practice, involve asking and answering questions, they all fit the CEFR descriptor for A1 level spoken interaction "I can ask and answer simple questions in areas of immediate need or on very familiar topics" (Council of Europe 2002: 26).

### 7.2.3. ACCURACY- VS. FLUENCY BASED ACTIVITIES

In the detailed analysis, five accuracy-based and one fluency-based activity could be identified in *Ann and Pat*, seven accuracy-based and three fluency-based tasks were analyzed in *You&Me* and four of each in *More!*. It has to be considered that in the detailed analysis, pronunciation tasks are also grouped according to accuracy and fluency, and all of the analyzed pronunciation tasks are accuracy-based.

Notably, among all analyzed accuracy-based tasks, only two require dialogic speaking, whereas fourteen are to be completed by the learners as monologues. The monologic nature of these activities allows for a high level of teacher control. During pronunciation activities, students can be monitored very closely when repeating the individual words from the exercises in *Ann and Pat*, or when repeating after the CD recording in the *More!* exercises. Learners can either all speak at the same time in chorus or one after another, with the latter option enabling the teacher to look even more closely at each learner's accurate pronunciation.

This can also be said for the lexicon- and grammar-focused accuracy-based activities from *You&Me* and *More!* (MO U1.1, YM U1.2, YM U13.1, YM U13.3, YM U26.1-3). All eight activities are to be completed individually by the students, and in all activities they will be directly monitored by the teacher. The *More!* teacher's book, for example, suggests doing the task MO U1.1 as a chain activity, i.e. with one student speaking after the other, each repeating the previous student's utterance and adding his or her own statement (Kamauf *et al* 2008a: 11). This way, all learners will get speaking time and the teacher can listen to every student's utterance separately and correct them if necessary. In the *You&Me's* activities training monologic, form-focused speaking, the teacher also has a large amount of control and can thus check on students' accuracy. Figure 9 below shows such an activity requiring students to produce monologic, accurate statements about a drawing in the book:

**4** *Look at the picture of Carol's bedroom and read through the text.*
*Underline the eight mistakes in the text.*

In Carol's bedroom there is a window with red curtains. In front of the window there is a desk. Under the desk there is a computer. There is a wastepaper basket on the desk. There is a red bookshelf with a lot of books on it. There is a big poster of an elephant. The bed is pink. There is a very big mirror.

**5** *Talk about the mistakes in the text.*

Example:

The curtains aren't red, they're blue.

The [ ... ] isn't ..., it's ... .
aren't ..., they're ... .

There [ ... ] isn't ... , there is only [ ... ] .
aren't many ...

**Figure 9 – YM U13.1**

When completing the two dialogic accuracy-based activities (MO U10.1, YM U1.1), learners do not talk directly to the teacher, but communicate in pairs. However, the amount of language they use is very limited, as in both tasks students only have to ask their partner one question. This makes it relatively easy for teachers to monitor and correct pupils, if necessary.

The fluency-based activities differ from the accuracy-based tasks in that most require longer utterances from students. While the accuracy-based activities feature two-line dialogues, elicit single phrases or sentences, the fluency-based activities ask learners to act out longer dialogues or exchange several pieces of information. *Ann and Pat*'s one dialogic and fluency-based activity consists of acting out a story, which will of course yield a longer interaction, in which most participants have more than one turn. In the three fluency-based information gap activities (YM U1.3, MO U10.3, MO U20.1), learners need to communicate until they have exchanged all necessary information. These tasks cannot be completed by one question-answer exchange. Similarly, acting out the dialogues from *More!* is intended to elicit longer, more fluent interactions from students (MO U1.2, MO U1.3). Finally, the monologic fluency activity from *You&Me* (YM U26.4) has pupils talk about their holiday plans and thus ideally produce some coherent utterances. While only two of these fluency tasks belong to the production stage, they all give students the chance to speak amongst themselves and try out the coherent use of the English language. In contrast to the controlled and short utterances they usually produce when developing accuracy, these exchanges, especially the information gap activities, demonstrate more independent instances of language use.

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Additionally, one common characteristic of the analyzed fluency-based activities is that they follow some kind of pre-speaking activity. They are all part of the practice or production stage and the necessary language forms have been presented previously. Many pre-speaking activities are listening tasks in which learners either hear the exact dialogue they will be required to produce, or a variation of it. After listening to the dialogue once, students have to fill in the gaps in the written version of the text in their book (YM U13.2: see figure 7, MO U1.3, MO U20.1) or complete a listening comprehension task (MO U10.3). Exercise MO U20.1 additionally asks students to complete a short writing task, essentially altering statements from the listening activity so that they are true for themselves. These statements can then be used for the dialogue in the speaking activity.

Another possibility for a pre-speaking activity is reading, which is the case in the activity from *Ann and Pat* (AP U28.1). Only after having read the story can students act it out, using the dialogues from the text as a 'script' for their play. Furthermore, two fluency-based speaking activities are carried out once learners have engaged in vocabulary work in order to prepare for the speaking tasks (MO U1.2, YM U1.3). As these tasks are from the first units of *You&Me* and *More!*, respectively, it is only plausible that the students, who still have very little knowledge of the language, need to be introduced to the necessary lexical items before performing the speaking tasks. The grammatical structures for both activities have also been introduced in unit 1 before, but not in an immediate pre-speaking activity.

### 7.2.4. PRESENTATION, PRACTICE & PRODUCTION

This section is intended to summarize the representation of presentation, practice and production tasks in the three textbooks. All coursebooks feature tasks at the first stage of the learning process, presentation. These are all accuracy-based and serve to introduce either the pronunciation of particular sounds or new lexical items. The exact content of these activities is selected by the teacher (or the book), which is one characteristic of presentation stage activities (Byrne 1986: 2). The second main trait is the central role of the teacher in the learning process (Byrne 1986: 2). Therefore, these tasks are highly controlled, meaning that students can neither choose what they say, to whom they say it nor how they say it.

The analysis shows that most speaking tasks considered belong to the practice stage of language learning, namely three of the analyzed *Ann and Pat* tasks, seven from *You&Me* and five from *More!*. *Ann and Pat* features two pronunciation tasks (AP U15.1, AP U27.1) and the acting-out task (AP U28.1) at the practice stage. *You&Me* uses practice stage tasks for vocabulary and grammar exercises, but also for practicing simple question-answer structures. In *More!*, the practice stage also requires learners to work with newly acquired lexical items and is intended for practicing language functions like introducing oneself or asking for specific

information. Activities at the presentation stage are monologues in all three textbooks, while practice-stage activities can be dialogic or monologic speaking tasks.

The last stage of the language learning process is the production stage. Byrne says that at this point, learners should get the chance to work independently (1986: 2). A second requirement for production tasks is that learners "say what *they* want to say rather than what they are *directed* to say" (Byrne 1986: 74, original emphasis). Only two of the analyzed activities fulfil both criteria, namely MO U20.1 and YM 26.4 (figure 6). Both tasks, despite being from different textbooks, essentially deal with the same topic. Learners have to use the '*going to* – future' in order to communicate their plans for the summer holidays. In *More!*, this activity is identified as pair work, explicitly asking students to ask and answer questions. The *You&Me* teacher's book simply suggests to "encourage short conversation" (Gerngross *et al.* 1994b: 50). Both tasks provide a model for students, one in the form of a pre-speaking activity illustrating the question-answer exchange, and the other in the form of a model sentence with some suggestions for summer activities. Thus, they are semi-scripted rather than completely free speaking tasks. Since the provided models do not limit or restrict the learners in any way (i.e. they can always say more) and because learners can "use the language for themselves" (Byrne 1986: 74), I still classified the two activities as production tasks. As Byrne reasons, at a beginner level of language learning, opportunities for activities at the production stage may be infrequent and tasks may be rather short. Nevertheless, students should not be deprived of the chance to try out what they can express with the language they know, however little this may be (Byrne 1986: 74).

### 7.2.5. LANGUAGE FORM

The detailed task analysis also examined the speaking tasks' language focus, showing the representation of activities developing phonology, grammar and lexicon in the textbooks. Regarding phonology-based tasks, it can be noted that all analyzed activities are accuracy-based and focus on particular sounds. Furthermore, none of the tasks deal with intonation or stress. Figures 10 and 11 show examples of pronunciation tasks focusing on particular sounds from *Ann and Pat* and *More!*. It can be seen that while *Ann and Pat* transcribes each word to provide a model, *More!* uses a CD recording as a model and does not provide phonetic transcriptions.

**Speak correctly**

| I write a | I speak [e-i] |
|---|---|
| name | [neim] |
| day | [dei] |
| late | [leit] |

| I write o | I speak [o-u] |
|---|---|
| cold | [kould] |
| so | [sou] |
| no | [nou] |

| I write i, y | I speak [ai] |
|---|---|
| like | [laik] |
| my | [mai] |
| good-bye | [gud'bai] |

| We write ng | We speak [ŋ] |
|---|---|
| (vergl. Deutsch: „das Ding") | |
| Good morning | [gud'mɔ:niŋ] |

**Figure 10 – AP U2.1**

**Sounds right** /z/



12 **Listen and repeat.**

A baby, a ball, a bear and a dog.
2 babies, 3 balls, 4 bears and 5 frogs.

**Figure 11 – MO U1.4**

It has to be noted that the *You&Me* teacher's book does mention the importance of developing suprasegmental aspects of phonology (Gerngross *et al.* 1994b: 24), however, the corresponding activities are mostly listening tasks, which are not part of the analysis in this study. Similarly, the *More!* teacher's book suggests having learners pay attention to intonation in one dialogue activity (Kamauf *et al.* 2008a: 12), but no explicit activities for developing intonation were among the tasks analyzed.

Looking at the speaking activities focusing on grammar, obvious similarities exist between *You&Me* and *More!*. While *Ann and Pat* features no grammar-based speaking tasks, both *You&Me* and *More!* utilize oral production as a medium to practice grammar from an early stage. Each book's first unit features more than one task intended to help students practice the use of simple question-answer structures (YM U1.1, YM U1.3, MO U1.2, MO U1.3). In some of these activities, practicing the newly introduced vocabulary might be the primary purpose, nonetheless, basic syntax is also taught. Morphological issues form part of oral practice later on in the books, and as previously mentioned, the '*going to* – future' is the necessary grammatical form for the two production tasks in *You&Me*'s as well as *More!*'s last unit (YM U26.4, MO U20.1). At the mid-point of the books, *You&Me* uses a 'grammar rhythm' activity (YM U13.3, see figure 12) and acting out a dialogue for grammar practice. The 'grammar rhythm' is a drill-like and repetitive accuracy-based activity designed to help students

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memorize certain grammatical patterns. While the dialogue practice (YM U13.2) is fluency-based, there is not much communicative purpose. This constitutes a difference to *More!*, which includes the practice of '*Wh*-questions' into a communicative information gap activity.



**Figure 12 – YM U13.3**

Lexicon is a recurring focus in activities in *You&Me* and *More!*. Especially in the first unit, most exercises focus first and foremost on familiarizing students with new lexical items and on allowing students to practice them in context. Both books have learners practice the numbers (zero to ten in YM U1.1, one to 25 in MO U1.1), then *You&Me* moves on to colors and classroom objects, while *More!* introduces some animals. All of these lexical fields are typically treated at primary level of foreign language learning. Since some of the lexical items are subsequently practiced in dialogic form requiring the students to ask and answer questions, this creates the aforementioned overlap of grammar and vocabulary practice. Lexicon is also an important subject of speaking tasks in later units, for example, *More!* has students practice the names for different pets in a guessing game and *You&Me* introduces and practices European countries and their adjectival forms in oral form (MO U10.1, YM U26.1-3). Figure 13 shows an activity from *You&Me* in which students have to practice the newly acquired names for European countries by means of making statements about some children.
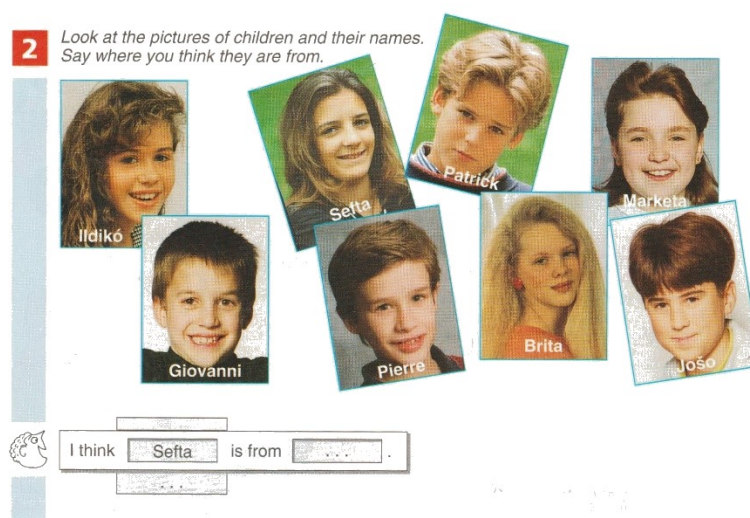
**Figure 53 – YM U26.1**

Only in the activity from *Ann and Pat* asking students to act out a story no specific language focus could be identified. Many grammatical structures and vocabulary items from different areas are necessary to perform the play, thus, no language form stands out.

### 7.2.6. LANGUAGE FUNCTION

Of the activities analyzed, not all show a clear focus on a particular pragmatic function. The pronunciation activities, for example, have students repeat words and phrases for the sake of uttering the desired sounds, but without a pragmatic function in mind. Other activities in which students do not really convey meaning are those asking them to form isolated sentences in order to practice vocabulary items (e.g. YM U1.2, MO U1.1). However, there are also various tasks that consider the pragmatic functions of language, some clearly focus on a particular function, while others only suggest an underlying pragmatic purpose.

According to the analysis, the most prominent function of language taught at a beginner level is that of asking and answering questions about well-being and personal information and introducing oneself. Both *You&Me* and *More!* include these types of questions, for example in exercises in which students have to exchange their phone numbers, introduce themselves or ask questions about each other's pets (YM U1.1, MO U1.2, MO U1.3, MO U10.3). This basic function of language is also summarized in the Common European Framework of Reference for Languages. One of the descriptors for an A1 language level in the area of spoken interaction is "I can ask and answer simple questions in areas of immediate need or on very familiar topics" (Council of Europe 2002: 26), which applies to five activities from *More!* and two from *You&Me*. AP U28.1 asks students to act out a story featuring many requests.

Requesting something from someone is also a function of language, even though there is no fitting CEFR descriptor.

However, not only dialogic speaking can have a pragmatic function. One of the tasks from *You&Me* (YM U13.1) asks students to talk about a room. As the activity requires learners to find (content-) mistakes in a description of the pictured room and make correct statements about it themselves, the students have to focus on the meaning of their utterances, not just on the form. The CEFR contains a section on spoken production, specifying that at A1 level, EFL learners should be able to "use simple phrases and sentences to describe where [they] live […]" and at A2 level "use a series of phrases and sentences to describe in simple terms [their] living conditions […]" (Council of Europe 2002: 26). YM U13.1 matches these CEFR descriptors, showing an underlying pragmatic function. Other tasks focusing on spoken production also implicitly teach a certain pragmatic function, but cannot be related to a CEFR descriptor. Two tasks from *You&Me* teach the present tense continuous for the purpose of stating a current activity, and one focuses on the 'going to – future', to talk about future plans. Both by stating what they are doing at the moment and by expressing future intentions, students learn to use language for a particular purpose.

### 7.2.7. METHODS AND TECHNIQUES

As discussed in the description of the analyzed textbooks, *Ann and Pat* is expected to follow a classical or an audiolingual approach, *You&Me* will probably show traits of Communicative Language Teaching, but also of Audiolingualism, the Direct Method and Total Physical Response and *More!* is expected to follow the principles of Communicative Language Teaching. This section will show to what extent the analyzed activities are representative of the expected method in each of the books.

Firstly, some typical techniques of the Audiolingual Method could be identified in the analyzed tasks. The pronunciation tasks, both in *Ann and Pat* and *More!*, are repetition drills (cf. Larsen-Freeman & Anderson 2011: 47), because they require students to simply repeat the teacher's utterances, or in case of *More!*, the CD recording. Another instance of repetition drills is *You&Me*'s 'grammar rhythms', for example the analyzed activity YM U13.3. The first speaking activity from *More!* (MO U1.1) can be carried out as a variation of a chain drill. In a chain drill activity, one student asks a classmate a question, who answers it and then asks yet another student, creating a chain of questions and answers (cf. Larsen-Freeman & Anderson 2011:47). The analyzed activity is completed as a chain activity, with students speaking one after the other, but instead of questions and answers, learners only have to utter short phrases.

Three tasks requiring students to act out a dialogue are grouped together as dialogue practice activities with audiolingual traits (YM U13.2, MO U1.2, MO U1.3). Two of these tasks
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ask the learners to fill in the gaps in the dialogues as a pre-speaking activity, which is a technique typical of Audiolingualism (Larsen-Freeman & Anderson 2011: 48). Then, pupils have to act out the dialogues, sometimes substituting particular parts of the dialogues with different words or phrases. While these activities do not include repetition and may seem more meaningful than single phrases, they are in fact a form of substitution drills. The activities are fluency-based, which is atypical of drills and of Audiolingualism, but they work similarly to substitution drills: students are given a model and by replacing particular words or phrases when speaking, they practice the interchangeable language item. This technique is used by *You&Me* and *More!* to orally practice grammatical forms such as the present tense continuous and the sentence structure for '*Wh*-questions', while at the same time presenting communicative functions to students. Figure 14 shows the activity MO U1.3, which uses a listen-and-complete exercise to teach the function of introducing oneself. It becomes apparent that the Audiolingual Method, which was expected to be prominent in *Ann and Pat* and *You&Me*, plays an important role in all three analyzed EFL textbooks.



