

# TEACHER REFRESHER COURSE AN ERASMUS+ COURSE

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BRIDGE MILLS LANGUAGE CENTRE  
GALWAY (IRELAND)  
JULY 17 TO 28, 2017

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TEACHER TRAINER: Mairead<sup>1</sup> O'Connor

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<sup>1</sup> Pronunciation: "Mairead" (/mə'reid/) rhymes with "parade".

## ICE-BREAKING ACTIVITIES

- GUESS:
  - One person writes 6 words (e.g., 2 names, 2 numbers, 2 places) and the others have to guess why they are important for you.
  - Then they have to say what they have found out about their partner.
  - You can adapt it as a warmer (to start a new topic) or to revise verb tenses (e.g., with past time expressions).
- FIND SOMEONE WHO:
  - Good to practise grammar (if you use target tenses, vocabulary or points of grammar in every prompt).
  - You can include 2 extra pieces of information and have them name the structure.
  - Good also for test revision.
- DICE ICE-BREAKERS:

Roll a ...	Tell your partner ...
one	What you like doing in your free time.
two	Something about your teaching career e.g. Where? How long? Etc.
three	Something about your family e.g. Siblings? How often you see them?
four	What you are looking forward to doing / seeing in Galway.
five	Which other countries you've visited.
six	What plans you have for the rest of the summer/ year.

This template can be used again and completed according to lesson focus, e.g. lexis, grammar or functional language.

- GETTING TO KNOW YOU: you can make up the questions yourself and have them speak about what you want.  
You have to draw a star in the middle of a sheet of paper and small circles and squares with numbers 1 to 10 in them.

#### GETTING TO KNOW YOU - A

- A. Read your instructions and write your answers in the correct place.
  - a. In the star, write your first name and surname.
  - b. In circle 1, write the year when you started learning English.
  - c. In square 2, write two things you like doing at weekends.
  - d. In circle 3, write the number of the month when you were born (e.g. July = 7).
  - e. In square 4, write the name of a famous person you admire.
  - f. In circle 5, write the name of the last film you saw in the cinema.
  - g. In square 6, write the name of the most beautiful city you've ever visited.
  - h. In circle 7, write the name of two sports you think are really exciting to watch.
  - i. In square 8, write the name of the person you get on with best in your family.
  - j. In circle 9, write the name of a famous group or singer you really like (or don't like).
  - k. In square 10, write the name of a TV programme you often watch.
- B. Swap charts with B. Ask B to explain the information in his /her chart. Ask for more information.
- C. Explain your answers to B.

#### EXAMPLE:

- A. Why did you write "112"?
- B. Because it's the number of my house.
- A. What street do you live in?
- B. ...

## GETTING TO KNOW YOU - B

- A. Read your instructions and write your answers in the correct place.
  - a. In the star, write your first name and surname.
  - b. In circle 1, write the number of brothers and sisters you have.
  - c. In square 2, write two things you don't like doing at weekends.
  - d. In circle 3, write the number of the house or flat where you live.
  - e. In square 4, write the name of a really good friend.
  - f. In circle 5, write the name of the place where you spent your last holiday.
  - g. In square 6, write the name of a magazine or newspaper you often read.
  - h. In circle 7, write the name of a subject you really hate(d) at school.
  - i. In square 8, write the name of two kinds of music you really like.
  - j. In circle 9, write an animal you have or would like to have as a pet.
  - k. In square 10, write the name of a TV personality you really like (or don't like).
- B. Swap charts with A. Ask A to explain the information in his /her chart. Ask for more information.
- C. Explain your answers to A.

## EXAMPLE:

- B. Why did you write 'watching TV and going out with my friends'?
- A. Because they're two things like doing at weekends.
- B. What kind of programmes do you watch?
- A. ...

## USING REALIA

- Menus/recipes
- Tourist brochures / leaflets / flyers
- Maps
- Instructions
- Videos
- Literature and poetry
- Posters (theatre, films; with clips online even better)
- Podcasts: [podcasts.inenglish.com](http://podcasts.inenglish.com)
- The press
- The Internet (e.g., National Geographic articles)
- Timetables
- Movie trailers
- Songs
- Signs (traffic signs are good for modal verbs)