**Figure 14 – MO U1.3**

Following on from this, typical techniques from Communicative Language Teaching represented in the textbooks will be summarized next. Both *You&Me* and *More!* feature several information gap activities, which are characteristic communicative activities and are also used in Task-based Language Teaching (Larsen-Freeman & Anderson 2011:122, 158). Two of the information gap tasks (MO U10.3, MO U20.1) are more typical than the other three (MO U10.1, YM U1.1, YM U1.3) because the latter have some similarities to the above mentioned audiolingual dialogue practice. In these activities, an information gap and therefore a communicative purpose exist, however, students' language use is very limited. Models are provided and learners can complete the tasks by simply replacing words or phrases. In

exercise YM U1.1, students only have to ask their partner one question, note down the answer, and then move on to the next person to ask the same question again. MO U10.1 is a guessing game featuring an information gap, but learners use the same, modelled question for each guess. Due to the amount of repetition this activity also shows some resemblance to audiolingual drills. Figure 15 shows YM U1.3, which is an information gap task but can be completed by substituting elements from the model dialogue by different words like in an audiolingual substitution drill.
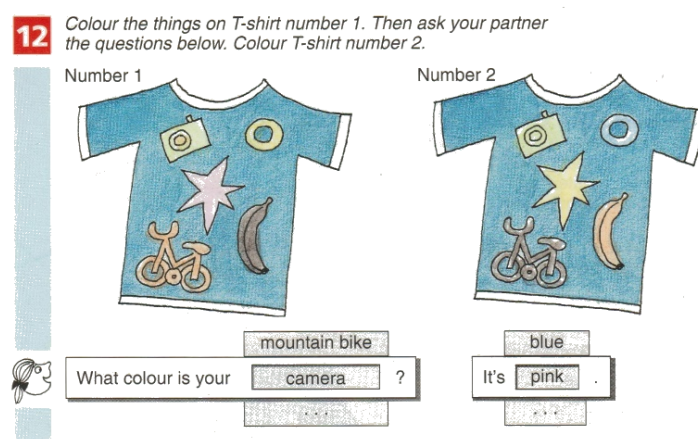


**Figure 15 – YM U1.3**

Three tasks from *You&Me* do not really have a communicative purpose, but show signs of Content and Language Integrated Learning. YM U26.1, YM U26.2 and YM U26.3 are all from a unit called "Holidays", which talks about foreign countries and vacations. In these three activities, the English names of European countries and their adjectival forms are introduced. Additionally, learners guess were children are from based on their names and then have to match flags with the corresponding countries. The flags and also a map of Europe presented before YM U26.1 are evidence of integrated content, which reminds of CLIL.

The one dialogic, fluency-based speaking activity from *Ann and Pat* (AP U28.1) is a role-play, thus, it is not a very typical Audiolingual exercise. Larsen-Freeman and Anderson explain that role-plays allow students to "practice communicating in different social contexts and in different social roles" (2011: 127-128). In the *Ann and Pat* activity, learners take on the role of animals, thus, it is doubtful that the task effectively simulates social contexts and roles. Moreover, there is no information gap and students are hardly given any choice in what to say, which Larsen-Freeman and Anderson summarize as the defining characteristics of communicative activities, along with receiving feedback (2011: 122). Thus, AP U28.1 cannot really be attributed to Communicative Language Teaching despite featuring role-play, instead, it is classified as a form of extended dialogue practice.

In the *You&Me* textbook, another method's influence is apparent. As was inferred from the regular feature 'picture dictionary', *You&Me* features techniques from the Direct Method. YM U1.2, which can be seen in figure 16, asks students to match numbered drawn objects from the classroom with the corresponding word by following lines connecting object and name. Subsequently, they have to say out loud which number refers to which object. While not very communicative, this activity effectively introduces new vocabulary without the need for translation.
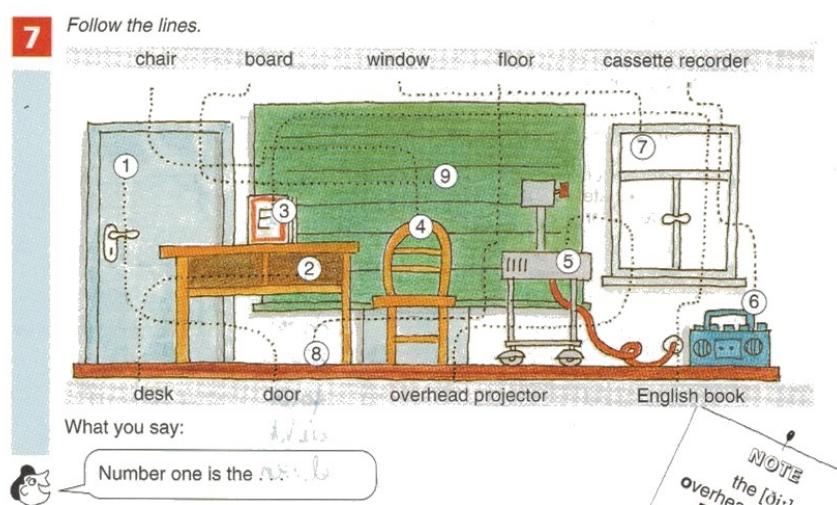


**Figure 16 – YM U1.2**

Some activities could not easily be assigned to a language teaching method because identifying a clear technique was difficult or not possible. YM U26.1-3 belong to the activities teaching CLIL elements, but no other technique is apparent in YM U26.3. Task YM U26.1 could be called a guessing drill (Byrne 1986: 39), because learners are asked to state assumptions about the children in the activity, in order to find out their nationality. The activity YM U26.2 can be done in groups as a language game according to the *You&Me* teacher's book, which would be a CLT technique.

Two other activities from *You&Me* do not use one specific technique. The *You&Me* task asking pupils to describe a room (YM U13.1) is one of them: while the taught language form and function can be identified, there is no information gap because all students have the same text and picture and no other discussed techniques applies. The other activity, YM U26.4, in which learners have to describe their holiday plans, does feature an information gap and choice for the students, so it can be counted as Communicative Language Teaching. However, it is not completely clear whether the activity is to be done as pair work or in student-teacher interaction and how much the learners are expected to say. Thus, it is not a classic information gap activity.

For a better overview, I would like to summarize the representation of methods and techniques in the analyzed units of the three textbooks (see table 13). *Ann and Pat* was expected to follow an audiolingual approach and maybe show some signs of the Grammar Translation Method. A total of five audiolingual repetition drills focusing on pronunciation are featured in the units analyzed, along with one role-play activity which cannot be considered truly communicative because of the lack of choice for learners. Despite mentioning grammar rules explicitly in the table of contents, none of the speaking activities concentrate on grammar and none feature translation. Thus, no characteristics of the Grammar Translation Method can be identified in the speaking tasks.

*You&Me* claims to be designed in accordance with the principles of Communicative Language Teaching. Because of certain features mentioned in the table of contents, it was to be expected that influences from the Audiolingual Method, the Direct Method and Total Physical Response would be found in the textbook. There are two communicative information gap activities in *You&Me*, while three tasks show elements of CLIL. Two grammar-focused tasks can be considered repetition tasks or dialogue practice, typical of ALM. The vocabulary activity involving drawings is influenced by the Direct Method. Out of the ten speaking tasks analyzed from *You&Me*, two could not be attributed to any particular technique. While one of the post-speaking tasks is a "listen and mime" activity, suggesting influences from Total Physical Response, this method could not be identified in any of the analyzed speaking tasks.

The third textbook*, More!,* also claims to follow a Communicative Approach. A total of eight activities were analyzed, of which three are communicative tasks involving an information gap. Two pronunciation exercises are repetition drills, thus, they rather belong to an audiolingual approach. One lexicon-based activity was also categorized as an Audiolingual activity because it features repetition and can be done as a chain activity. The last two speaking tasks from *More!* are also considered audiolingual rather than communicative because they feature controlled dialogue practice and a "listen and complete" - task.

**Table 13 – Methods and techniques represented in the speaking tasks in the units analyzed**

| Method | Technique | Ann and Pat | You&Me | More! |
|---|---|---|---|---|
| Audiolingual Method | repetition drill | 5 | 1 | 2 |
| | chain drill | 0 | 0 | 1 |
| | dialogue practice | 1 | 1 | 2 |
| **ALM total per book** | | 6 | 2 | 5 |
| | | | | |
| **Direct Method total per book** | picture word matching | 0 | 1 | 0 |
| | | | | |
| **CLT total per book** | info-gap activity | 0 | 2 | 3 |
| | | | | |
| **CLIL total per book** | CLIL elements | 0 | 3 | 0 |
| | | | | |
| **no specific method or technique** | | 0 | 2 | 0 |

### 7.2.8. FURTHER FINDINGS

This section will provide an overview of any other findings of the analysis not featured in the previous sections.

Firstly, while the role of many pre-speaking activities as essential preparation for fluency-based activities has been discussed, post-speaking tasks have hardly been mentioned at all. Surprisingly, not even half of the analyzed activities feature a direct post-speaking task. Due to the organization of all books into units revolving around one topic, all activities within a unit are typically related somehow; either by their language focus or by their content. Activities were thus only counted as post-speaking tasks if they immediately followed after the speaking exercise. All pronunciation tasks in *Ann and Pat* are typically followed by grammar exercises and in the first units, the follow-up grammar activity recycles the words that have been learned in the speaking task (AP U1.1, AP U2.1). In later units, the words used for practicing pronunciation do usually reappear, but not within separate activities.

Three speaking tasks from *You&Me* are followed by listening comprehension tasks that reinforce the newly acquired lexical items or grammatical structure. One of these listening activities is the "listen and mime" task, which has already been mentioned briefly, in which students listen to various descriptions of actions and then act them out. Two further post-speaking tasks involve writing and on three occasions, another speaking task follows the analyzed activity. In *More!*, only one post-speaking activity was analyzed for MO U1.2, which is followed by another practice stage speaking task. In total, this means that among the sample of 24 speaking tasks, nine post-speaking tasks were analyzed, out of which three focus on writing, three on listening and three on speaking.

Secondly, the integration of skills in the analyzed tasks has not yet been commented upon. The close analysis shows that all speaking tasks integrate at least one other skill, the most common integrated skill is listening. All dialogic speaking activities integrate listening because naturally, learners have to listen to their conversation partner. Reading is also often integrated because students need to read model sentences or structures. Writing is integrated when students have to fill in gaps (e.g. YM U13.3) or note down the output of their conversation (e.g. YM U1.1).

With regard to register, the analysis showed that none of the speaking tasks practice formal language. Most speaking situations can be categorized as informal and some (e.g. the pronunciation exercises) do not attend to register at all.

Furthermore, the interaction format of the analyzed speaking activities and the feedback provided for students will be analyzed. The predominance of individual and pair work activities is prominent. Only one group work exercise is apparent among the analyzed tasks, which is the role-play activity from *Ann and Pat* (AP U28.1). Most dialogic speaking is practiced in pairs,

information gap activities and dialogue practice tasks make up the analyzed pair work activities. In some pair work tasks, learners eventually switch partners, as they are required to exchange information with more than one partner. The individual exercises either have students speak in chorus (e.g. pronunciation activities) or speak one after another. In the latter case, tasks are usually closely controlled by the teacher, who elicits utterances from students and allocates the speakers' turns (e.g. YM U26.3, MO U1.1).

Regarding feedback, the analysis did not yield many results. For most speaking tasks, it is assumed that the teacher will provide feedback and correction, as no other way is indicated. Some activities can be corrected by students themselves or by their peers, however, the textbooks do not explicitly mention this option. For example, the information gap activity YM U1.3 and MO 10.3 can be corrected by the pupils themselves by exchanging their books and comparing what they wrote down with the information provided. This is not noted in the instructions, though. In MO U1.3, in which students need to complete a dialogue and then act it out and also in *You&Me*'s 'grammar rhythm' (YM U13.3), students can listen to the recordings and compare the speaker's performance to their own, but this is not required either. In its first pronunciation exercise, AP U1.1, *Ann and Pat* asks students to feel their larynx in order to distinguish the pronunciation of /s/ as [s] and [z]. This enables them to check for themselves whether they are doing it correctly or not.

Another issue that has not been discussed so far is the input students receive for each speaking task. None of the activities analyzed rely on a prompt alone. While some activities ask students to "talk about" a certain topic or offer a text or picture as prompt, there is always a model provided additionally. For example, activity YM U13.1, which features a text containing content mistakes that students have to correct, also provides model sentences for the learners. Even the two production tasks YM U26.4 and MO U20.1, which include a prompt, also feature a model dialogue and a model structure, respectively. Instructions for the activities are written in English in all three textbooks. *You&Me* and *More!* do not feature any German text within their student's books at all. A*nn and Pat*, however, sometimes uses German translations to explain new vocabulary and has some German footnotes elaborating on activities or giving tips for pronunciation.

To summarize, the most significant results of this study are:

- Both *You&Me* and *More!* feature more than twice as many speaking tasks than *Ann and Pat*.

- The number of dialogic speaking tasks and fluency-based tasks increased comparing *You&Me* and *More!* to *Ann and Pat. More!* is the only book that features more dialogic than monologic speaking activities.

- Regarding oral language, *Ann and Pat* almost exclusively teaches pronunciation, does not practice grammar or vocabulary orally and does not consider language functions.

- Both *You&Me* and *More!* integrate grammatical structures and lexicon into oral practice.

- *You&Me* and *More!* further teach communicative competences by introducing learners to pragmatic functions of language and allowing them to practice spoken interaction in communicative activities.

- While the presentation and practice stages of learning are well represented in the analyzed units of the three books, only two production activities could be identified.

- All three textbooks use the target language for instructions, however, *Ann and Pat* sometimes resorts to German for further explanations.

- The interaction formats represented in the three textbooks are mainly individual work or pair work, only one group work activity is among the analyzed tasks, featured in *Ann and Pat*.

- *Ann and Pat*'s oral activities are mainly oriented on the Audiolingual Method, while explicit grammar explanations suggest influences from the Grammar-Translation tradition.

- *You&Me* features some Audiolingual, repetitive speaking tasks but also includes activities from Communicative Language Teaching. Moreover, influences from the Direct Method and Total Physical Response could be identified.

- *More!*'s speaking activities follow the principles of Communicative Language Teaching or of the Audiolingual Method, the book also includes elements from CLIL.

# PART III – DISCUSSION


## 8. DISCUSSION OF THE RESULTS

The previous chapter described the results of the global and detailed analyses of *Ann and Pat*, *You&Me* and *More!*. In accordance with the first two research questions, this chapter showed the different types of speaking tasks included in the three textbooks and the methods and techniques used in the activities. In the following discussion, I will attempt to interpret these results and answer the third research question, outlining to what extent speaking tasks have changed throughout the decades and if this change is in any way representative of the development of language teaching methodology.


### GLOBAL ANALYSIS

The global analysis already shows some obvious differences between the three textbooks. After considering the coursebook sets and their accompanying materials, it is apparent that more possibilities are provided for learners in the newer books. *You&Me* and *More!* both offer more practice materials for learners and the integration of new media creates additional opportunities for language use outside the classroom. While *Ann and Pat* from 1961 could not offer students the chance to listen to recordings in the target language, the two more recent books *You& Me* and *More!* make it possible for learners to listen to English songs, dialogues and texts. *More!* includes the internet as a learning medium, providing learners with another platform to practice and use the target language. It is assumed that this technological development has enriched the teaching of spoken English, for example, learners have more possibilities to listen to authentic language or watch films and news in the target language.

Furthermore, it can be seen that the importance of the speaking skill increased significantly between the 1960s to the 1990s, as *You&Me* includes more than twice as many speaking tasks as *Ann and Pat*. With the development of Communicative Language Teaching from the late 1970s onwards (Brown 2007: 45), the new primary goals of language teaching were communicative competence and the development of the four language skills listening, reading, writing and speaking (Richards & Rodgers 2001: 155). While the speaking skill was also present in some older language teaching approaches, CLT highlights the use of language for conveying meaning, and as a productive skill, speaking plays an important part in this process. Therefore, the higher number of speaking tasks in *You&Me* and *More!* is understandable considering the change of language teaching methodology and the new aims of language teaching.

### REPRESENTATION OF DIALOGIC AND MONOLOGIC ACTIVITIES

A visible development is the increase of dialogic activities from only three percent in *Ann and Pat* to 43 percent in *You&Me* and 55 percent in *More!*. The closely analyzed tasks back this finding, with the number of analyzed tasks per book growing from one dialogic speaking activity in *Ann and Pat* to five such tasks in *More!*. This again shows the rising importance of spoken interaction in language learning and the contemporary view that a balance of monologic and dialogic speaking is necessary in order to effectively teach spoken English (Hedge 2000: 283). Nonetheless, all textbooks also feature monologic speaking activities, which prevail in *Ann and Pat* and *You&Me*.

Considering the detailed analysis of the speaking activities, some prominent characteristics of monologic tasks might explain the monologue's popularity in the EFL textbooks. Most monologic speaking activities were accuracy-based and form-focused. They were to be completed individually by students, with the teacher handling speaking time and turn-taking. This interaction format can have some advantages for teachers. Firstly, they can control when and how long each pupil speaks, witnessing their effort directly and thus ensuring students' participation. Secondly, many teachers might find monologic speaking better suited to the presentation and production stage as teachers have more possibilities to "help" students. If a learner forgets a word or form, the teacher can directly intervene and provide the necessary language for the learner to keep speaking. As Burns and Joyce note, "[a]t beginning stages of spoken language development students are dependent on the teacher for input and explicit instruction […]" (1997: 90). While this high level of scaffolding (cf. section 3.2.2) of course hinders students to become independent speakers, it might be helpful to some learners at an early stage of learning. Due to the high amount of teacher control and the limited language choices students have in most of the analyzed monologues, monologic speaking activities are also a way of ensuring that learners actually use the desired language features. These characteristics might be a reason why *You&Me* and *More!* also include a considerable number of accuracy-based, scripted monologues, most of which are not consistent with the principles of CLT.

### INCREASE OF FLUENCY ACTIVITIES

The significant increase of fluency activities from *Ann and Pat* to *You&Me* and *More!* also demonstrates the development of teaching spoken English, showing the influence of CLT principles on the newer textbooks. It is interesting to note that the percentage of fluency-based speaking tasks is similar in *You&Me* and *More!*. Because *You&Me* is an older textbook, developed when CLT was still gaining popularity, it was expected that *You&Me* would be oriented on CLT but would still show more remnants of the Audiolingual Method, including a focus on accuracy. However, this could not be observed: even though both *You&Me* and *More!*

do feature more accuracy- than fluency-based activities, the distribution is similar in both books.

The analysis shows that in contrast to *Ann and Pat*, which only features one fluency-based task, *You&Me* and *More!* place rather equal importance on fluency-based tasks and on accuracy-based tasks. Taking the results of the global and detailed analyses into account, I argue that both *You&Me* and *More!* manage to balance accuracy- and fluency tasks reasonably. They feature accuracy-based tasks, which help students to practice the correct use of newly acquired structures or forms and enable the teacher to control the process. Within the scope of possibilities for learners at a beginner level, both textbooks also provide good opportunities for the practice of fluent production and meaningful interaction. Therefore, the analysis of the textbooks confirmed the trend towards incorporating more meaning-focused activities into language teaching and the contemporary view that both accuracy and fluency are essential aspects of oral proficiency (Thornbury 2005: 115, Hedge 2000: 283, cf. section 3.2.2).

No textbooks from the 1970s or 1980s could be analyzed, which is unfortunate because data from these books' speaking tasks could have helped to outline the change from hardly any speaking tasks in *Ann and Pat* considering fluency to almost half of all speaking tasks being fluency-based activities in *You&Me* and *More!*. Whether the number of fluency activities rose gradually, or whether these types of activities were suddenly introduced at one point, would be interesting to see.

TASK CONTENT

The analysis of task content also yielded some interesting data on the representation of language form and function in the selected textbooks. In *Ann and Pat*, the only language form that is practiced orally is pronunciation, whereas grammar and lexicon are learned in written form. If a teacher taught EFL merely according to this textbook without adding any extra activities or adapting the existing ones, the vast majority of oral exercises that students would engage in would be pronunciation tasks. It is interesting to note that the teaching of pronunciation hardly differs between *Ann and Pat* and *More!*. Both books' tasks essentially use the same technique for teaching pronunciation, namely requiring students to repeat particular sounds after a model. The only difference is that *More!* uses recordings on the accompanying CD as a model and *Ann and Pat* features phonetic transcriptions and relies on the teacher for modelling. However, no activities for teaching intonation or stress are included in either of the books' analyzed tasks, even though these are essential aspects for teaching pronunciation. As outlined in section 3.2.1, studies suggest that these factors might be even more important for intelligibility than the correct pronunciation of sounds (Jenkins 2004: 113). Unfortunately, no analyzed task is available to comment on the teaching of pronunciation in *You&Me*.

Considering the analysis results of *You&Me* and *More!* tasks, it becomes apparent that both textbooks realize that pronunciation is not the only language form that can be practiced through speaking tasks. Therefore, many of the analyzed activities include grammar or vocabulary practice in spoken form. While CLT typically puts function above form, learning to use the necessary language forms in order to then achieve a communicative purpose is essential in a Communicative Approach (Brown 2007: 46). Thus, the integration of form-focused oral practice does not necessarily negate *You&Me*'s or *More!*'s communicative focus.

A further criterion in the detailed analysis was whether the textbooks considered the teaching of language functions or not. The analyzed activities from *Ann and Pat* do not really show students what they can do with the language, or rather, no pragmatic functions are introduced. The only activity actually involving interaction and the production of full utterances has students use language for acting out an existing story, not for expressing themselves. This allows the assumption that the main focus of teaching English in *Ann and Pat* is on teaching students about the language rather than teaching them how to use the language. Aiming at linguistic competence rather than communicative competence, according to Finocchiaro and Brumfit (1983: 91-93, quoted in Richards and Rodgers 2001: 156), is one characteristic which distinguishes the ALM from CLT, confirming the expectations for *Ann and Pat*'s underlying method.

The analyses of speaking tasks in *You&Me* and *More!*, on the other hand, show a balance between teaching language form and function. While pronunciation, grammar and lexicon play a role in speaking tasks, many activities integrate pragmatic functions of language and aim at developing the students' communicative competence. For example, the first speaking task in *You&Me* already involves exchanging personal information, which is typical of CLT, because "[a]ttempts to communicate may be encouraged from the very beginning" (Finocchiaro and Brumfit 1983: 91-93, quoted in Richards and Rodgers 2001: 156). The detailed task analysis shows that both *You&Me* and *More!* give learners the opportunity to engage in meaningful communication. The two coursebooks introduce language functions such as asking for personal information, making descriptions and expressing future intentions and thus show students how to 'do something' with the language (cf. Thornbury 2005: 16, section 3.2.1) In both books, at least one activity analyzed allows students to use the language to talk about their own life. The focus on language function in the textbooks *You&Me* and *More!* is further evident because many of the analyzed speaking tasks match a descriptor from the CEFR.

Furthermore, the in-depth analysis of the tasks in the three textbooks confirms the importance of integrating skills (cf. section 3.2.2) , as not one of the speaking tasks exclusively focuses on the speaking skill. While in most analyzed tasks other skills are necessary in order

for students to complete the task (e.g. listening to or reading a model), some activities in *You&Me* and *More!* intentionally integrate skills to make the task more authentic (cf. Byrne 1986: 130). For example, when asking someone for their phone number as in YM U1.1, it is only logical to write the number down, therefore, this is integrated in the task in order to make it more authentic, even though writing some numbers does not really contribute to the development of students' language skills.

Finally, the analysis showed that none of the textbooks focuses very much on register. Activities either practice informal language or cannot be attributed to either formal or informal language. While Thornbury says that students should be introduced to both formal and informal situations in order to be able to respond appropriately to the requirements of the context, none of the coursebooks takes this into account (cf. section 3.2.1, Thornbury 2005: 33). The lack of formal language in the textbooks is most likely due to the low language level and young age of the learners. Students are introduced to informal, everyday situations and not to contexts requiring business-like or formal correspondence.

### TASK STRUCTURE

Regarding the structure of speaking tasks, the analysis confirms that most tasks feature some kind of "preparation activity" (cf. Burns & Joyce 1997: 93) or a pre-speaking activity introducing the language features that students will need for the task. Pre-speaking activities are especially used before fluency-activities in which students have to produce longer and more independent turns, or when the speaking activity is intended to practice vocabulary. Post-speaking tasks are not very prominent in the analyzed tasks from *More!* and *Ann and Pat*. However, the analysis of the *You&Me* tasks yielded the result that most speaking tasks are followed by listening activities, which might be due to the close relationship between the listening and speaking skill (cf. Harmer 1991: 52).

The interaction format in most analyzed tasks was individual work or pair work, but hardly any group work. As group work places a considerable amount of responsibility on learners (Brown 2007: 225) and is often seen as especially useful at the production stage (Byrne 1986: 76), this is not really surprising because of the small amount of analyzed tasks from the production stage. The absence of pair work from *Ann and Pat* and its popularity in *You&Me* and *More!* again reflects the development of teaching methodology towards more interaction and conversation practice. Most of the speaking tasks are to be completed after a model, even those which provide a prompt also feature example sentences or structures. This might be due to the low language level of students in first grade and the scripted and controlled nature of most tasks.

The analysis showed that for most tasks, no clear feedback method is defined, which triggers the assumption that the teacher would provide it. Therefore, it can be argued that Brown's assessment that students mostly have to rely on their teacher for feedback (2007: 331) is accurate not only because they do not encounter the language outside of the classroom, but also because they are not provided with any alternative feedback inside the classroom.

## TECHNIQUES AND METHODS

In *Ann and Pat*, the drilling, the importance of (native-like) pronunciation and accuracy, and the focus on form rather than function point to Audiolingualism as the underlying method (Finocchiaro & Brumfit 1983: 91-93, quoted in Richards & Rodgers 2001: 156). However, some characteristics of *Ann and Pat* do not agree with the Audiolingual Method's principles. The book does feature explanations of new grammatical items, which is usually avoided in the ALM and uses some translation for vocabulary learning, which is also forbidden in the ALM. (Finocchiaro & Brumfit 1983: 91-93, quoted in Richards & Rodgers 2001: 156). Both deductive grammar learning and translation are techniques belonging to the Grammar-Translation Method (Larsen-Freeman & Anderson 2011: 19-20). Thus, I argue that the *Ann and Pat* textbook represents the transition from the GTM to the ALM, as it shows traits of both methods. Both are form-focused approaches and neither places much importance on the communicative functions of language, at least not at the early stages of learning (Finocchiaro & Brumfit 1983: 91-93, quoted in Richards & Rodgers 2001: 156), which is reflected in the speaking tasks from *Ann and Pat*.

As the analysis shows, for teaching different language forms and functions, *You&Me* and *More!* use a variety of techniques, showing that many, but not all tasks, reflect CLT principles. Despite typical communicative activities like information gap tasks and language games, some audiolingual features could be identified in both books, for instance drill-like exercises. However, I believe that on the whole, both books try to adhere to Communicative Language Teaching principles and thus show that language teaching in Austria has developed in line with the innovations and reformations of language teaching methodology.

As the analysis of speaking tasks from *You&Me* and *More!* did not show significant differences regarding techniques, nor regarding the tasks' content and structure, no development of speaking tasks between the 1990s and 2000s could be observed. However, the CLIL units featured in *More!* show one innovation in language teaching added in the more recent one of the two books. While Dalton-Puffer, Faistauer and Vetter (2011) point out that CLIL has been integrated in some Austrian schools since the 1990s, the concept is only explicitly included in *More!* from 2008, a time around which a large amount of new research on

CLIL was being published (Dalton-Puffer, Faistauer & Vetter 2011: 196). The task analysis showed that *You&Me* also features some topics from other subject areas, but these were included in short speaking and vocabulary exercises. *More!*, on the other hand, provides six separate units from different topic areas containing informative texts, quizzes and projects. This suggests that Austrian EFL textbooks continue to change and develop, just as language teaching methodology keeps progressing.

LIMITATIONS

In the course of this analysis, I also encountered some difficulties and limitations which will have affected the results and the significance of the findings. Three textbooks were selected for the analysis and, in order not to exceed the scope of this project, the speaking tasks in three units of each book were considered for the in-depth analysis. This resulted in various limitations. Firstly, while there were probably not so many different EFL books available in Austria in the 1960s, many alternatives to the selected coursebooks from the 1990s and 2000s are available now. While both *You&Me* and *More!* are rather popular in Austria, they might not be able to represent all types of speaking tasks included in Austrian EFL textbooks. Secondly, since only tasks from three units were considered, some speaking task types that are in fact featured in the analyzed textbooks may not appear in the analysis. For example, even though both *You&Me* and *More!* feature group work activities, these are not included in the analyzed units and are thus not a part of the detailed analysis. As a result, what the analysis suggests about the interaction formats used in *You&Me* and *More!* is not actually representative of the whole books, which could be the case with other criteria as well (cf. section 4, McGrath 2002: 28: partiality of in-depth analyses).

Furthermore, the exclusive focus on speaking tasks also limited the research results, especially considering the analysis of represented methods and techniques. The close analysis only focused on speaking tasks, however, some language teaching methods are rather used for teaching one of the other skills, rather than speaking. On the one hand, the fact that the analysis shows exactly which methods are actually used to teach speaking is an interesting aspect of the present analysis. On the other hand, the findings on the development of tasks and techniques throughout the decades would have undoubtedly been more significant, had listening, reading and writing tasks also been considered. An example of this is the recurring feature of *You&Me*, 'Radio London – listen and mime'. This activity type suggests influences from Total Physical Response, but has not been analyzed closely because it is not a speaking task. Therefore, the analysis did not yield much information on the role of TRP in *You&Me*.

Another measure to limit the scope of this analysis was to only pick textbooks from three out of five decades. *Ann and Pat* from the 1960s, *You&Me* from the 1990s and *More!* from the 2000s were chosen due to their popularity in Austrian schools in their respective decades. Some differences and changes between the textbooks could be noted, especially between *Ann and Pat* and the two newer books. However, had it been possible, it is likely that the inclusion of coursebooks from the 1970s and 1980s would have led to the availability of more data surrounding the development of speaking tasks.

# 9. CONCLUSION

This thesis set out to investigate the representation and development of speaking tasks in Austrian EFL textbooks. After having taken a close look at different language teaching methodologies, at the components of the speaking skill, at principles for teaching it, and at speaking tasks in three EFL coursebooks from different decades, I truly appreciate the variety of activities and techniques available to EFL teachers today.

The analysis conducted for this project demonstrates that the teaching of spoken English changed significantly between the 1960s and the 1990s, both in terms of the underlying methods and because of the available resources. Recordings of native-speaker models and other additional practice materials have enriched our language classrooms, as have meaning-focused activities which allow students to actually use the foreign language from the very beginning of EFL learning. Regarding the 1990s and 2000s, the analysis confirms that contemporary Austrian EFL textbooks aim at implementing Communitive Language Teaching principles. However, the presence of techniques attributed to other methods shows that in fact, more than one single method has influenced the design of these coursebooks. The results also demonstrate that developments in language teaching have not come to a halt. The most recent textbook analyzed features the largest number of communicative tasks and includes CLIL units, which shows an effort to integrate alternative approaches into mainstream language teaching.

Therefore, the present analysis suggests that teaching EFL speaking in Austria has progressed in accordance with the developments in language teaching methodology. In the future, it will be interesting to see if any novel methods will change how we teach spoken English.

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# 11.   APPENDIX

This appendix contains:

11.1. the CEFR's self-assessment grid.

11.2. fact sheets with general information on the analyzed textbooks.

11.3. the analyzed speaking tasks from ***Ann and Pat***, ***You&Me*** and ***More!***.

11.4. the analysis grids documenting the close analysis of the speaking tasks.

11.5. the abstract in English.

11.6. a summary of the thesis in German.

## 11.1. CEFR SELF-ASSESSMENT GRID FOR A1 AND A2 LEVEL

(Council of Europe 2002: 26)

|  |  | A1 | A2 |
|---|---|---|---|
| **U N D E R S T A N D I N G** | **Listening** | I can recognise familiar words and very basic phrases concerning myself, my family and immediate concrete surroundings when people speak slowly and clearly. | I can understand phrases and the highest frequency vocabulary related to areas of most immediate personal relevance (e.g. very basic personal and family information, shopping, local area, employment). I can catch the main point in short, clear, simple messages and announcements. |
|  | **Reading** | I can understand familiar names, words and very simple sentences, for example on notices and posters or in catalogues. | I can read very short, simple texts. I can find specific, predictable information in simple everyday material such as advertisements, prospectuses, menus and timetables and I can understand short simple personal letters. |
| **S P E A K I N G** | **Spoken Interaction** | I can interact in a simple way provided the other person is prepared to repeat or rephrase things at a slower rate of speech and help me formulate what I'm trying to say. I can ask and answer simple questions in areas of immediate need or on very familiar topics. | I can communicate in simple and routine tasks requiring a simple and direct exchange of information on familiar topics and activities. I can handle very short social exchanges, even though I can't usually understand enough to keep the conversation going myself. |
|  | **Spoken Production** | I can use simple phrases and sentences to describe where I live and people I know. | I can use a series of phrases and sentences to describe in simple terms my family and other people, living conditions, my educational background and my present or most recent job. |
| **W R I T I N G** | **Writing** | I can write a short, simple postcard, for example sending holiday greetings. I can fill in forms with personal details, for example entering my name, nationality and address on a hotel registration form. | I can write short, simple notes and messages relating to matters in areas of immediate need. I can write a very simple personal letter, for example thanking someone for something. |

**Fact sheet: "Ann and Pat – 1. Band"**

1.  **Name and publisher:**
    - Kacowsky, Walter; Knischka, Maria; Fritsch, Paul. 1961. *Ann and Pat: Lehrgang der englischen Sprache 1* (5. Auflage). Salzburg: Salzburger Jungend-Verlag.

2.  **Grade and level:**
    - Approved for the first grade of Austrian lower secondary schools ("Hauptschulen" and "Mittelschulen")
    - Beginner level, 10 – 11 years

3.  **Materials:**
    - For students: "*Ann and Pat*: Lehrgang der englischen Sprache" (textbook)
    - For teachers: "Lehrstoffverteilung mit methodischen Hinweisen" (syllabus with methodological advice for teachers),

4.  **Aims and objectives:**
    - Not stated in the book

5.  **Language variety & cultural background**
    - Language variety not explicitly stated
    - British English spelling (e.g. *colours* p. 3)
    - cultural background mainly British (e.g. characters in the book live in Great Britain p. 70)

6.  **Sectioning:**
    - 122 pages
    - 31 lessons named according to topic
    - "Vocabulary A" (word list according to topics, including list of important English sounds and their phonetic symbol)
    - "Vocabulary B" (alphabetical word list)

7.  **Structure of units:**
    - Units usually feature: introductory text and/or song, "Speak correctly" (pronunciation), "Remember" (presentation of new language item(s)), "Practice makes perfect" (exercises), optional: "We repeat" (repetition of previously studied language features)
    - Book is organized to match the school year (first lesson introduction to English class, lessons on Christmas and winter in the middle, last lesson "The last school day")

8.  **Approach/method:**
    - some characteristics of Grammar Translation (explicit grammar rules explained, vocabulary is introduced by translation into German, BUT: no translation exercises)
    - Audiolingual (form-focused, focus on correct pronunciation)

**Fact sheet: "The new You&Me 1"**


1. **Name and publisher:**
   - Gerngross, Günther; Puchta, Herbert; Davis, Robin L.; Holzmann, Christian. 1994. *The new you and me: Textbook 1*. Wien: Langenscheidt.