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# READING & LISTENING

## READING & LISTENING STAGES:

- PRIMING (preparation):
    - Establish context in order to create motivation and curiosity:
      - Personalisation of topic (giving opinions or experiences)
      - Prediction and activating schemata (content, vocabulary, genre ...):  
“predict 5 things/words you are going to read/hear”. You can use a KWL (Know/Want to know/Learn) chart:
- |              |                     |                                   |
|--------------|---------------------|-----------------------------------|
| Topic: ..... |                     |                                   |
| What I know  | What I want to know | What I have learned or discovered |
|              |                     |                                   |
- Exploit visuals to encourage prediction and heighten engagement with text. Questions you can ask about the pictures that accompany a text (“Where / when / who / why / what?”).
  - Pre-teach “critical” vocabulary (max. 4/5 items).
- READING:
  - Gist tasks:
    - Matching subheadings to paragraphs / pictures
    - Order the paragraphs / pictures
    - Give a choice of 3 titles
    - Come up with a title
  - Detail tasks:
    - Comprehension questions (true/false, multiple choice)
    - Complete tables / charts / diagrams
    - Sentence completion
    - Students write their own comprehension questions
- LANGUAGE FOCUS & RECYCLING:
  - Synonyms / antonyms
  - Phrasal verbs
  - Register (formal / informal letters)
  - Speaking task about the topic of the reading: interview your partner, etc.

ACTIVE READING AND LISTENING ACTIVITIES:

- DICTATION:
    - Useful for pronunciation.
    - To focus on strong and weak forms (contractions: *won't* ≠ *want*; *I'd've* ...).
  - RUNNING DICTATION:
    - Good for cramming grammar and vocabulary into one paragraph for revision.
    - Steps:
      - Paste texts (usually short) at the back of the class.
      - Divide class into teams of 2. In each team there is a reader and a writer.
      - Tell the readers of each team that they will run to a text and read and memorize a part of it. As quickly as possible they will run back and dictate the text to the writer in their group.
      - The writer writes while the reader goes back to read more text.
- Notes:
- Runners cannot write words but they can tell writers how to spell words.
  - The team that finishes first wins and reads out the text to the class.
  - You can throw in some numbers and difficult words for spelling.
- LISTEN & DRAW: Learners work in pairs to describe something which their partner must simultaneously draw, e.g. a kitchen (great for prepositions of place), a monster (great for parts of the body), an invented animal ...

READING & WRITING ACTIVITY: A DIAMOND STORY:

- 2 groups: each one says a noun and then 2 words related to it in a pyramid. Example of one group:

SEA							
waves				hooker <sup>2</sup>			
surf		roll		Irish		fish	
wetsuit	bubbles	rock	biscuit	Galway	relaxed	tasty	mackerel

- Then the opposite: from 2 words you have to propose a common one:

wetsuit	bubbles	rock	biscuit	Galway	relaxed	tasty	mackerel
Hawaii		enjoy		Monroe's <sup>3</sup>		dinner	
holiday				salsa night			
Ireland							

- These are the words you are going to use in your story (only 8 of these words).
- Rules:
  - Only use 1 new word per sentence.
  - Underline the word.
- Example: *Here I was sitting at Monroe's. It was salsa night. I was wondering how to enjoy myself. Suddenly, a mackerel fell on my head. It had been this cute waitress from Hawaii. She had come to Galway two years before. We went out for dinner the following day and we went to a lot of different Irish pubs.*
- Each team is an animal and reads their sentences by making the noise of the animal instead of the underlined word. The other team has to guess the word.

<sup>2</sup> HOOKER: the name of the traditional Galway fishing boat. Galway local beer uses this name too.

<sup>3</sup> MONROE'S: the name of a famous pub in Galway where live music and dancing goes on almost every evening.