2. **Grade and level:**
   - Approved for the first grade of Austrian lower secondary schools ("Allgemein bildende höhere Schulen" and "Hauptschulen")
   - Beginner level, 10 – 11 years

3. **Materials:**
   - For students: Student's book, workbook
   - For teachers: Teacher's book, two audiocassettes

4. **Aims and objectives:**
   - "Die prinzipielle Zielsetzung des Lehrwerkes liegt in der im Lehrplan geforderten Entwicklung der Kommunikationsfertigkeiten der Schüler/-innen. […] Die Entwicklung der vier Fertigkeiten (Hörverstehen, Leseverstehen, Sprechen und Schreiben) ist vorrangiges Ziel eines modernen Englischunterrichts" (Gerngross *et al.* 1994b: 5)

5. **Language variety & cultural background**
   - Language variety not explicitly stated
   - British English spelling (e.g. *colour* p. 3)
   - cultural background mainly British (e.g. "Radio London" p. 12, currency pounds and pence p. 25, "Christmas in England", p. 146), one song about a holiday in the USA (p. 141)

6. **Sectioning:**
   - 160 pages
   - 26 units named according to topic
   - two extra units: "Christmas" and "Easter"
   - pronunciation table, alphabetical wordlist, classroom language

7. **Structure of units:**
   - No uniform structure of units
   - Some recurring features: "Grammar rhythm", "Radio London – Learn through mime", "A Song", "Pronunciation", "A story", "Text writing", "Picture dictionary" (usually at the beginning of the unit), grammar box (usually at the end of the unit), sample texts (at the end of the unit before the grammar box), "Learning to learn" (tips for studying), speaking and listening tasks are included but not categorized as a specific feature (only "A Song" and "Pronunciation")
   - Skills are evenly distributed among units

8. **Approach/method:**
   - Communicative approach (information gap activities)
   - Audiolingual elements (grammar rhythm drilling, listen and repeat)
   - elements of Total Physical Response ("Radio London - Learn through mime")

**Fact sheet: "More! 1"**


1.   **Name and publisher:**
   - Gerngross, Günter; Puchta, Herbert; Holzmann, Christian; Stranks, Jeff; Lewis-Jones, Peter. 2007. *More! 1: Student's Book*. London: Helbling Languages.

2.  **Grade and level:**
   - Approved for the first grade of Austrian lower secondary schools ("allgemein bildende höhere Schule" and "Hauptschule")
   - Beginner level, 10 – 11 years

3.  **Materials:**
   - For students: Student's book, Workbook, free online material (MP3 files, interactive exercises, online progress checks, learning games)
   - For teachers: Teacher's book (didactical commentary, master copies for online exercises and worksheets), three Audio-CDs, "Schularbeitenmappe" (materials for exams)
   - Additionally available for purchase: *More!* DVD-ROM, *More! Grammar Practice*, *More! Holiday Book*, graded readers

4.  **Aims and objectives:**
   - „*More!* wurde im Einklang mit den Zielen des Gemeinsamen Europäischen Referenzrahmens für Sprachen (GERS) erstellt. Die Schüler/innen werden, gemäß den Zielsetzungen des GERS, gründlich und nachhaltig auf den Erwerb kommunikativer Fertigkeiten, interkultureller Kompetenzen sowie auf Sprachlernstrategien vorbereitet" (Kamauf *et al.* 2008a: 2)

5.  **Language variety & cultural background**
   - Language variety not explicitly stated
   - British English spelling (e.g. *colours* p. 3)
   - cultural background mainly British (e.g. prices in pounds p. 63, feature "Kids in the UK")

6.  **Sectioning:**
   - 158 pages
   - 20 units named according to topic
   - "progress check" after every fifth unit
   - one extra unit "Christmas"
   - six CLIL topics
   - wordlist, irregular verbs list, classroom language, English sounds

7.  **Structure of units:**
   - Each unit has between six and nine subsections
   - Features are: "Get talking", "Vocabulary", "Grammar", "Reading", "Listening", "Writing", "Pronunciation", "More!" and "Everyday English"
   - Four skills explicitly mentioned in subsections, distinction between 'speaking' and 'pronunciation' suggested, not every skill/subsection present in each unit, but evenly distributed

8.  **Approach/method:**
   - Communicative approach (information gap activities, …)
   - CLIL elements (pages 132 through 143)

## 11.3. ANALYZED SPEAKING TASKS

**AP U1.1** (Kacowsky 1961: 6)

**Speak correctly** (Sprich richtig)[3]

| 1. We write s | We speak [sss][1] | We write a | We speak [æ] |
|---|---|---|---|
| yes | [jes] | Pat | [pæt] |
| so | [sou] | Black | [blæk] |
| | but | Ann | [æn] |
| 2. We write s | We speak [zzz][2] | madam | ['mædəm] |
| is | [iz] | am (I am) | [æm,] [ai'æm] |

| Speak English w like [uu] | |
|---|---|
| what | [wɔt] |
| Williams | ['wiljəmz] |
| we | [wiː] |

[1] Deutsch: Rosse.
[2] Deutsch: Rose. Summe dieses s wie die Biene. Um zu prüfen, ob du diesen Laut richtig summst, lege die Finger an den Kehlkopf und du wirst ein Zittern spüren (die Stimmbänder schwingen in deiner Kehle).
[3] Kurze Erklärung der Lautschrift siehe Vocabulary A.

**AP U2.1** (Kacowsky 1961: 8)

**Speak correctly**

| I write a | I speak [e-i] | I write o | I speak [o-u] |
|---|---|---|---|
| name | [neim] | cold | [kould] |
| day | [dei] | so | [sou] |
| late | [leit] | no | [nou] |

| I write i, y | I speak [ai] | We write ng | We speak [ŋ] |
|---|---|---|---|
| like | [laik] | (vergl. Deutsch: „das Ding") | |
| my | [mai] | Good morning | [gud'mɔːniŋ] |
| good-bye | [gud'bai] | | |

**AP U15.1** (Kacowsky 1961: 44)

**Do you still know?**

←————————— th —————————→

| think, thank | [θiŋk, θæŋk] | | father, mother | ['fɑːðə, 'mʌðə] |
| three, thirteen | [θriː, 'θəːˈtiːn] | | this, these | [ðis, ðiːz] |
| thousand | ['θauzənd] | | that, those | [ðæt, ðouz] |
| both | [bouθ] | | with | [wið] |

↓

Letter t with h beside it
Makes a sound we hear in thing
And thick and thin and thirty-third
Now thanks, – that's all I think.

↓

But t with h can fool us:
The sound I say in brother
And they and them and this and that
Is different from the other.


**AP U16.1** (Kacowsky 1961: 48)

**Speak correctly**

| **We write** wa- | **We speak** [uɔː], [uɔ] | | **We write** -al | **We speak** [ɔːl] |
| in warm | [wɔːm] | | in all | [ɔːl] |
| want | [wɔnt] | | call | [kɔːl] |
| wall | [wɔːl] | | fall | [fɔːl] |


**AP U27.1** (Kacowsky 1961: 83)

We write -ed **but we speak**

1.  [-d]
[1]cried (to cry)
answered
learned
lived
opened

[-d] after all
voiced ("soft") sounds
a) all vowels
b) b, g, l, ŋ, m, n,
    ð, v, z, ʒ

2.  [-t]
helped
walked
talked
dressed
danced

[-t] after all
voiceless ("sharp")[2]
sounds:
p, k, f, s, θ, ʃ

3.  [id]
stated
wanted
waited
ended

[id] after t and d

(Compare this to lesson 6, plural of nouns!)

————
[1] y und i see lesson 171          [2] see lesson 6, 18, 23


**AP U28.1** (Kacowsky 1961: 89)

**Practice makes perfect**

1. Act the story of the little Red Hen!

Which of you wants to be the Red Hen? Which of you wants to be the cat and the rat and the mouse? And the fox with his wife and the little foxes?

What must you have for making a cake? (milk, butter, sugar, . . .). What else must you have for acting the little Red Hen? (a bag, a stone, . . .).

In one of the corners of your classroom there is the house of the little Red Hen. And where is the home of the fox?

**YM U1.1** (Gerngross *et al.* 1994a: 11)



**YM U1.2** (Gerngross *et al.* 1994a: 12)



**YM U1.3** (Gerngross *et al.* 1994a: 14)

**YM U13.1** (Gerngross *et al.* 1994a: 78)

**4** Look at the picture of Carol's bedroom and read through the text.
Underline the eight mistakes in the text.

In Carol's bedroom there is a window with red curtains. In front of the window there is a desk. Under the desk there is a computer. There is a wastepaper basket on the desk. There is a red bookshelf with a lot of books on it. There is a big poster of an elephant. The bed is pink. There is a very big mirror.

**5** Talk about the mistakes in the text.

Example:

The curtains aren't red, they're blue.
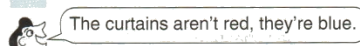
The ⎡...⎤ isn't ..., it's ... .
aren't ..., they're ...

There ⎡...⎤ isn't ... , there is only ⎡...⎤ .
aren't many ...

---

**YM U13.2** (Gerngross *et al.* 1994a: 79)

**9** Listen to the dialogues. Complete the sentences with words from the box in the correct form.

watch a good film    eat    read a book    cook spaghetti    do homework

| Situation 1 | Boy: | Dad, can you help me with my homework? |
| | Dad: | Not now, *I'm eating!* |
| Situation 2 | Man: | Darling, can you open the door? |
| | Woman: | No, I can't. *I'm cooking spaghetti.* |
| Situation 3 | Mum: | Sylvia, can you go shopping for me? |
| | Sylvia: | Oh, mum, *I'm doing my homework.* |
| Situation 4 | Mum: | Peter! Time to go to bed. |
| | Peter: | But mum, *I'm watching a good film.* |
| Situation 5 | Dad: | John, can you come and help me in the garden? |
| | John: | Sorry, *I'm reading a book.* |

**10** Listen to the cassette again.
Act out the dialogues.

Sorry, mum, I'm doing my homework.

**YM U13.3** (Gerngross *et al.* 1994a: 80)
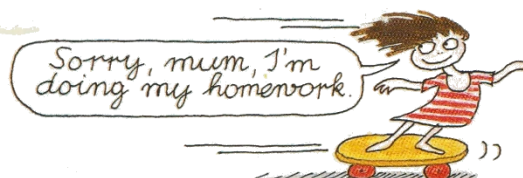
## 11 Grammar rhythm

Listen to the cassette and fill in the correct form of the verbs in the box.

**NOTE** Elvis Presley: American rock 'n' roll singer (1935–1977)

clean
listen
eat
do
read
watch
help

**No help for mum**

Can you help me, Paul?
Oh mum, I'm ___doing___ my homework.

Can you help me, Gus?
Oh mum, I'm ___watching___ TV.

Can you help me, Dick?
Oh mum, I'm ___cleaning___ my bike.

Can you help me, Sue?
Oh mum, I'm ___reading___ my book.

Can you help me, Trish?
Oh mum, I'm ___listening___ to Elvis.

So you're ___doing___ your homework,
___watching___ TV,
___cleaning___ your bike,
___reading___ your book,
___listening___ to Elvis,
and you can't ___help___ me
– ___eat___ the cake.

**YM U26.1** (Gerngross *et al.* 1994a: 140)

## 2

Look at the pictures of children and their names.
Say where you think they are from.

Ildikó
Sefta
Patrick
Marketa
Giovanni
Pierre
Brita
Jošo
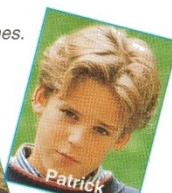
I think | Sefta | is from | ... |

**YM U26.2** (Gerngross *et al.* 1994a: 140)



**YM U26.3** (Gerngross *et al.* 1994a: 141)



**YM U26.4** (Gerngross *et al.* 1994a: 142)

**MO U1.1** (Gerngross *et al*. 2007a: 10)



Look and count. Tick or correct the numbers. Then listen and check.

☑ 8 babies  ☑ 12 frogs  ☒ 21 balls  ☐ 1 laptop
☒ 6 snakes  ☒ 17 apples  ☑ 7 dogs  ☐ 12 ice creams

Say what is in the picture in 6.

One laptop, eight …

**MO U1.2** (Gerngross *et al*. 2007a: 12)



**Get talking** Asking for information

Act out the dialogue. Use different animals and food.

Frog      Hi. How are you?
Pelican   I'm fine, thanks. What's your name?
Frog      I'm Freddy. I'm a wide-mouthed frog, and I eat insects. And you?
Pelican   I'm Philip. I'm a pelican, and I eat …

fox    pelican    cow
rabbits    fish    grass
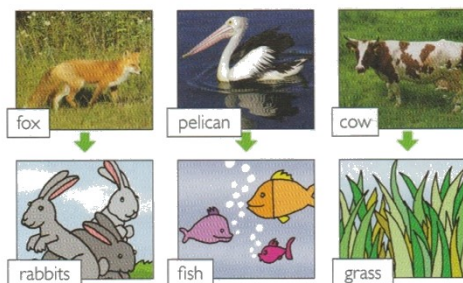
**MO U1.3** (Gerngross *et al*. 2007a: 12)



**Dialogue practice** Asking people how they are

Listen and complete. Act out in class.

❶ A  Hi, Dave. ...........................?
   B  Hi, Jenny. I'm fine, thanks. ...........................?
   A  Great, ........................... .
   B  Good! Look, I must go – bye!
   A  ..........................., Dave!

❷ C  Hi, Joanna. How are you?
   D  I'm fine, ..........................., Andy. ...........................?
   C  I'm OK, ........................... Joanna, this is Tom.
   E  Hello, Joanna.
   D  Hi, Tom. ........................... .
   E  You too.

**MO U1.4** (Gerngross *et al*. 2007a: 13)

## Sounds right /z/

**12** **Listen and repeat.**

A baby, a ball, a bear and a dog.
2 babies, 3 balls, 4 bears and 5 frogs.

**MO U10.1** (Gerngross *et al*. 2007a: 58)

## Vocabulary Pets

**3** **Listen and write the words under the pictures.**

mouse
rabbit
pony
cat
guinea pig
tortoise
fish
dog
rat
budgie
hamster

| 1 | a dog | six mice | budgie | eight fish |
| 2 | a mouse | a rat | a guinea pig | a pony |
| 3 | a fish | a cat | a tortoise | two cats |
| 4 | two ponies | a rabbit | three guinea pigs | a hamster |

**4** **Take turns. One of you closes the book. The other one asks questions.**

A What's number three, red?
B A cat.
A That's right.

B What's number …?
A I can't remember. A hamster?
B No, try again.

**MO U10.2** (Gerngross *et al*. 2007a: 60)

## Sounds right /æ/

**8** **Listen and repeat.**

Sam the rat
had a chat
with Billy the bat
and Carl the cat
on a mat
in front of my flat.

**MO U10.3** (Gerngross *et al*. 2007a: 60 and Gerngross *et al*. 2007b: 78)

**Get talking** Talking about unusual pets

(9) **Work in pairs. Student A looks at the box on this page. Student B looks at the box on page 78 in the Workbook. Ask questions and complete the text.**

What's its name?

What's your unusual pet?

How often do you feed it?

What does it eat?
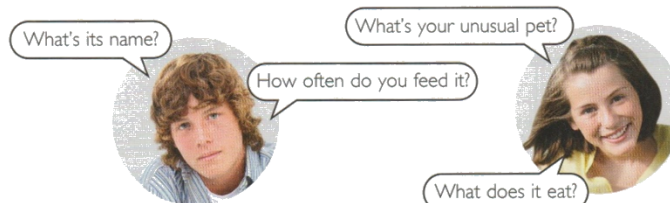
| You | Your partner |
|---|---|
| Your pet is a spider. | ........................ has got an unusual pet. |
| Its name is Mr Longlegs. | It's a ........................ . |
| It lives in a box. | Its name is ........................ . |
| You feed it once a week. | It lives in a big ........................ . |
| It eats insects. | ........................ feeds his pet ........................ a day. |
| | It eats ........................ . |

(18) **Work in pairs. Student B looks at the box below. Student A looks at the box on page 60 in the Student's Book. Ask questions and complete the text.**

| | |
|---|---|
| Your pet is a crocodile. | ¹........................ has got an unusual pet. |
| Its name is Snap. | It's a ²........................ . |
| It lives in a big tank. | Its name is ³........................ . |
| You feed it five times a day. | The pet lives in ⁴........................ . |
| It eats fish and mice. | ⁵........................ feeds his pet ⁶........................ a week. |
| | It eats ⁷........................ . |

**MO U20.1** (Gerngross *et al*. 2007a: 122)

**Get talking** Talking about intentions

38 CD 3

(4) **Listen and fill in with the words from the box.**

SbX

Italy
stay
going to do
sleep late
read
visit
watch

What are you *going to do*?

I'm going to ........................ at home.

I'm going to ........................ .

I'm going to ........................ with my mum. We're going to stay at a campsite for two weeks.

I'm going to ........................ lots of DVDs and play computer games.

I'm going to ........................ lots of books.

I'm going to ........................ my grandmother. She's got a farm.

(5) **Write sentences that are true for you.**

(6) **In pairs, ask and answer questions.**

## 11.4. ANALYSIS GRIDS – CLOSE TASK ANALYSIS OF 24 SPEAKING TASKS

**ACTIVITY Ann and Pat Unit 1.1, p.6**
**Name: Speak Correctly**

### TYPE OF ACTIVITY

| | | | | | | |
|---|---|---|---|---|---|---|
| monologue | x | presentation | x | accuracy | x | scripted | x |
| dialogue | | pratice | | fluency | | free | |
| | | production | | | | mixed | |

### CONTENT

**Topic**

| general topic | pronunciation of /s/ as [s], [z], /a/ as [æ] and /w/ as [w] |
|---|---|
| specific situation/social context | none |

**Language form**

| phonology | x | sounds | x | intonation | | stress |
|---|---|---|---|---|---|---|
| grammar | | morphology | | syntax | | |
| lexicon | | | | | | |
| unspecific | | | | | | |

**Language function**

| register | formal | informal | unspecific | x |
|---|---|---|---|---|
| pragmatic function | none | | | |
| CEFR descriptor | none | | | |

**Integration of skills**

| listening | | |
|---|---|---|
| reading | x | S have to read the sample words and IPA transcriptions |
| writing | | |

### STRUCTURE

**Pre-speaking activities**

| reading | x | introductory text: words with the | presentation |
|---|---|---|---|
| listening | | | practice |
| writing | | | none |
| grammar | | | |
| lexicon | x | words in introductory text | |

| Instructions | | Interaction format | | Feedback | | |
|---|---|---|---|---|---|---|
| English | x | individual | x | teacher | x | (most likely) |
| German | x | pairwork | x | book | | |
| | | groupwork | | peers | | |
| | | whole class | | self | x | feed pronunciation of /s/ as |

**Input**

| model | x | sample words and IPA transcription for correct pronunciation s |
|---|---|---|
| prompt | | |

**Post-speaking activities**

| reading | | | practice |
|---|---|---|---|
| listening | | | production |
| writing | x | exercises with words with target sounds | none |

### METHOD

| supposed underlying method | Audiolingualism |
|---|---|

**Techniques**

| translation | | |
|---|---|---|
| question - answer | | |
| dialogue practice | | |
| drilling | x | repetition of words containing the desired sound |
| command & response | | |
| info gap | | |
| opinion gap | | |
| reasoning gap | | |
| role play | | |
| CLIL elements | | |
| output-focused | | |
| **Other** | | |

| influential method(s) according to techniques | Audiolingualism |
|---|---|

**Notes**

Ss learn to pronounce the three sounds featured in the introductory text, sample words for each sound, Ss can give themselves feedback by feeling vibration on larynx when correctly pronouncing /s/ as [z] (explained in footnote on p. 6 in German)

**ACTIVITY Ann and Pat Unit 2.1 p. 8**

**Name: Speak Correctly**

### TYPE OF ACTIVITY

| monologue | x | presentation | x | accuracy | x | scripted | x |
|---|---|---|---|---|---|---|---|
| dialogue | | pratice | | fluency | | free | |
| | | production | | | | mixed | |

### CONTENT

**Topic**

| general topic | pronunciation of /ai/ as [ei], /o/ as [əʊ], /y/, /i/ as [ai], /ng/ as [ŋ] |
|---|---|
| specific situation/social context | none |

**Language form**

| phonology | x | sounds | x | intonation | | stress | |
|---|---|---|---|---|---|---|---|
| grammar | | morphology | | syntax | | | |
| lexicon | | | | | | | |
| unspecific | | | | | | | |

**Language function**

| register | formal | informal | unspecific | x |
|---|---|---|---|---|
| pragmatic function | none | | | |
| CEFR descriptor | none | | | |

**Integration of skills**

| listening | | |
|---|---|---|
| reading | x | S have to read the sample words and IPA transcriptions |
| writing | | |

### STRUCTURE

**Pre-speaking activities**

| reading | x | introductory text | x | presentation | |
|---|---|---|---|---|---|
| listening | | | | practice | |
| writing | | | | none | |
| grammar | | | | | |
| lexicon | | | | | |

| Instructions | | Interaction format | | Feedback | | |
|---|---|---|---|---|---|---|
| English | x | individual | x | teacher | x | (most likely) |
| German | | pairwork | | book | | |
| | | groupwork | | peers | | |
| | | whole class | | self | | |

**Input**

| model | x | sample words and IPA transcription for correct pronunciation |
|---|---|---|
| prompt | | |

**Post-speaking activities**

| reading | | | practice | |
|---|---|---|---|---|
| listening | | | production | |
| writing | x | exercises with words with target sounds | none | |

### METHOD

| supposed underlying method | Audiolingualism |
|---|---|

**Techniques**

| translation | | |
|---|---|---|
| question - answer | | |
| dialogue practice | | |
| drilling | x | repetition of words containing the desired sounds |
| command & response | | |
| info gap | | |
| opinion gap | | |
| reasoning gap | | |
| role play | | |
| CLIL elements | | |
| output-focused | | |

| Other | |
|---|---|

| influential method(s) according to techniques | Audiolingualism |
|---|---|

**Notes**

Ss learn to pronounce the four sounds featured in the introductory text, sample words for each sound, some sample words are not taken from this lesson's introductory text (*day, so, no, like, my, good-bye*); *day, so, like* and *good-bye* have not been introduced at all in the book

**ACTIVITY Ann and Pat Unit 15.1, p. 44**

**Name: Do you still know?**

### TYPE OF ACTIVITY

| monologue | x | presentation | x | accuracy | x | scripted | x |
|---|---|---|---|---|---|---|---|
| dialogue | | pratice | x | fluency | | free | |
| | | production | | | | mixed | |

### CONTENT

**Topic**

| general topic | repetition of /th/-sound as [θ] or [ð] | | |
|---|---|---|---|
| specific situation/social context | none | | |

**Language form**

| phonology | x | sounds | x | intonation | | stress | |
|---|---|---|---|---|---|---|---|
| grammar | | morphology | | syntax | | | |
| lexicon | | | | | | | |
| unspecific | | | | | | | |

**Language function**

| register | | formal | | informal | | unspecific | x |
|---|---|---|---|---|---|---|---|
| pragmatic function | none | | | | | | |
| CEFR descriptor | none | | | | | | |

**Integration of skills**

| listening | | | |
|---|---|---|---|
| reading | x | S have to read the sample words and IPA transcriptions | |
| writing | | | |

### STRUCTURE

**Pre-speaking activities**

| reading | | presentation | x | sounds presented in lesson 4 |
|---|---|---|---|---|
| listening | | practice | | |
| writing | | none | | |
| grammar | | | | |
| lexicon | | | | |

| Instructions | | Interaction format | | Feedback | | |
|---|---|---|---|---|---|---|
| English | x | individual | x | teacher | x | (most likely) |
| German | | pairwork | | book | | |
| | | groupwork | | peers | | |
| | | whole class | | self | | |

**Input**

| model | x | sample words and IPA transcription for correct pronunciation, rhyme featuring words with [θ], [ð] |
|---|---|---|
| prompt | | |

**Post-speaking activities**

| reading | | practice | |
|---|---|---|---|
| listening | | production | |
| writing | x | none | x |

### METHOD

| supposed underlying method | Audiolingualism |
|---|---|

**Techniques**

| translation | | |
|---|---|---|
| question - answer | | |
| dialogue practice | | |
| drilling | x | repetition of words containing the desired sounds |
| command & response | | |
| info gap | | |
| opinion gap | | |
| reasoning gap | | |
| role play | | |
| CLIL elements | | |
| output-focused | | |

**Other**

| | | |
|---|---|---|

| influential method(s) according to techniques | Audiolingualism |
|---|---|

**Notes**

contrast between [θ] and [ð] is repeated, has already been studied and explained in a previous unit, again illustrated with sample words and rhymes

**ACTIVITY Ann and Pat Unit 16.1, p.48**

**Name: Speak Correctly**

## TYPE OF ACTIVITY

| monologue | x | presentation | x | accuracy | x | scripted | x |
|---|---|---|---|---|---|---|---|
| dialogue | | pratice | | fluency | | free | |
| | | production | | | | mixed | |

## CONTENT

**Topic**

| general topic | pronunciation of /wa/ as [wɔ] and /al/ as [ɔl] | | | | x |
|---|---|---|---|---|---|
| specific situation/social context | none | | | | |

**Language form**

| phonology | x | sounds | x | intonation | | stress | | x |
|---|---|---|---|---|---|---|---|---|
| grammar | | morphology | | syntax | | | | |
| lexicon | | | | | | | | |
| unspecific | | | | | | | | |

**Language function**

| register | formal | | informal | | unspecific | x |
|---|---|---|---|---|---|---|
| pragmatic function | none | | | | | |
| CEFR descriptor | none | | | | | |

**Integration of skills**

| listening | | | |
|---|---|---|---|
| reading | x | S have to read sample words and IPA transcriptions | |
| writing | | | |

## STRUCTURE

**Pre-speaking activities**

| reading | | presentation | |
|---|---|---|---|
| listening | | practice | |
| writing | | none | x |
| grammar | | | |
| lexicon | | | |

**Instructions**

**Interaction format**

**Feedback**

| English | x | individual | x | teacher | x | (most likely) |
|---|---|---|---|---|---|---|
| German | | pairwork | | book | | |
| | | groupwork | | peers | | |
| | | whole class | | self | | |

**Input**

| model | x | sample words and IPA transcription for correct pronunciation | | |
|---|---|---|---|---|
| prompt | | | | |

**Post-speaking activities**

| reading | | practice | |
|---|---|---|---|
| listening | | production | |
| writing | | none | x |

## METHOD

| supposed underlying method | Audiolingualism |
|---|---|

**Techniques**

| translation | | |
|---|---|---|
| question - answer | | |
| dialogue practice | | |
| drilling | x | repetition of words containing the desired sounds |
| command & response | | |
| info gap | | |
| opinion gap | | |
| reasoning gap | | |
| role play | | |
| CLIL elements | | |
| output-focused | | |

| Other | | |
|---|---|---|
| | | |
| | | |

| influential method(s) according to techniques | Audiolingualism |
|---|---|

## Notes

Ss learn to pronounce two sound-combinations by repeating sample words; interestingly, the sample words (warm, want, wall, call, fall) play no apparent role in the lesson

**ACTIVITY Ann and Pat Unit 27.1, p.83**

**Name: We write -ed but we speak…**

### TYPE OF ACTIVITY

| | | | | |
|---|---|---|---|---|
| monologue | x | presentation | x | accuracy | x | scripted | x |
| dialogue | | pratice | | fluency | | free | |
| | | production | | | | mixed | |

### CONTENT

**Topic**

| | | |
|---|---|---|
| general topic | **pronunciation of -ed as [d], [t] or [id]** | |
| specific situation/social context | **none** | |

**Language form**

| | | | |
|---|---|---|---|
| phonology | x | sounds | x | intonation | | stress | |
| grammar | | morphology | | syntax | | |
| lexicon | | | | |
| unspecific | | | | |

**Language function**

| | | | |
|---|---|---|---|
| register | | formal | | informal | | unspecific | x |
| pragmatic function | **none** | | | |
| CEFR descriptor | **none** | | | |

**Integration of skills**

| | | |
|---|---|---|
| listening | | |
| reading | x | S have to read sample words and IPA transcriptions |
| writing | | |

### STRUCTURE

**Pre-speaking activities**

| | | |
|---|---|---|
| reading | | presentation |
| listening | | practice |
| writing | | none |
| grammar | x | **past tense -ed ending is introduced** |
| lexicon | | |

**Instructions**

| Interaction format | | Feedback | | |
|---|---|---|---|---|
| individual | x | teacher | x | (most likely) |
| pairwork | | book | | |
| groupwork | | peers | | |
| whole class | | self | | |

**Input**

| | | |
|---|---|---|
| model | x | **sample words and IPA transcription for correct pronunciation** |
| prompt | | |

**Post-speaking activities**

| | |
|---|---|
| reading | practice |
| listening | production |
| writing | none | x |

---

### METHOD

| supposed underlying method | **Audiolingualism** |
|---|---|

**Techniques**

| | | |
|---|---|---|
| translation | | |
| question - answer | | |
| dialogue practice | | |
| drilling | x | **repetition of words containing the desired sounds** |
| command & response | | |
| info gap | | |
| opinion gap | | |
| reasoning gap | | |
| role play | | |
| CLIL elements | | |
| output-focused | | |

**Other**

| | |
|---|---|

| influential method(s) according to techniques | **Audiolingualism** |
|---|---|

### Notes

**pre-speaking activity**: a text and grammar explanation introduce the regular past tense to Ss, the -ed ending is pointed out, speaking activity: Ss learn the pronunciation of -ed in the past tense forms following voiced and voiceless sounds and following a /t/ or /d/

**ACTIVITY Ann and Pat Unit 28.1, p. 89**
**Name: only numbered (Practice makes perfect Nr 1)**

## TYPE OF ACTIVITY

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| monologue | | presentation | | accuracy | x | scripted | |
| dialogue | x | pratice | x | fluency | | free | |
| | | production | | | | mixed | x |

## CONTENT

**Topic**

| | |
|---|---|
| general topic | Act out the story "The Little Red Hen" |
| specific situation/social context | S act out the story in roles of animals |

**Language form**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| phonology | | sounds | | intonation | | stress | |
| grammar | | morphology | | syntax | | | |
| lexicon | | | | | | | |
| unspecific | x | | | | | | |

**Language function**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| register | | formal | | informal | | unspecific | x |
| pragmatic function | requesting something from someone (Hen requests other animals to do sth) | | | | | | |
| CEFR descriptor | none | | | | | | |

**Integration of skills**

| | | |
|---|---|---|
| listening | x | listening to the other participants in the play |
| reading | x | reading the story, which functions as the play's 'script' |
| writing | | |

## STRUCTURE

**Pre-speaking activities**

| | | | |
|---|---|---|---|
| reading | x | reading the story that will be acted | presentation |
| listening | | | practice |
| writing | | | none |
| grammar | | | |
| lexicon | | | |

| Instructions | | Interaction format | | | Feedback | | |
|---|---|---|---|---|---|---|---|
| English | x | individual | x | | teacher | x | (most likely) |
| German | | pairwork | | | book | | |
| | | groupwork | x | 6-7 | peers | | |
| | | whole class | | | self | | |

**Input**

| | | |
|---|---|---|
| model | x | what the characters will say is modelled in the story |
| prompt | | |

**Post-speaking activities**

| | | |
|---|---|---|
| reading | | practice |
| listening | | production |
| writing | x | none |

## METHOD

| supposed underlying method | Audiolingualism |
|---|---|

**Techniques**

| | | |
|---|---|---|
| translation | | |
| question - answer | | |
| dialogue practice | x | acting out the dialogues from the story |
| drilling | | |
| command & response | | |
| info gap | | |
| opinion gap | | |
| reasoning gap | | |
| role play | x | role play, but scripted |
| CLIL elements | | |
| output-focused | | |
| Other | | |

| influential method(s) according to techniques | Audiolingualism |
|---|---|

**Notes**

**pre-speaking activity:** Ss read the story about "The Little Red Hen". **speaking activity:** Ss have read the story in the beginning of the lesson, there are at least six talking characters in the story, for acting it out students simply have to read out the dialogues, dramatizing it is suggested (using props, moving around in the classroom). Ss could add more lines but are not requested to do so

**ACTIVITY You&Me 1, Unit 1.1, p.11**
**Name: only numbered (No. 6)**

## TYPE OF ACTIVITY

| monologue | | presentation | | accuracy | x | scripted | x |
|---|---|---|---|---|---|---|---|
| dialogue | x | practice | x | fluency | | free | |
| | | production | | | | mixed | |

## CONTENT

**Topic**

| general topic | Telephone numbers |
|---|---|
| specific situation/social context | Ss ask classmates for their phone numbers |

**Language form**

| phonology | | sounds | | intonation | | stress | |
|---|---|---|---|---|---|---|---|
| grammar | x | morphology | | syntax | | questions | x |
| lexicon | x | numbers from 0 to 10 | | | | | |
| unspecific | | | | | | | |

**Language function**

| register | | formal | | informal | | unspecific | x |
|---|---|---|---|---|---|---|---|
| pragmatic function | asking for personal information (asking someone for their telephone number) | | | | | | |
| CEFR descriptor | A1 spoken interaction "I can ask and answer simple questions in areas of immediate need or on very familiar topics" | | | | | | |

**Integration of skills**

| listening | x | Ss have to listen to their dialogue partners |
|---|---|---|
| reading | x | Ss have to read the instructions |
| writing | x | Ss have to write down their partners' names and phone numbers |

## STRUCTURE

**Pre-speaking activities**

| reading | | | presentation | |
|---|---|---|---|---|
| listening | x | listening to telephone numbers and writing them down | practice | |
| writing | | | none | |
| grammar | | | | |
| lexicon | x | learning the numbers from 1 to 12 | | |

| Instructions | | Interaction format | | | Feedback | |
|---|---|---|---|---|---|---|
| English | x | individual | x | | teacher | |
| German | | pairwork | x | four partners per S | book | |
| | | groupwork | | | peers | x |
| | | whole class | | | self | |

**Input**

| model | x | model dialogue provided for students |
|---|---|---|
| prompt | | |

**Post-speaking activities**

| reading | | | practice | |
|---|---|---|---|---|
| listening | | | production | |
| writing | | | none | x |

## METHOD

| supposed underlying method | Audiolingualism, Communicative Language Teaching |
|---|---|

**Techniques**

| translation | | |
|---|---|---|
| question - answer | | |
| dialogue practice | | |
| drilling | | |
| command & response | | |
| info gap | x | simple, drill-like information gap activity (Ss always use the same question) |
| opinion gap | | |
| reasoning gap | | |
| role play | | |
| CLIL elements | | |
| output-focused | | |

| Other | | |
|---|---|---|

| influential method(s) according to techniques | Audiolingualism, Communicative Language Teaching |
|---|---|