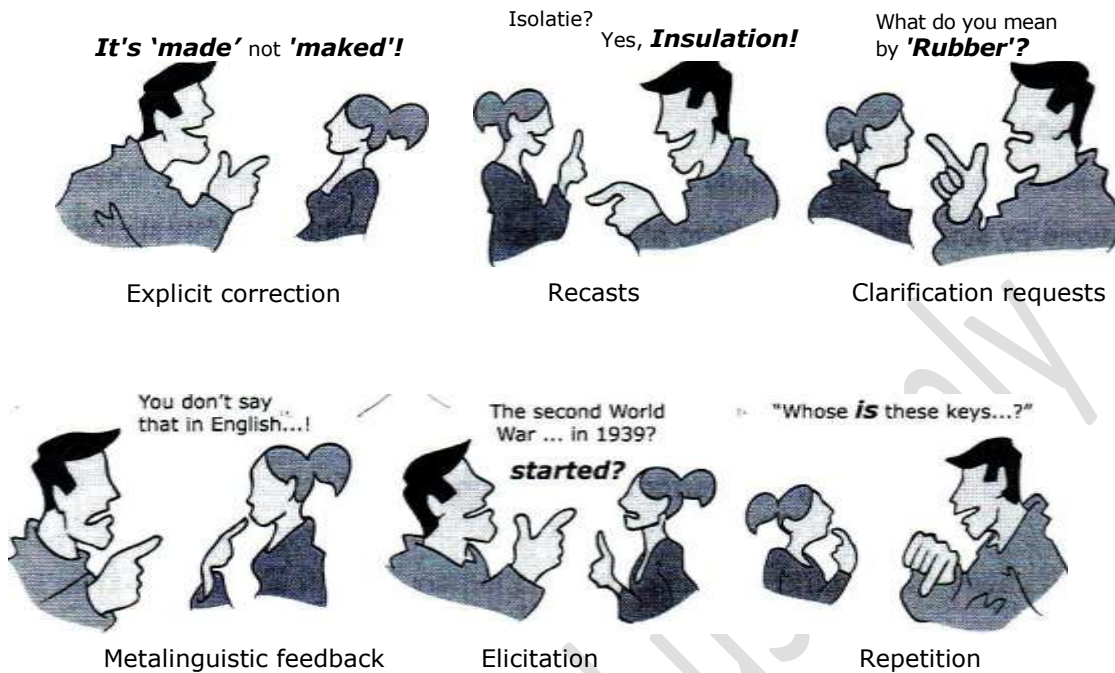


## CORRECTING MISTAKES

- Respond to the content / student first, then correct.
- Correct everything at the end, using impersonal expressions: “*somebody* made this mistake” instead of “*you*”.
- Write the mistakes on their notebooks as they are writing in pairs. Then, they have to correct them alone or in pairs.
- If many students make the same mistake, write it on the board or posters.
  
- DELAYED ERROR CORRECTION by means of a game: CORRECTION BASKETBALL:
  - You write the mistakes on the board.
  - You point at the mistake: the student/group who can correct it raise their hand.
  - If they correct it well, they have a shot of a paper ball at the paper basket and (if they succeed) score a point.
  - The student/group with the most points wins.

## - ERROR HANDLING:

### THE SIX STRATEGIES



#### *Explicit correction*

This refers to explicitly providing the correct form. Doing this, the teacher also indicates that what the learner says is not correct: for example, by saying 'Oh, you mean...' or 'You should say...'

#### *Recasts*

The teacher reformulates all or part of the learner's utterance, without the error. The teacher does not actually say that the learner has said something that is incorrect. Correction of pronunciation or translation when the learner uses their mother tongue (in a CLIL context) is also considered recasting.

#### *Clarification requests*

A clarification request includes phrases such as "What do you mean by...?" In this way the teacher indicates that the learner's utterance is inaccurate in some way.

#### *Metalinguistic feedback*

This type of feedback comments on the form of the learner's utterance without providing the correct form. The teacher might say something like "You cannot say that in English" or "Is this the plural?"

#### *Elicitation*

This involves the teacher directly eliciting the correct form from the learner. This can be done by strategically pausing to allow the learner to 'fill in the blank' or simply by asking the learner to re-phrase their utterance.

#### *Repetition*

In this case the teacher repeats the learner's utterance, without correcting it. Usually the teacher will highlight the error through intonation.

From *On-the-spot corrective activities*, NILE online

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- ERROR CORRECTION: Comment on how the following errors were handled:

## Situation 1:

S: Yesterday I go to school...  
T: Yesterday I went to school.  
S: Ah yes, you too?  
T: No, no. You said "Yesterday I go to school..."  
S: Okay. Yesterday I go to school.

## Situation 2:

S: Dublin is more cold than Barcelona.  
T: Are you sure? Is that correct?  
S: Yes, yes, is very cold Dublin.  
T: No, I meant is that sentence correct?  
S: I'm sorry, I no understand.

## Situation 3:

S: So I'm looking at him and thinking ... er ... what he wants...  
T: I'm sorry... it's what *does* he want...  
S: Ah yes, so I'm thinking what does he want is to kiss me perhaps...

## Situation 4:

S: I no happy, my grandfather he die last night.  
T: My grandfather ...he... (gestures past) he...?  
S: He died last night... (breaks down, sobbing)

## Situation 5:

S1: So... er... he say me er...  
S2: Yes?... (laughs)  
S1: So... he say me... (laughs)...is very funny... he say...  
T: No. He *said* to me... He said to me.  
S1: OK, so he said me...  
T: No... he said to me. Listen! Everyone listen! Good, everyone's listening. Now repeat...  
Class: He said to me.  
T: OK, good. Now, let's move on!

- REFLECTING ON WRITTEN FEEDBACK:

- a) Did you use a red pen for your comments? Or another colour? Or a pen or pencil? Can you account for your choice?
- b) Did you give some kind of assessment at the end ('Good', for example)? Why, or why not?
- c) Did you correct all the mistakes? If so, why? If not, on what did you base your decision which to correct and which not?
- d) For those mistakes you corrected: did you write in the correct form? Give a hint what it should be? Simply indicate it was wrong? Why?
- e) Did you note only what was wrong, or did you give some kind of indication of what was right or particularly good?
- f) Did you provide any kind of informative feedback other than mistake correction and overall assessment, designed to help the student improve? (e.g. 'This was good because ...' or 'Take care when you ...')
- g) When responding to the assignment that entailed expression of personal opinion, did you provide a response of your own to the content? 'I agree with this point', 'Yes, but have you considered . . .?')
- h) Did you require the student to redo any of the assignment? Can you say why, or why not?
- i) Finally, try rereading your corrections imagining you are the student: what do you think the student will feel about them?

Taken from: Ur, P. (1999), *A Course in Language Teaching*, CUP, p.118

# DRAMA

## - BOOKING A ROOM AT A HOTEL:

### BOOKING A ROOM AT A HOTEL (DIALOGUE)

Act out the part of B according to what it is written on your card.

(A =Receptionist B=Member of the public)

At the reception desk of a hotel.

A: Good afternoon. Can I help you?

B: Yes, I'd like a room, please.

A: A single room?

B: Yes, just for tonight. With a bath.

A: Single room with bath ... just a minute, please. (slight pause)

I'm sorry, we've only got double rooms left for tonight.

B: Are you sure?

A: Yes, quite sure. This is a very busy time for us.

B: How much is a double room?

A: £ 90, including breakfast.

B: No, that's too much.

A: I'm sorry, but that's all we've got.

B: Ah well, I suppose I'll have to try somewhere else. Goodbye.

A: Goodbye.

## BOOKING A ROOM AT A HOTEL (ACTING CARDS)

You are angry and in a bad mood.
You are feeling romantic and flirtatious.
You are very shy and find it hard to look people in the face when you speak to them.
You are slightly deaf and tend to speak too loudly.
You are very nervous and your voice is shaking.
You are dying to go to the toilet.
You are very upset and feel tearful because you have just had some bad news.
You are having problems speaking because you've just been to the dentist.
You are very friendly and cheerful and smile a lot.
You are a 'foreigner' and are not very good at English.
You are very tired and can hardly keep awake.
You are a bit short-sighted and like to get really close to people when you talk to them.
You have a slight stutter, especially when you try to say words that start with 's' or 'p'.
You have a problem with your right eye and keep 'winking' all the time.
You are an opera singer and tend to 'sing' your words.
You have a terrible cold and keep sneezing and having to blow your nose.

- SITUATIONS FROM DIALOGUES:

SITUATIONS FROM DIALOGUES 1

Look at the following dialogue. Your task is to expand it by adding 6-8 lines both before and after the extract. You must also include a fourth character, D, somewhere. Before you start, think of the following:

1. Who are the characters? (A, B and C)
2. Where are they and why are they there?
3. What is happening now? What might have happened before and what is going to happen next?
4. Where is it best to introduce the fourth person (D) - before the extract, after the extract, or both before and after?

You can write your dialogue here:

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A: Do you mind if I join you?

B: No, not at all.

A: Thanks. (slight pause) Cigarette?

B: No thanks. I don't smoke.

A: Do you mind if I do?

B: Not at all.

C: But I do!

A: Sorry? Are you talking to me?

C: I certainly am. And I'd rather you didn't smoke, if you don't mind.

B: Oh, don't take any notice of him/her. Go ahead and smoke — there aren't any *No Smoking* signs in here.

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When you have finished, choose parts and read it out.

If you like, perform it in front of the whole class!



## SITUATIONS FROM DIALOGUES 2

Look at the following dialogue. Your task is to expand it by adding 6-8 lines both before and after the extract. You must also include a fourth character, D, somewhere. Before you start, think of the following:

1. Who are the characters? (A, B and C)
2. Where are they and why are they there?
3. What is happening now? What might have happened before and what is going to happen next?
4. Where is it best to introduce the fourth person (D) - before the extract, after the extract, or both before and after?

You can write your dialogue here:

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A: It's your fault.

B: But how was I to know he'd/she'd phone?

A: You should have guessed. You know what he/she is like.

C: Still, it could be worse.

A: What do you mean?

C: Well, at least we got here, didn't we? And nobody else knows yet, do they?

A: Yes, that's right! Nobody else knows yet!

B: I suppose so. But I just wish he/she hadn't phoned.

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When you have finished, choose parts and read it out.

If you like, perform it in front of the whole class!