## Notes

**pre-speaking activities:** (1) Ss learn the numbers from 1 to 12 with the help of a picture dictionary and an activity in which they have to write down how often they see a certain object in a picture, (2) Ss listen to four speakers on the tape/CD saying their telephone number and have to write it down (o for zero has to be introduced by the teacher, this is part of the listening activity but not presented in (1)), **speaking activity:** Ss ask four class members for their telephone numbers, using the model question in the book and write the numbers down in a table provided for them

**ACTIVITY You&Me 1, Unit 1.2, p.12**
**Name: only numbered (No. 7)**

### TYPE OF ACTIVITY

| monologue | x | presentation | x | accuracy | x | scripted | x |
|---|---|---|---|---|---|---|---|
| dialogue | | practice | | fluency | | free | |
| | | production | | | | mixed | |

### CONTENT

**Topic**

| general topic | Objects in the classroom | |
|---|---|---|
| specific situation/social context | none | |

**Language form**

| phonology | | sounds | intonation | stress |
|---|---|---|---|---|
| grammar | | morphology | syntax | |
| lexicon | x | vocabulary for objects in the classroom | | |
| unspecific | | | | |

**Language function**

| register | formal | informal | unspecific | x |
|---|---|---|---|---|
| pragmatic function | identifying objects | | | |
| CEFR descriptor | none | | | |

**Integration of skills**

| listening | | |
|---|---|---|
| reading | x | Ss have to read the names of the objects |
| writing | | |

### STRUCTURE

**Pre-speaking activities**

| reading | | | presentation | |
|---|---|---|---|---|
| listening | | | practice | |
| writing | | | none | x |
| grammar | | | | |
| lexicon | x | Tasks Ss | | |

| Instructions | | Interaction format | | Feedback | |
|---|---|---|---|---|---|
| English | x | individual | x | teacher | x |
| German | | pairwork | | book | |
| | | groupwork | | peers | |
| | | whole class | | self | |

**Input**

| model | x | model sentence provided for students, pictures of objects as input |
|---|---|---|
| prompt | | |

**Post-speaking activities**

| reading | | | practice | |
|---|---|---|---|---|
| listening | x | listen and mime activity featuring the new words | production | |
| writing | | | none | |

### METHOD

| supposed underlying method | Audiolingualism, Communicative Language Teaching |
|---|---|

**Techniques**

| translation | |
|---|---|
| question - answer | |
| dialogue practice | |
| drilling | |
| command & response | |
| info gap | |
| opinion gap | |
| reasoning gap | |
| role play | |
| CLIL elements | |
| output-focused | |

**Other**

| matchin pictures and words | matching pictures with English words and saying the words out loud for vocabulary learning |
|---|---|

| influential method(s) according to techniques | Direct Method |
|---|---|

**Notes**

Ss have to match words to numbered pictures and then say out loud which word belongs to which number, speaking is used as a technique for learning vocabulary, speaking is probably not the primary aim in this activity but explicitly mentioned to do it orally (not necessarily translating the English terms, but rather matching them to corresponding pictures) - Direct Method (cf. Larsen-Freeman & Anderson 2000: 26)

## TYPE OF ACTIVITY

| monologue | | presentation | | accuracy | | scripted | x |
|---|---|---|---|---|---|---|---|
| dialogue | x | practice | x | fluency | x | free | x |
| | | production | | | | mixed | |

## CONTENT

**Topic**

| general topic | colors |
|---|---|
| specific situation/social context | Ss ask each other what color their objects are |

**Language form**

| phonology | | sounds | | intonation | | stress | |
|---|---|---|---|---|---|---|---|
| grammar | x | morphology | | syntax | x | questions with *What ...?* | |
| lexicon | x | colors | | | | | |
| unspecific | | | | | | | |

**Language function**

| register | | formal | | informal | | unspecific | x |
|---|---|---|---|---|---|---|---|
| pragmatic function | asking for specific information (colors of objects) |
| CEFR descriptor | A1 spoken interaction "I can ask and answer simple questions in areas of immediate need or on very familiar topics" |

**Integration of skills**

| listening | x | Ss have to listen to their dialogue partner |
|---|---|---|
| reading | x | Ss have to read the model dialogue |
| writing | | |

## STRUCTURE

**Pre-speaking activities**

| reading | | | presentation |
|---|---|---|---|
| listening | | | practice |
| writing | | | none |
| grammar | | | |
| lexicon | x | activity introducing the English terms for some colors | |

| Instructions | | Interaction format | | Feedback | |
|---|---|---|---|---|---|
| English | x | individual | x | teacher | |
| German | | pairwork | x | book | |
| | | groupwork | | peers | x |
| | | whole class | | self | |

**Input**

| model | x | model dialogue provided for Ss, picture for coloring for creating information gap |
|---|---|---|
| prompt | | |

**Post-speaking activities**

| reading | | | practice |
|---|---|---|---|
| listening | x | Ss listen to a recording and color a picture in the book | production |
| writing | | | none |

## METHOD

| supposed underlying method | Audiolingualism, Communicative Language Teaching |
|---|---|

**Techniques**

| translation | | |
|---|---|---|
| question - answer | | |
| dialogue practice | | |
| drilling | x | substitution drill |
| command & response | | |
| info gap | x | Ss create their own info gap activity by coloring the objects (CLT, TBLT) |
| opinion gap | | |
| reasoning gap | | |
| role play | | |
| CLIL elements | | |
| output-focused | | |

**Other**

| influential method(s) according to techniques | Audiolingualism, Communicative Language Teaching |
|---|---|

**Notes**

**pre-speaking activity**: Ss color a picture in order to learn the English terms for some colors; **speaking activity**: there are two T-shirts with the same objects on them, Ss color the objects in T-shirt 1, then ask their partner what color his or her objects are (and vice versa), a model is provided and they only have to substitute the object in the question and the color in the answer (similar to a "single-slot substitution drill" (Larsen-Freeman &Anderson 2000: 47)), still, there is an information gap (Larsen-Freeman & Anderson 2000: 127-128, 158); **post-speaking**: Ss listen to a recording and color a picture in the book accordingly

**ACTIVITY You&Me 1, Unit 13.1, p.78**
**Name: only numbered (No. 5)**

### TYPE OF ACTIVITY

| | | | | | |
|---|---|---|---|---|---|
| monologue | x | presentation | | accuracy | x | scripted | |
| dialogue | | practice | x | fluency | | free | |
| | | production | | | | mixed | x |

### CONTENT

**Topic**

| general topic | describing rooms | |
|---|---|---|
| specific situation/social context | Ss identify and correct mistakes in a description | |

**Language form**

| phonology | | sounds | | intonation | | stress | |
|---|---|---|---|---|---|---|---|
| grammar | | morphology | | syntax | | | |
| lexicon | x | furniture and objects in a house | | | | | |
| unspecific | | | | | | | |

**Language function**

| register | | formal | | informal | | unspecific | x |
|---|---|---|---|---|---|---|---|
| pragmatic function | describing rooms | | | | | | |
| CEFR descriptor | A1 spoken production: "I can use simple phrases and sentences to describe where I live [...]" | | | | | | |

### Integration of skills

| listening | | | |
|---|---|---|---|
| reading | x | Ss have to read the model sentences provided | |
| writing | | | |

### STRUCTURE

**Pre-speaking activities**

| reading | x | Ss identify mistakes in the description of a | presentation |
|---|---|---|---|
| listening | | | practice |
| writing | | | none |
| grammar | | | |
| lexicon | | x | Tasks Ss |

| Instructions | | Interaction format | | Feedback | | | |
|---|---|---|---|---|---|---|---|
| English | x | individual | x | teacher | x | (most likely) |
| German | | pairwork | | book | | |
| | | groupwork | | peers | | |
| | | whole class | x | self | | |

**Input**

| model | x | model sentences are provided, text serves as input |
|---|---|---|
| prompt | | |

**Post-speaking activities**

| reading | | | practice |
|---|---|---|---|
| listening | | | production |
| writing | x | teacher's book suggests that Ss write descriptions | none |

---

### METHOD

| supposed underlying method | Audiolingualism, Communicative Language Teaching |
|---|---|

**Techniques**

| translation | |
|---|---|
| question - answer | |
| dialogue practice | |
| drilling | |
| command & response | |
| info gap | |
| opinion gap | |
| reasoning gap | |
| role play | |
| CLIL elements | |
| output-focused | |

**Other**

| unspecific | x |
|---|---|
| | |
| | |

| influential method(s) according to techniques | unspecific |
|---|---|

### Notes

**pre-speaking activity:** Ss read the description of a room pictured in the book, there are some mistakes in the description (content-wise) which they have to identify; speaking activity: Ss name the mistakes in the text and correct them orally, a model sentence and model structures are provided for them, but they have to formulate some sentences themselves; post-speaking activity: the teacher's book suggests that Ss write descriptions of a room themselves and draw pictures of this room, drawings and descriptions can be distributed in class for a "find the matching pairs" activity (Gerngross et al. 1994b: 39)

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**ACTIVITY You&Me 1, Unit 13.2, p.79**
**Name: only numbered (No. 10)**

### TYPE OF ACTIVITY

| monologue | | presentation | | accuracy | | scripted | x |
|---|---|---|---|---|---|---|---|
| dialogue | x | practice | x | fluency | x | free | x |
| | | production | | | | mixed | |

### CONTENT

**Topic**

| general topic | present tense continuous |
|---|---|
| specific situation/social context | explaining what you are doing at the moment |

**Language form**

| phonology | | sounds | | intonation | | stress | |
|---|---|---|---|---|---|---|---|
| grammar | x | morphology | x | syntax | | present tense continuous | |
| lexicon | | | | | | | |
| unspecific | | | | | | | |

**Language function**

| register | | formal | | informal | | unspecific | x |
|---|---|---|---|---|---|---|---|
| pragmatic function | stating what you are doing at the moment | | | | | | |
| CEFR descriptor | none | | | | | | |

**Integration of skills**

| listening | x | Ss have to listen to their dialogue partner |
|---|---|---|
| reading | x | Ss have to read the model dialogues before acting out a dialogue |
| writing | | |

### STRUCTURE

**Pre-speaking activities**

| reading | | | presentation |
|---|---|---|---|
| listening | x | listening to and completing model dialogues | practice |
| writing | | | none |
| grammar | | | |
| lexicon | | | |

| Instructions | | Interaction format | | Feedback | | |
|---|---|---|---|---|---|---|
| English | x | individual | x | teacher | x | (most likely) |
| German | | pairwork | x | book | | |
| | | groupwork | | peers | | |
| | | whole class | | self | | |

**Input**

| model | x | five model dialogues are provided |
|---|---|---|
| prompt | | |

**Post-speaking activities**

| reading | | | practice | x |
|---|---|---|---|---|
| listening | x | "Grammar rhythm" (listening, gap-filling, repetition) | production | |
| writing | x | "Grammar rhythm" (listening, gap-filling, repetition) | none | |

### METHOD

| supposed underlying method | | Audiolingualism, Communicative Language Teaching |
|---|---|---|
| **Techniques** | | |
| translation | | |
| question - answer | | |
| dialogue practice | x | Ss practice modelled dialogues (in their own variations, through substitution) |
| drilling | | |
| command & response | | |
| info gap | | |
| opinion gap | | |
| reasoning gap | | |
| role play | | |
| CLIL elements | | |
| output-focused | | |
| **Other** | | |
| | | |
| | | |
| influential method(s) according to techniques | | Audiolingualism |

**Notes**

**pre-speaking activity:** Ss listen to five dialogues and complete them with words from a box which they have to put into the correct form (present tense continuous); **speaking activity:** Ss act out the dialogues (teacher's book specifies: in their own variations (Gerngross et al. 1994b: 40); **post-speaking:** "grammar rhythm" activity, Ss listen to a rhythm containing many present tense continuous forms and fill them in, then they say the rhythm out loud

**ACTIVITY You&Me 1, Unit 13.3, p.80**
**Name: Grammar Rhythm**

### TYPE OF ACTIVITY

| monologue | | x | presentation | | accuracy | x | scripted | x |
|---|---|---|---|---|---|---|---|---|
| dialogue | | | practice | x | fluency | | free | |
| | | | production | | | | mixed | |

### CONTENT

**Topic**

| general topic | present tense continuous |
|---|---|
| specific situation/social context | none (listen & repeat) |

**Language form**

| phonology | | sounds | | intonation | | stress | |
|---|---|---|---|---|---|---|---|
| grammar | x | morphology | x | syntax | | present tense continuous | |
| lexicon | | | | | | | |
| unspecific | | | | | | | |

**Language function**

| register | | formal | | informal | | unspecific | x |
|---|---|---|---|---|---|---|---|
| pragmatic function | stating what you are doing at the moment |
| CEFR descriptor | none |

**Integration of skills**

| listening | x | Ss first listen to the 'grammar rhythm', then repeat it |
|---|---|---|
| reading | | |
| writing | x | Ss have to fill in some gaps in the 'grammar rhythm' |

### STRUCTURE

**Pre-speaking activities**

| reading | | | | presentation | | |
|---|---|---|---|---|---|---|
| listening | x | see You&Me U13.2 | | practice | x | see You&Me U13.2 |
| writing | | | | none | | |
| grammar | | | | | | |
| lexicon | | | | | | |

| Instructions | | Interaction format | | Feedback | | |
|---|---|---|---|---|---|---|
| English | x | individual | | teacher | x | |
| German | | pairwork | | book | x | CD model |
| | | groupwork | | peers | | |
| | | whole class | x | self | | |

**Input**

| model | x | the whole text is provided for students to repeat, no variation required |
|---|---|---|
| prompt | | |

**Post-speaking activities**

| reading | | | practice | |
|---|---|---|---|---|
| listening | | | production | |
| writing | | | none | x |

### METHOD

| supposed underlying method | Audiolingualism, Communicative Language Teaching |
|---|---|

**Techniques**

| translation | | |
|---|---|---|
| question - answer | | |
| dialogue practice | | |
| drilling | x | rhythmic repetition of sentences containing the desired language form (present tense continuous) |
| command & response | | |
| info gap | | |
| opinion gap | | |
| reasoning gap | | |
| role play | | |
| CLIL elements | | |
| output-focused | | |

**Other**

| | | |
|---|---|---|

| influential method(s) according to techniques | Audiolingualism |
|---|---|

### Notes

**pre-speaking activity**: see You&Me U13.2, Ss listen to and complete a dialogue featuring the present tense continuous, then they act out the dialogue, **speaking activity**: Ss listen to the 'grammar rhythm' and fill in the missing words (present tense continuous forms), then Ss sing/speak along with the recording, then the teacher plays the rhythm without lyrics and Ss speak the text themselves (the teacher's book also suggests to repeat the 'grammar rhythm' with distributed roles, e.g. having the boys ask the questions and the girls give the answer) (Gerngross et al. 1994b: 23-24)

# ACTIVITY You&Me 1, Unit 26.1, p.140

**Name: only numbered (No. 2)**

## TYPE OF ACTIVITY

| monologue | x | presentation | | accuracy | x | scripted | x |
|---|---|---|---|---|---|---|---|
| dialogue | | practice | x | fluency | | free | |
| | | production | | | | mixed | |

## CONTENT

**Topic**

| general topic | Countries in Europe |
|---|---|
| specific situation/social context | Ss guess where eight children in the book are from |

**Language form**

| phonology | | sounds | | intonation | | stress | |
|---|---|---|---|---|---|---|---|
| grammar | | morphology | | syntax | | | |
| lexicon | x | practicing the English names for the European countries | | | | | |
| unspecific | | | | | | | |

**Language function**

| register | | formal | | informal | | unspecific | x |
|---|---|---|---|---|---|---|---|
| pragmatic function | making guesses, stating assumptions | | | | | | |
| CEFR descriptor | none | | | | | | |

**Integration of skills**

| listening | | | |
|---|---|---|---|
| reading | x | Ss have to read the model sentence and the children's names | |
| writing | | | |

## STRUCTURE

**Pre-speaking activities**

| reading | | | presentation | |
|---|---|---|---|---|
| listening | | | practice | |
| writing | | | none | |
| grammar | | | | |
| lexicon | x | learning the English names for the European | |

| Instructions | | Interaction format | | Feedback | |
|---|---|---|---|---|---|
| English | x | individual | x | teacher | x |
| German | | pairwork | | book | |
| | | groupwork | | peers | |
| | | whole class | x | Tasks Ss | | self | |

**Input**

| model | x | model sentence is provided |
|---|---|---|
| prompt | | |

**Post-speaking activities**

| reading | | | practice | x | see You&Me U26.3 |
|---|---|---|---|---|---|
| listening | x | see You&Me U26.3 | production | | |
| writing | | | none | | |

## METHOD

| supposed underlying method | | Audiolingualism, Communicative Language Teaching |
|---|---|---|

**Techniques**

| translation | | |
|---|---|---|
| question - answer | | |
| dialogue practice | | |
| drilling | x | Ss have to make guesses about the children's nationality (guessing drill with info gap) |
| command & response | | |
| info gap | | |
| opinion gap | | |
| reasoning gap | | |
| role play | | |
| CLIL elements | x | European countries, 'typical' names from these countries |
| output-focused | | |

**Other**

| | | |
|---|---|---|
| | | |
| | | |

| influential method(s) according to techniques | Audiolingualism small CLIL elements |
|---|---|