From *Group Work (Intermediate)* by Peter Watcyn-Jones, ©Penguin Books 2000

- "I WANT TO HAVE LUNCH": say this sentence (or another one) as if you were:
  - Happy
  - Sad
  - Angry
  - Tired
  - Drunk
  - Excited
  - ...

This activity is good:

- To present the adjectives (happy, sad ...) and/or the corresponding adverbs.
  - To make students repeat difficult sentences or words without boring them.
- MAKE YOUR OWN AD: you give them prompts for a new product and they have to create an ad script. They put in a jingle and a name and record it:
  - 1<sup>st</sup>: a radio ad
  - 2<sup>nd</sup>: a TV ad (they can film it)
  - 3<sup>rd</sup>: a newspaper or social media campaign
- CHARADES (MIMES): one student mimes a word, sentence or expression and the others have to guess what it is. Group competition.

# VOCABULARY

## STAGES TO TEACH VOCABULARY:

1. Elicit, do not tell: at the beginning; then, if they do not understand, tell them.
2. Model & repeat: the teacher gives the model and the students repeat, first as a group, then on their own.
3. Write words on the board: first do oral pronunciation and then teach the spelling.
4. Concept check to make sure they have understood (questions, yes/no ...).
5. Game:
  - Circle the word (the teacher says the word and you have to circle it).
  - Say the word (the teacher points at the word and you have to pronounce it).This promotes faster retrieval and pronunciation of the word.
6. Mini-dialogues: the students ask and answer.

## VOCABULARY GAMES:

- 5 THINGS: On a sheet of paper, one person/group writes 5 words related to a topic. The other person/group has to name as many words as they can think of related to that topic in a given time (e.g., 30 secs.). After that they check how many words on the original list they have guessed. Examples:
  - Things you can see in the street
  - Things you can buy in a clothes shop
  - Things made of metal
  - Things you can find in a classroom
- SHARK: it is a version of HANGMAN. You draw a person going down a staircase (as many steps as you decide) at the bottom of which there is a shark. Each mistake means the person goes down a step (you can draw this by means of arrows). The good point here is that your students can add what they (the person and the shark) are thinking and change it every step.



- **WORD CHAIN:** 3 topics of vocabulary you have covered recently, for example:
  - Food (studied the previous week): each word given scores 1 point.
  - Fashion and style (studied 2 weeks before): each word scores 2 points.
  - Music (studied 3 weeks before): each word scores 3 points.
  - Any other word scores 0'5 points.

You start with one word and the next person must write (usually on the board) another word beginning with the last letter as the previous one: *teacher* – *ring* (2 points) – *guitar* (3 points) - ...

One student at a time. At the end you add up the points scored by each student. You may want to set a time limit beforehand.

- **CROSSWORDS:** 2 teams of 4/5 people each. In the middle of the board or a poster you write the topic you want to revise (e.g., "MUSIC") and the students have to cross it like in a crossword puzzle with other words related to the topic:

			C	H	O	R	U	S
	C		H					I
	O		O					N
M	U	S	I	C				G
	N		R					E
	T							R
	R							
L	Y	R	I	C	S			

Good as a warmer and also if you want to see what they already know or to revise previously seen vocabulary.

- **20 QUESTIONS:** for jobs, animals, household objects, hobbies and sports, etc.
- **3 IN A ROW (Xs & Os):** divide students into teams. You ask questions and students answer. A correct answer allows them to put an X or an O in the grid.
- **BACKS TO THE BOARD:**
  - Non-competitive version: one student sits with their back to the board, where the teacher writes a word. The others have to explain it until the person sitting guesses the word.
  - Competitive version: divide the class into pairs, with one student sitting backwards and the other facing the board. Same procedure as before. The couple who guesses the word first scores a point.

WHAT LEARNERS NEED TO KNOW ABOUT VOCABULARY ITEMS (APART FROM THEIR MEANING!):

TYPICAL VOCABULARY MISTAKES:

- WORD FAMILY: *I booked my fly on Monday.*
- COLLIGATION (=GRAMMATICAL PATTERNS): *And then I complained the manager and left.*
- WORD FORMATION: *The situation was a bit ... not comfortable for me.*
- SPELLING: *I am writting to apply for ...*
- COLLOCATIONS: *Next week, I'm making a party on Thursday evening.*
- REGISTER: A: *Would you like some tea?* B: *Of course.* [too rude: "Yes, please"]
- CONNOTATION: *He's lovely and too friendly.* [negative connotation: "so"]
- FALSE FRIENDS: *He works in a fabric which produces medical devices.*

# SONGS<sup>4</sup>

- THE GALWAY SHAWL:
  - Listen and choose the correct word.
  - Explain away new vocabulary.
  - Explain collocations
  - Listen again and arrange the lines in groups (students have slips of paper with the separate lines).
  - TALKING: topic of "Love":
    - How have things changed with times?
    - Relationships now.
    - Beauty was natural then (no make-up). Now?
    - Meeting parents / Dating.
  - WRITING: Write another verse:
    - Will they see each other again?
    - How does the story go on?
  
- THE IRISH PUB:
  - Before listening:
    - You give away single words from the song (in plasticised cards).
    - They have to match the words that rhyme.
    - Then they pronounce them and you solve possible problems.
  - Listen to the song and pick the words as you hear them (in small groups) to see who picks the most words within each single group.
  - They have to write the last stanza (you stop after each line).
  - You play activity 2 once again.
  
- CASTLE ON THE HILL:
  - Just looking at the video, predict what type of song it is and the topic.
  - Complete with prepositions / phrasal verbs (underlined words are omitted).
  - Check in pairs.
  - Play the song with lyrics for self-correction.
  - Work on:
    - The phrasal verbs (match with definitions)
    - One's (possessive / is)
    - Pronunciation: /ɑ:/ as in *can't*, *castle*.
  - Discussion questions for speaking / writing:
    - How are your teenage years similar or different from Ed Sheeran's?
    - Do you have a sense of nostalgia when you remember you childhood? Why? Why not?
    - What is the most abiding memory from your childhood?
    - Have you kept in touch with you old school friends? If not, why not? If so, what are they doing now?

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<sup>4</sup> Lyrics at the end.

- People say that life was easier in the past. To what extent do you agree?
- Do you think children / teenagers now have a different upbringing from the one their parents experienced? In what ways?
- Do you think it is easier to raise children in the country or in the city? Why?

## ICT

- News:
  - [bbc.co.uk/learningenglish](http://bbc.co.uk/learningenglish) (6 minute videos on many topics)
  - [bbc.co.uk/newsrounds](http://bbc.co.uk/newsrounds) (news for children)
- Gogo's adventures with English (for young learners)
- [learningenglish.britishcouncil.org/](http://learningenglish.britishcouncil.org/)
- GOOD: [englishcentral.com/video](http://englishcentral.com/video) (learn the words, repeat the sentences, comprehensive questions)
- GOOD: [lessonstream.org](http://lessonstream.org) by Jamie Keddie (videos with lesson plans)
- GOOD: [engvid.com](http://engvid.com) (free English video lessons, like tutorials, for all levels)
- TedEd.com (lessons worth sharing. E.g.: "How did English evolve?")
- [onestopenglish](http://onestopenglish.com)
- youtube: "21 accents" (by Amy Walker)
- [podcastsinenglish.com](http://podcastsinenglish.com)
- [quizlet.com](http://quizlet.com) (like digital flashcards, good for synonyms or definitions and you can do a lot of different games)

# PRONUNCIATION AND PHONETICS

- MINIMAL PAIRS<sup>5</sup>: /ɪ/ - /i:/:

/ɪ/	/i:/
ship	sheep
bin	bean
hill	heal / heel
chip	cheap
hit	heat
sit	seat
still	steal
lick	leak
it	eat
itch	each

Sentences for practice:

- *A ship full of sheep.*
- *Put the beans in the bin.*
- *Don't wear heels to climb hills.*
- *That's a cheap potato chip.*

- PRONUNCIATION OF "OO":

- /ʊ/: *good, book, cook, foot, look, wood, hook, took, stood, wool*
- /u:/: *spoon, food, moon, noon, zoom, roof, room, soon, school, too*
- You have to place these words (which you have given in alphabetical order) in two columns:

COLUMN 1 short "oo" like in "BOOK"	COLUMN 2 long "oo" like in "food"
Book	Food

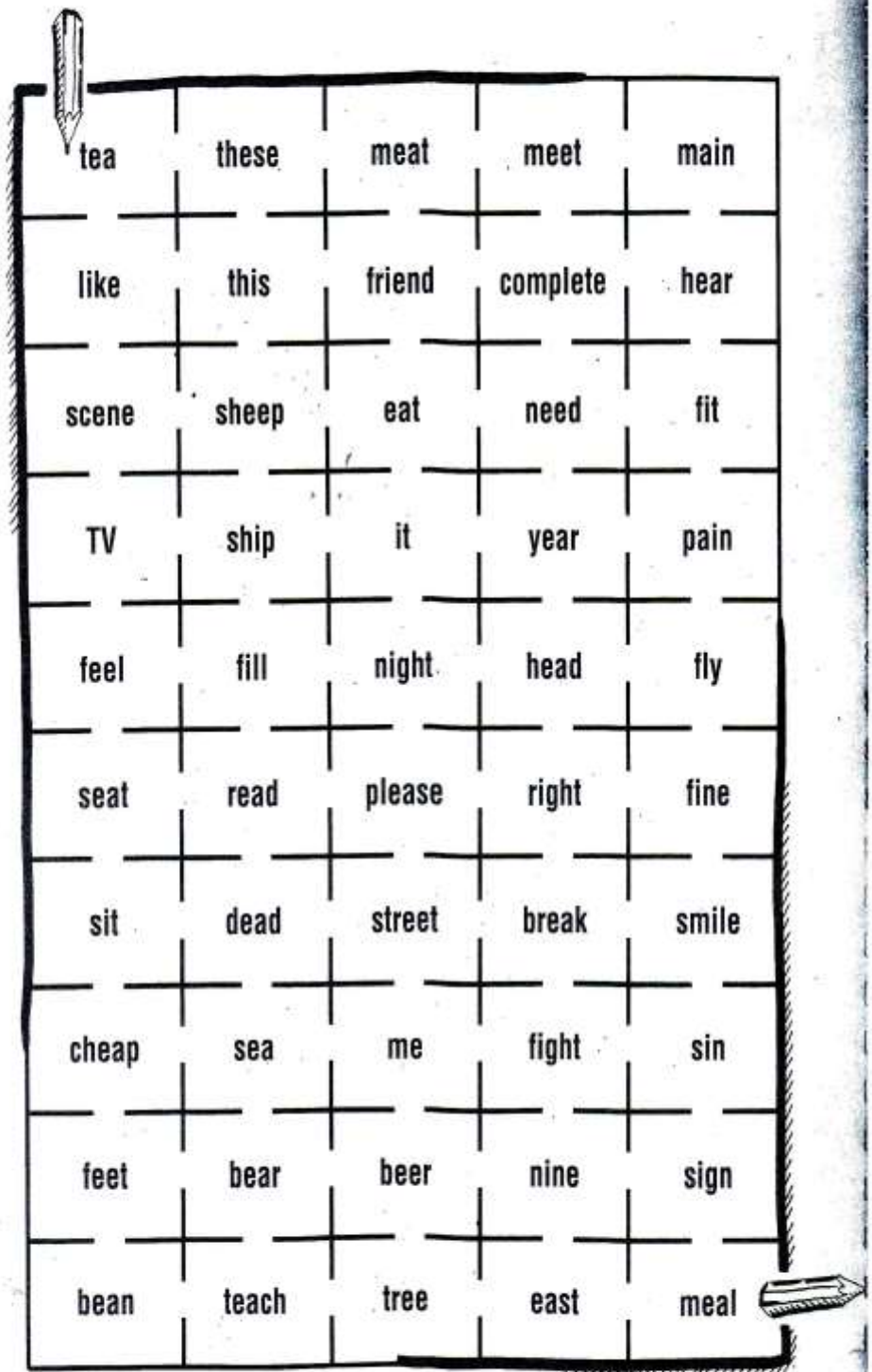
- GAMES:

- SIMPLE SOUND MAZE

<sup>5</sup> If you google "minimal pairs" you can find plenty of exercises.



# B8 Simple sound maze Puzzle 1 /i:/ (see)



- PRONUNCIATION JOURNEY: you pronounce one word from a pair; depending on the one you have pronounced they move right or left and see in what city they have ended up.

Example:

	←	→
1	<u>V</u> AT / <u>v</u> at	<u>f</u> at
2	o <u>ff</u>	o <u>f</u>
3	<u>f</u> ine	<u>v</u> ine
4	le <u>a</u> ve	lea <u>f</u>