### Notes

**pre-speaking activity:** Ss learn the English names for the European countries with the help of a picture dictionary, teacher's book suggests to have Ss paint the flags of these countries as an introductory exercise or to label a large map of Europe with the English country names (Gerngross et al. 1994b: 49); **speaking activity:** Ss look at eight pictures of children and read their names, then they make oral guesses on where the children are from, teacher's book suggests noting down the learners' guesses on the board (Gerngross et al. 1994b: 49)

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**ACTIVITY You&Me 1, Unit 26.2, p.140**
**Name: only numbered (No. 3)**

## TYPE OF ACTIVITY

| monologue | x | presentation | x | accuracy | x | scripted | x |
|---|---|---|---|---|---|---|---|
| dialogue | | practice | | fluency | | free | |
| | | production | | | | mixed | |

## CONTENT

**Topic**

| general topic | Flags of European countries | | |
|---|---|---|---|
| specific situation/social context | Ss guess which flag belongs to which country | | |

**Language form**

| phonology | | sounds | | intonation | | stress | |
|---|---|---|---|---|---|---|---|
| grammar | | morphology | | syntax | | | |
| lexicon | x | adjectival forms of European countries | | | | | |
| unspecific | | | | | | | |

**Language function**

| register | | formal | | informal | | unspecific | x |
|---|---|---|---|---|---|---|---|
| pragmatic function | making guesses, stating assumptions | | | | | | |
| CEFR descriptor | none | | | | | | |

**Integration of skills**

| listening | | | |
|---|---|---|---|
| reading | x | Ss have to read the adjectival forms of country names | |
| writing | | | |

## STRUCTURE

**Pre-speaking activities**

| reading | | presentation |
|---|---|---|
| listening | | practice |
| writing | | none |
| grammar | | |
| lexicon | x | country names have been studied previously |

| Instructions | | Interaction format | | Feedback | |
|---|---|---|---|---|---|
| English | x | individual | | teacher | x |
| German | | pairwork | | book | |
| | | groupwork | | peers | |
| | | whole class | x | Tasks Ss | self | |

**Input**

| model | x | model sentence is provided, pictures of flags as input |
|---|---|---|
| prompt | | |

**Post-speaking activities**

| reading | | practice | x | see You&Me U26.3 |
|---|---|---|---|---|
| listening | x | see You&Me U26.3 | production | |
| writing | | none | | |

## METHOD

| supposed underlying method | Audiolingualism, Communicative Language Teaching |
|---|---|

**Techniques**

| translation | | |
|---|---|---|
| question - answer | | |
| dialogue practice | | |
| drilling | | |
| command & response | | |
| info gap | | |
| opinion gap | | |
| reasoning gap | | |
| role play | | |
| CLIL elements | x | matching flags and country - geography, politics |
| output-focused | | |

**Other**

| guessing/matching | x | Ss have to make guesses about which flag belongs to which country, if Ss know th |
|---|---|---|

| influential method(s) according to techniques | unspecific, can be done as CLT activity, small CLIL elements |
|---|---|

**Notes**

**pre-speaking activity:** in activity You&Me U26.1 and its pre-speaking task, Ss learned the English names of the European countries, which will help them in learning the adjectival forms, **speaking activity:** Ss look at the flags portrayed and at the adjectival forms of country names, they try to match the countries with their flags or guess (teacher's book suggests that the teacher asks the Ss to make guesses OR does the activity as a group competition: groups of 5 take turns guessing to which country a flag belongs and earn a point for each correct guess (Gerngross et al. 1994b: 49)), **post-speaking task:** practicing country names and their adjectival forms, see You&Me Unit 26.3

**ACTIVITY You&Me 1, Unit 26.3, p.141**

**Name: only numbered (No. 4)**

## TYPE OF ACTIVITY

| | | | | | |
|---|---|---|---|---|---|
| monologue | x | presentation | | accuracy | x | scripted | x |
| dialogue | | practice | x | fluency | | free | |
| | | production | | | | mixed | |

## CONTENT

**Topic**

| general topic | European countries, their flags, and adjectival forms of country names |
|---|---|
| specific situation/social context | Ss find out where children in an international summer camp come from |

**Language form**

| phonology | | sounds | | intonation | | stress | |
|---|---|---|---|---|---|---|---|
| grammar | | morphology | | syntax | | | |
| lexicon | x | European countries, their flags, and adjectival forms of country names | | | | | |
| unspecific | | | | | | | |

**Language function**

| register | | formal | | informal | | unspecific | x |
|---|---|---|---|---|---|---|---|
| pragmatic function | none | | | | | | |
| CEFR descriptor | none | | | | | | |

## Integration of skills

| listening | x | Ss have to listen to CD recording in order to find out where the children are from |
|---|---|---|
| reading | x | Ss have to read the model sentences |
| writing | | |

## STRUCTURE

**Pre-speaking activities**

| reading | | | | presentation |
|---|---|---|---|---|
| listening | | | | practice |
| writing | | | | none |
| grammar | | | | |
| lexicon | x | see You&Me U26.1 and U26.2 | | |

| Instructions | | Interaction format | | indiv. listening | | Feedback | |
|---|---|---|---|---|---|---|---|
| English | x | individual | x | | | teacher | x |
| German | | pairwork | | | | book | |
| | | groupwork | | | | peers | |
| | | whole class | x | Tasks Ss | | self | |

**Input**

| model | x | model sentences are provided |
|---|---|---|
| prompt | | |

**Post-speaking activities**

| reading | | | practice |
|---|---|---|---|
| listening | | | production |
| writing | | | none | x |

## METHOD

| supposed underlying method | Audiolingualism, Communicative Language Teaching |
|---|---|

**Techniques**

| translation | |
|---|---|
| question - answer | |
| dialogue practice | |
| drilling | |
| command & response | |
| info gap | |
| opinion gap | |
| reasoning gap | |
| role play | |
| CLIL elements | x | matching flags and country - geography, politics |
| output-focused | |

**Other**

| | |
|---|---|
| | |
| | |

| influential method(s) according to techniques | unspecific |
|---|---|

## Notes

**pre-speaking activity**: see You&Me unit 26.1 and 26.2, in which the country names, adjectival forms of country names and the countries' flags are introduced, **speaking activity**: is a combination of listening and speaking task (listening could be seen as pre-speaking, but is integrated in the same activity), speaking is used for comparison/repetition of listening task, Ss listen to a CD recording of children in an international summer camp, Ss have to find out the children's nationality and the flag of their country, then the Ss are asked to form sentences about each child, saying where the child is from and which flag belongs to the country

ACTIVITY You&Me 1, Unit 26.4, p. 142
Name: only numbered (No. 6)

## TYPE OF ACTIVITY

| | | | | | scripted | |
|---|---|---|---|---|---|---|
| monologue | x | presentation | | accuracy | free | x |
| dialogue | | practice | | fluency | | |
| | | production | x | | mixed | x |

## CONTENT

**Topic**

| general topic | plans for the summer holidays |
|---|---|
| specific situation/social context | Ss talk about their plans for the summer holidays to the class |

**Language form**

| phonology | | sounds | | intonation | | stress | |
|---|---|---|---|---|---|---|---|
| grammar | x | morphology | x | syntax | | going to – future' | |
| lexicon | | | | | | | |
| unspecific | | | | | | | |

**Language function**

| register | | formal | | informal | | unspecific | x |
|---|---|---|---|---|---|---|---|
| pragmatic function | talking about future plans | | | | | | |
| CEFR descriptor | none | | | | | | |

## Integration of skills

| listening | | | |
|---|---|---|---|
| reading | x | Ss have to read the model structure and phrases | |
| writing | | | |

## STRUCTURE

**Pre-speaking activities**

| reading | | | presentation | |
|---|---|---|---|---|
| listening | | | practice | |
| writing | | | none | x |
| grammar | | | | |
| lexicon | | | | |

| Instructions | | Interaction format | | Feedback | |
|---|---|---|---|---|---|
| English | x | individual | x | teacher | |
| German | | pairwork | | book | |
| | | groupwork | | peers | |
| | | whole class | x | not entirely clear, see | self |

**Input**

| model | x | model sentences are provided for Ss to substitute the activity they are going to do |
|---|---|---|
| prompt | x | prompt: "Talk about your plans for the summer holidays" |

**Post-speaking activities**

| reading | | | practice | |
|---|---|---|---|---|
| listening | | | production | |
| writing | | | none | x |

---

## METHOD

| supposed underlying method | Audiolingualism, Communicative Language Teaching |
|---|---|

**Techniques**

| translation | |
|---|---|
| question – answer | |
| dialogue practice | |
| drilling | |
| command & response | |
| info gap | x | info gap because the other Ss and the T do not know the S's plans |
| opinion gap | |
| reasoning gap | |
| role play | |
| CLIL elements | |
| output-focused | |

**Other**

| | |
|---|---|
| | |
| | |

| influential method(s) according to techniques | unspecific |
|---|---|

## Notes

Ss are asked to talk about their plans for the summer holiday, the structure for the sentences in the future tense is provided ("I'm going to …") and some examples of summer activities are given, it is not clear whether the task is intended as pair work or as individual work (with students presenting their plans to the whole class), monologic after instructions in textbook, but teacher's book says to encourage "small conversations about the holidays" (Gerngross et al. 1994b: 50)

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**ACTIVITY** More! Unit 1.1, p.10
**Name:** Say what is in the picture in (6)

## TYPE OF ACTIVITY

| monologue | x | presentation | x | accuracy | x | scripted | x |
|---|---|---|---|---|---|---|---|
| dialogue | | practice | x | fluency | | free | |
| | | production | | | | mixed | |

## CONTENT

**Topic**

| general topic | numbers and objects |
|---|---|
| specific situation/social context | students count how often an element is displayed |

**Language form**

| phonology | | sounds | | intonation | | stress | |
|---|---|---|---|---|---|---|---|
| grammar | | morphology | | syntax | | | |
| lexicon | x | numbers from 1-25, some words from daily life | | | | | |
| unspecific | | | | | | | |

**Language function**

| register | | formal | | informal | | unspecific | x |
|---|---|---|---|---|---|---|---|
| pragmatic function | none | | | | | | |
| CEFR descriptor | none | | | | | | |

## Integration of skills

| listening | | |
|---|---|---|
| reading | x | S have to read the numbers |
| writing | | |

## STRUCTURE

**Pre-speaking activities**

| reading | | | presentation | |
|---|---|---|---|---|
| listening | x | count elements and listen to check | practice | |
| writing | | | none | |
| grammar | | | | |
| lexicon | x | numbers, words from daily life | | |

| Instructions | | Interaction format | | | Feedback | | |
|---|---|---|---|---|---|---|---|
| English | x | individual | x | one after the other | teacher | x | (most likely) |
| German | | pairwork | | | book | | |
| | | groupwork | | | peers | | |
| | | whole class | x | Tasks Ss | self | | |

**Input**

| model | x | model for utterances given, pictures |
|---|---|---|
| prompt | | |

**Post-speaking activities**

| reading | | | practice | |
|---|---|---|---|---|
| listening | | | production | |
| writing | | | none | x |

## METHOD

| supposed underlying method | Communicative Language Teaching |
|---|---|

**Techniques**

| translation | | |
|---|---|---|
| question - answer | | |
| dialogue practice | | |
| drilling | x | can be done as chain activity, variation of chain drill (Ss have to speak one after an |
| command & response | | |
| info gap | | |
| opinion gap | | |
| reasoning gap | | |
| role play | | |
| CLIL elements | | |
| output-focused | | |

**Other**

| reading out loud | x | Ss have to say out loud which and how many objects there are in a picture, word- and picture cues |
|---|---|---|

| influential method(s) according to techniques | Audiolingualism |
|---|---|

### Notes

**pre-speaking activity:** counting objects in a picture, listening to check for correct numbers, **speaking activity:** Ss have to say out loud how many of each object there are in the picture, (teacher's book suggests doing this in form of a chain activity, i.e. one S names the first number-object combination, the next S names the first and second number-object combination, and so on (Karnauf et al. 2008a: 11)

**ACTIVITY More! Unit 1.2, p.12**
**Name: Asking for information**

## TYPE OF ACTIVITY

| | | | | |
|---|---|---|---|---|
| monologue | presentation | x | accuracy | scripted | x |
| dialogue | x | practice | x | fluency | x | free | x |
| | production | | | mixed | |

## CONTENT

**Topic**

| general topic | Asking for information |
|---|---|
| specific situation/social context | S pretend to be animals who introduce themselves to each other |

**Language form**

| phonology | | sounds | | intonation | | stress | |
|---|---|---|---|---|---|---|---|
| grammar | x | morphology | | syntax | x | question/answer structures | |
| lexicon | x | animals and their food | | | | | |
| unspecific | | | | | | | |

**Language function**

| register | formal | | informal | | unspecific | x |
|---|---|---|---|---|---|---|
| pragmatic function | asking for personal information, introducing yourself | | | | | |
| CEFR descriptor | A1 spoken interaction: "I can ask and answer simple questions in areas of immediate need or on very familiar topics" | | | | | |

**Integration of skills**

| listening | x | S have to listen to their dialogue partner |
|---|---|---|
| reading | x | S have to read the numbers |
| writing | | |

## STRUCTURE

**Pre-speaking activities**

| reading | | | presentation |
|---|---|---|---|
| listening | | | practice |
| writing | | | none |
| grammar | | | |
| lexicon | x | matching task introducing animals and their food | |

| Instructions | | Interaction format | | Feedback | |
|---|---|---|---|---|---|
| English | x | individual | | teacher | |
| German | | pairwork | x | book | x |
| | | groupwork | | peers | |
| | | whole class | | self | |

**Input**

| model | x | model dialogue, students have to switch components |
|---|---|---|
| prompt | | |

**Post-speaking activities**

| reading | | | practice | x | asking people how they are |
|---|---|---|---|---|---|
| listening | | | production | | |
| writing | | | none | | |

## METHOD

| supposed underlying method | Communicative Language Teaching |
|---|---|

**Techniques**

| translation | | |
|---|---|---|
| question - answer | | |
| dialogue practice | x | performing a dialogue by substituting words (from a model) |
| drilling | x | substitution |
| command & response | | |
| info gap | | |
| opinion gap | | |
| reasoning gap | | |
| role play | | |
| CLIL elements | | |
| output-focused | | |

**Other**

| | | |
|---|---|---|
| | | |

| influential method(s) according to techniques | Audiolingualism |
|---|---|

### Notes

**pre-speaking activity:** Ss learn the names of some animals and their food by matching pictures of the food with pictures of the animals and completing sentences about what each animal eats; **speaking activity:** Ss read the dialogue and act it out, replacing the animal and its respective food with other examples from a picture/word bank, teacher's book also suggests to help Ss learn the dialogue by writing it on the board and gradually deleting more words, Ss have to say the dialogue each time the teacher has deleted some words until they can say it by heart (Karnauf et al. 2008a: 12)

**ACTIVITY More!1 U1.3, p.12**
**Name: Asking people how they are**

## TYPE OF ACTIVITY

| | | | | | | |
|---|---|---|---|---|---|---|
| monologue | | presentation | x | accuracy | x | scripted | x |
| dialogue | x | practice | x | fluency | x | free | x |
| | | production | | | | mixed | |

## CONTENT

**Topic**

| | |
|---|---|
| general topic | asking for well-being |
| specific situation/social context | meeting with friends |

**Language form**

| | | | | | |
|---|---|---|---|---|---|
| phonology | | sounds | | intonation | | stress |
| grammar | x | morphology | | syntax | x | question/answer structures | x |
| lexicon | x | phrases for asking for well-being |
| unspecific | |

**Language function**

| | | | | | |
|---|---|---|---|---|---|
| register | | formal | | informal | x | unspecific | x |
| pragmatic function | greetings, introducing someone |
| CEFR descriptor | A1 spoken interaction "I can ask and answer simple questions in areas of immediate need or on very familiar topics" |

**Integration of skills**

| | | |
|---|---|---|
| listening | x | S listen to the dialogue first, then have to listen to their dialogue partner |
| reading | x | S have to read the dialogue in order to act it out |
| writing | | |

## STRUCTURE

**Pre-speaking activities**

| | | | | | |
|---|---|---|---|---|---|
| reading | | | presentation | | |
| listening | x | listening and completing the dialogue | practice | x | see U1.2 |
| writing | | | none | | |
| grammar | | | | | |
| lexicon | | | | | |

| Instructions | | Interaction format | | Feedback | | |
|---|---|---|---|---|---|---|
| English | x | individual | x | teacher | | |
| German | | pairwork | x with different partners | book | x | correction by listening to CD |
| | | groupwork | | peers | | |
| | | whole class | | self | x | correction by listening to CD |

**Input**

| | | |
|---|---|---|
| model | x | S act out a given dialogue |
| prompt | | |

**Post-speaking activities**

| | | | |
|---|---|---|---|
| reading | | practice | |
| listening | | production | |
| writing | | none | x |

## METHOD

| supposed underlying method | Communicative Language Teaching |
|---|---|

**Techniques**

| | | |
|---|---|---|
| translation | | |
| question - answer | | |
| dialogue practice | x | completing and acting out a dialogue, doing the same dialogue with various partners |
| drilling | | |
| command & response | | |
| info gap | | |
| opinion gap | | |
| reasoning gap | | |
| role play | | |
| CLIL elements | | |
| output-focused | | |

**Other**

| influential method(s) according to techniques | Audiolingualism |
|---|---|

**Notes**

**pre-speaking activity:** You&Me Unit 1.2 serves as a pre-activity because the phrases for introducing oneself and asking for someone's well-being are introduced, listening to the dialogue and completing it is a task within the same activity (No. 11 in the book), but has to be done before acting it out (this part is accuracy-based);
**speaking activity:** Ss act out the dialogue, this part is fluency-based (teacher's book suggests having Ss move around in the classroom and ask various people (Karnauf et al 2008a: 12))

**ACTIVITY More!1 Unit 1.4, p.13**

**Name: Sounds right**

## TYPE OF ACTIVITY

| | | | |
|---|---|---|---|
| monologue [x] | presentation [x] | accuracy [x] | scripted [x] |
| dialogue | practice | fluency | free |
| | production | | mixed |

## CONTENT

**Topic**

| | |
|---|---|
| general topic | Pronunciation of /s/ as [z] |
| specific situation/social context | none |

**Language form**

| | | | |
|---|---|---|---|
| phonology [x] | sounds [x] | intonation | stress |
| grammar | morphology | syntax | |
| lexicon | | | |
| unspecific | | | |

**Language function**

| | | | |
|---|---|---|---|
| register | formal | informal | unspecific [x] |
| pragmatic function | none | | |
| CEFR descriptor | none | | |

**Integration of skills**

| | |
|---|---|
| listening [x] | S first listen to sample words, then repeat them |
| reading | |
| writing | |

## STRUCTURE

**Pre-speaking activities**

| | |
|---|---|
| reading | presentation |
| listening | practice |
| writing | none [x] |
| grammar | |
| lexicon | |

| Instructions | Interaction format | Feedback | |
|---|---|---|---|
| English [x] | individual [x] | teacher [x] | (most likely) |
| German | pairwork | book [x] | comparing with CD recording |
| | groupwork | peers | |
| | whole class [x] chorus [x] | self | |

**Input**

| | |
|---|---|
| model [x] | sample words are written down and pronounced by a speaker on the CD, then repeated |
| prompt | |

**Post-speaking activities**

| | |
|---|---|
| reading | practice |
| listening | production |
| writing | none [x] |

## METHOD

| | |
|---|---|
| supposed underlying method | Communicative Language Teaching |

**Techniques**

| | |
|---|---|
| translation | |
| question - answer | |
| dialogue practice | |
| drilling [x] | repetition exercise |
| command & response | |
| info gap | |
| opinion gap | |
| reasoning gap | |
| role play | |
| CLIL elements | |
| output-focused | |

**Other**

| | |
|---|---|
| influential method(s) according to techniques | Audiolingualism |

**Notes**

Ss listen to some words on the CD, then repeat them all together; teacher's book says to make difference between [s] and [z] clear, but not to practice too excessively (Karnauf et al 2008a: 12)

ACTIVITY More!1 Unit 10.1, p.58
Name: Pets

## TYPE OF ACTIVITY

| monologue | | presentation | x | accuracy | x | scripted | x |
| dialogue | x | practice | x | fluency | | free | |
| | | production | | | | mixed | |

## CONTENT

**Topic**

| general topic | Pets |
| specific situation/social context | Ss play a memory game |

**Language form**

| phonology | | sounds | | intonation | | stress | |
| grammar | | morphology | | syntax | x | questions | |
| lexicon | x | pets | | | | | |
| unspecific | | | | | | | |

**Language function**

| register | | formal | | informal | x | unspecific | |
| pragmatic function | asking questions |
| CEFR descriptor | A1 spoken interaction "I can ask and answer simple questions in areas of immediate need or on very familiar topics" |

**Integration of skills**

| listening | | |
| reading | x | reading the model dialogue, reading the animals' names |
| writing | | |

## STRUCTURE

**Pre-speaking activities**

| reading | | | presentation |
| listening | x | S listen and write the new words under pictures | practice |
| writing | | | none |
| grammar | | | |
| lexicon | x | S learn words for a number of pets | |

| Instructions | | Interaction format | | Feedback | | |
| English | x | individual | x | teacher | | |
| German | | pairwork | x | book | x | partner checks book for answer |
| | | groupwork | | peers | x | partner checks book for answer |
| | | whole class | | self | | |

**Input**

| model | x | model dialogue provided for both correct and incorrect answer |
| prompt | | |

**Post-speaking activities**

| reading | | practice |
| listening | | production |
| writing | | none | x |

## METHOD

| supposed underlying method | Communicative Language Teaching |

**Techniques**

| translation | | |
| question - answer | x | One S asks a question, the other S answers |
| dialogue practice | | |
| drilling | x | rather excessive repetition of same question-answer structure |
| command & response | | |
| info gap | x | one S has information, the other S has to guess/remember |
| opinion gap | | |
| reasoning gap | | |
| role play | | |
| CLIL elements | | |
| output-focused | | |

**Other**

| | | |
| | | |
| | | |

| influential method(s) according to techniques | | mix Audiolingualism, Communicative Language Teaching |

## Notes

**pre-speaking activity**: Ss have to match vocabulary for pets with the corresponding pictures, then listen to a CD recording to check their answers; **speaking activity**: the pets are organized in four differently colored columns, one S tries to memorize where which animal is pictured, then closes the book, partner asks them which animal is portrayed in a particular spot, S tries to answer; later they switch roles (teacher's book says to limit number of questions per student (Karnaal et al. 2008a: 39))

**ACTIVITY More!1 Unit 10.2, p.60**

**Name: Sounds right**

## TYPE OF ACTIVITY

| | | | | | |
|---|---|---|---|---|---|
| monologue | x | presentation | x | accuracy | x | scripted | x |
| dialogue | | practice | | fluency | | free | |
| | | production | | | | mixed | |

## CONTENT

**Topic**

| | |
|---|---|
| general topic | pronunciation of /aɪ/ as [aɪ] |
| specific situation/social context | none |

**Language form**

| | | | | |
|---|---|---|---|---|
| phonology | x | sounds | x | intonation | | stress | |
| grammar | | morphology | | syntax | |
| lexicon | | | | |
| unspecific | | | | |

**Language function**

| | | | | |
|---|---|---|---|---|
| register | | formal | | informal | | unspecific | x |
| pragmatic function | none | | | |
| CEFR descriptor | none | | | |

**Integration of skills**

| | | |
|---|---|---|
| listening | x | Ss listen to and then repeat a rhyme |
| reading | x | Ss can read along |
| writing | | |

## STRUCTURE

**Pre-speaking activities**

| | |
|---|---|
| reading | presentation |
| listening | practice |
| writing | none x |
| grammar | |
| lexicon | |

| Instructions | | Interaction format | | Feedback | | |
|---|---|---|---|---|---|---|
| English | x | individual | x | teacher | x | (most likely) |
| German | | pairwork | | book | x | CD models correct pronunciation |
| | | groupwork | | peers | | |
| | | whole class | x chorus x | self | | |

**Input**

| | | |
|---|---|---|
| model | x | rhyme is written down in the book and played on the CD, Ss repeat |
| prompt | | |

**Post-speaking activities**

| | |
|---|---|
| reading | practice |
| listening | production |
| writing | none x |

## METHOD

| | |
|---|---|
| supposed underlying method | Communicative Language Teaching |

**Techniques**

| | | |
|---|---|---|
| translation | | |
| question - answer | | |
| dialogue practice | | |
| drilling | x | repetition of words containing the same sound in rhyme form, no meaningful context |
| command & response | | |
| info gap | | |
| opinion gap | | |
| reasoning gap | | |
| role play | | |
| CLIL elements | | |
| output-focused | | |

**Other**

| | influential method(s) according to techniques | Audiolingualism |
|---|---|---|

### Notes

Ss listen to a rhyme containing words with the [aɪ]-sound, then they repeat it in chorus along with the CD recording

**ACTIVITY More!1 Unit 10.3, p.60**
**Name: Talking about unusual pets**

## TYPE OF ACTIVITY

| | | | | | | |
|---|---|---|---|---|---|---|
| monologue | | presentation | | accuracy | | scripted |
| dialogue | x | practice | x | fluency | | free |
| | | production | | | | mixed | x |

## CONTENT

**Topic**

| general topic | Unusual pets |
|---|---|
| specific situation/social context | Ss ask a friend about his/her unusual pet |

**Language form**

| phonology | | sounds | | intonation | | stress |
|---|---|---|---|---|---|---|
| grammar | | morphology | | syntax | | |
| lexicon | | | | | | |
| unspecific | x | | | | | |

**Language function**

| register | | formal | | informal | | unspecific | x |
|---|---|---|---|---|---|---|---|
| pragmatic function | asking questions about someone's pet |
| CEFR descriptor | A1 spoken interaction: "I can ask and answer simple questions in areas of immediate need or on very familiar topics" |

**Integration of skills**

| listening | x | Ss have to listen to their dialogue partner |
|---|---|---|
| reading | x | Ss have to read the information about their imaginary pet |
| writing | | |

## STRUCTURE

**Pre-speaking activities**

| reading | x | an interview with a woman about her unusual pet | presentation |
|---|---|---|---|
| listening | x | to an interview with a man about his unusual pet | practice |
| writing | | | none |
| grammar | | | |
| lexicon | | | |

| Instructions | | Interaction format | | | Feedback | | |
|---|---|---|---|---|---|---|---|
| English | x | individual | | | teacher | | |
| German | | pairwork | x | | book | x | partner provides correct info |
| | | groupwork | | | peers | x | book contains correct info |
| | | whole class | | | self | | |

**Input**

| model | x | book provides model question for asking for info, Ss have to formulate some questions the |
|---|---|---|
| prompt | | |

**Post-speaking activities**

| reading | | | practice |
|---|---|---|---|
| listening | | | production |
| writing | | | none | x |

## METHOD

| supposed underlying method | Communicative Language Teaching |
|---|---|

**Techniques**

| translation | |
|---|---|
| question - answer | |
| dialogue practice | |
| drilling | |
| command & response | |
| info gap | x | two Ss have to exchange information about pet |
| opinion gap | |
| reasoning gap | |
| role play | |
| CLIL elements | |
| output-focused | |

**Other**

| | |
|---|---|
| | |
| | |

| influential method(s) according to techniques | Communicative Language Teaching |
|---|---|

### Notes

**pre-speaking activity:** Ss have listened to one interview with a man and read one interview with a woman who have an unusual pet, the questions and corresponding answers necessary for the speaking activity have been introduced in these interviews; speaking activity: One S works with the student's book, one S works with the workbook, each S has information about his imaginary 'unusual pet', each S has to find out information about the other S's pet, some model questions are provided, some questions have to be formulated by the Ss

**ACTIVITY More!1 Unit 20.1, p.122**
**Name: Talking about intentions**

## TYPE OF ACTIVITY

| | | presentation | | accuracy | | scripted | |
|---|---|---|---|---|---|---|---|
| monologue | | | | | | | |
| dialogue | x | practice | | fluency | x | free | |
| | | production | x | | | mixed | x |

## CONTENT

### Topic

| general topic | Talking about intentions |
|---|---|
| specific situation/social context | Ss ask each other about their summer plans |

### Language form

| phonology | | sounds | | intonation | | stress | |
|---|---|---|---|---|---|---|---|
| grammar | x | morphology | x | syntax | | "going to" - future | |
| lexicon | | | | | | | |
| unspecific | | | | | | | |

### Language function

| register | | formal | | informal | | unspecific | x |
|---|---|---|---|---|---|---|---|
| pragmatic function | asking about future intentions, talking about future intentions | | | | | | |
| CEFR descriptor | A1 spoken interaction "I can ask and answer simple questions in areas of immediate need or on very familiar topics" | | | | | | |

### Integration of skills

| listening | x | Ss have to listen to their dialogue partners |
|---|---|---|
| reading | | |
| writing | | |

## STRUCTURE

### Pre-speaking activities

| | | | | presentation | |
|---|---|---|---|---|---|
| reading | | | | | |
| listening | x | Ss listen to a recording of what people are going to do | | practice | |
| writing | x | Ss write sentences about what they are going to do | | none | |
| grammar | | | | | |
| lexicon | | | | | |

### Instructions / Interaction format / Feedback

| Instructions | | Interaction format | | | | Feedback | |
|---|---|---|---|---|---|---|---|
| English | x | individual | x | | | teacher | x | to some Ss |
| German | x | pairwork | x | Ss switch partners | | book | |
| | | groupwork | | | | peers | |
| | | whole class | | | | self | |

### Input

| model | x | model questions and answers available from pre-reading exercise |
|---|---|---|
| prompt | x | Ss prompted to ask and answer questions about their summer plans |

### Post-speaking activities

| | | | practice | |
|---|---|---|---|---|
| reading | | | | |
| listening | | | production | |
| writing | | | none | x |

## METHOD

| supposed underlying method | Communicative Language Teaching |
|---|---|

### Techniques

| translation | | |
|---|---|---|
| question - answer | | |
| dialogue practice | | |
| drilling | | |
| command & response | | |
| info gap | x | Ss have to exchange information about their summer plans |
| opinion gap | | |
| reasoning gap | | |
| role play | | |
| CLIL elements | | |
| output-focused | | |

### Other

| | | |
|---|---|---|
| | | |
| | | |

| influential method(s) according to techniques | Communicative Language Teaching |
|---|---|

### Notes

pre-speaking activities: Ss listen to people talk about their summer plans and fill in their answers in the book, then Ss write sentences about their own summer plans (focus on "going-to" future). speaking activity: Ss have to ask a partner questions about his/her summer plans, then switch partners (teacher's book suggests to then ask several Ss from the class separately for their plans or to vary the activity and have Ss write short reports on their partner's/partners' plans (Karnauf et al 2008a: 74)

## 11.5. ABSTRACT

This thesis examines the representation of speaking tasks in three Austrian EFL textbooks, one from the 1960s, the 1990s and the 2000s, respectively. The paper consists of three parts. In the first part, a review of literature on language teaching methodologies, on the speaking skill and on textbook analysis provides the basis for the subsequent analysis. Part two presents the research design and the findings of the analysis. The last part includes a discussion of the results against the theoretical background. The analysis revealed several interesting findings. Firstly, the assumption that the representation of speaking tasks would differ in the three textbooks from different decades proved to be true. *Ann and Pat* (1961) mainly features form-focused pronunciation exercises and provides hardly any conversation practice. *You&Me* (1994) and *More!* (2007) show a greater variety of speaking tasks aiming at various aspects of spoken language. Informed by the task types and techniques identified in the close task analysis, this thesis argues that Austrian EFL textbooks have developed in accordance with trends in English language teaching methodology. *Ann and Pat*, the oldest of the three textbooks, contains many Audiolingual pronunciation drills and does not yet encourage communicative competence. However, the prevailing role of Communicative Language Teaching in contemporary Austrian EFL classrooms, which is also prescribed by the curriculum, was confirmed, as a number of CLT tasks and techniques could be identified in the two newer textbooks *You&Me* and *More!*. Finally, the analysis demonstrated that all textbooks include some tasks typical of different methods than those they allegedly followed, showing that in the EFL classroom, a variety of techniques should be employed in order to cater to the learners' needs.

## 11.6.   ZUSAMMENFASSUNG AUF DEUTSCH

Die vorliegende Arbeit beschäftigt sich mit der Repräsentation von Übungen zur Fertigkeit 'Sprechen' in österreichischen Englisch – Schulbüchern. Ziel der Arbeit ist es, die Entwicklung und Veränderung der Aufgaben aus dem Kompetenzbereich ‚Sprechen' von den 1960ern bis in die 2000er zu untersuchen.

Die Grundlage der Analyse bildet eine ausführliche Darlegung relevanter theoretischer Konzepte. Zuerst werden verschiedene Sprachlehrmethoden beschrieben, beginnend mit den Anfängen des modernen Sprachenunterrichts und der ‚Grammar-Translation Method' bis zu dem im Moment verbreitetsten Ansatz ‚Communicative Language Teaching' und den Prinzipien der ‚post-methods era'.   Danach folgt eine Darstellung der verschiedenen Komponenten der Sprechfertigkeit und einiger grundlegender Überlegungen zum Unterrichten dieser Fertigkeit. Im Anschluss wird auf Grundsätze und Methoden der Schulbuchanalyse eingegangen.

Im zweiten Teil der Arbeit wird zunächst die Forschungsmethode präsentiert und die Erstellung der Analysetabelle erklärt. Auf eine Beschreibung der drei ausgewählten Englischbücher folgen dann eine globale Analyse der enthaltenen Sprechübungen und anschließend die Detailanalyse einer Stichprobe von Sprechübungen mit Hilfe der Analysetabelle. In einer ausführlichen Beschreibung werden die Ergebnisse anhand verschiedener Analysekriterien dargestellt.

Schließlich findet sich im letzten Teil die Diskussion der Analyseresultate. Einige interessante Schlüsse ergeben sich aus der Betrachtung der Sprechübungen. Zu allererst ist anzumerken, dass Sprechübungen in den drei Büchern wie erwartet sehr unterschiedlich repräsentiert sind. Im ältesten Schulbuch *Ann and Pat* (1961) finden sich hauptsächlich Ausspracheübungen, die auf korrektes Nachsprechen bestimmter Wörter abzielen. Im Gegensatz dazu bieten *You&Me* (1994) und *More!* (2007) ein breiteres Spektrum an Sprechübungen. Diese beinhalten Aufgaben zu monologischem und dialogischem Sprechen und trainieren sowohl Sprachkorrektheit als auch flüssiges, zusammenhängendes Sprechen. Grundsätzlich zeigte sich, dass die Entwicklung der Sprechübungen mit den Veränderungen der Sprachlehrmethoden übereinstimmen. So finden sich in den beiden neueren Büchern zum Beispiel einige Aufgaben, die den Prinzipien des ‚Communicative Language Teaching' entsprechen, was die wichtige Rolle dieser Methode im zeitgenössischen Fremdsprachenunterricht bestätigt. Dennoch muss festgehalten werden, dass sich keines der drei Schulbücher ausschließlich an die exakten Techniken einer einzigen Methode hält. Daher zeigt die vorliegende Analyse auch, dass die österreichischen Schulbücher eine Vielfalt von Techniken und Aufgaben nutzen, um die Fertigkeit ‚Sprechen' zu unterrichten.