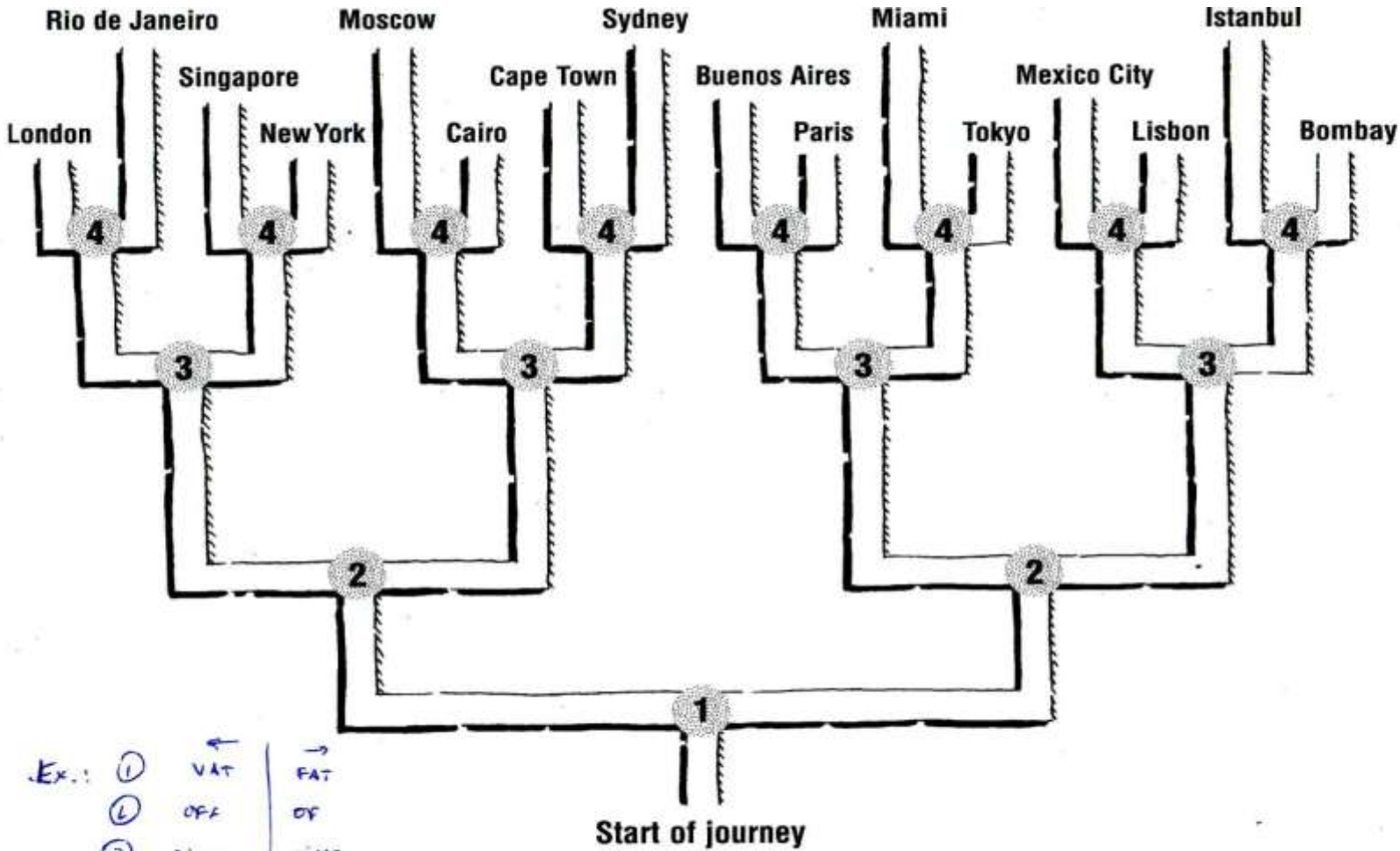
You can do it with any pairs of your choice.

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Pronunciation Games by Mark Hancock © Cambridge University Press 1995

PHOTOCOPIABLE

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Ex.: ① VAT → FAT  
② OFF → OF  
③ FINE → WINE  
④ LEAVE → LEAF

You can do it with numbers, etc.

Pronunciation journey  
B2

- WHAT'S YOUR NUMBER:
  - Draw a telephone keyboard on the classroom board.
  - Below each number, write the word (minimal pairs) you want to practise (the ones your students have problems with). Example:

1 fat	2 surf	3 vine
4 serve	5 fine	6 leave
7 leaf	8 vat	9 Of
* 	0 off	# 

- You pronounce the words and your students have to write the telephone number.
- Then they do the same in pairs.
- The same game can be played with the whole alphabet instead of numbers (there are only 10 numbers but 26 letters!): you pronounce the words and they have to write the words you are spelling (it does not have to be minimal pairs, but a list of difficult words):

A fat	B surf	C vine
D serve	E fine	F leave
G leaf	H vat	I of
J seat	K off	L sit
and so on, until you have completed the alphabet		

- Finally, they can put the words in a sentence: "*I couldn't find an empty seat on the bus*".

- TONGUE TWISTERS:
  - *She sells seashells on the seashore.*
  - *Betty Botter bought some butter.*  
*"But", she said, "this butter's bitter.*  
*If I bake this bitter butter,*  
*it will make my batter bitter,*  
*but a bit of better butter...*  
*that would make batter better".*

# LIVE OBSERVATIONS

GARY – A1:

Language being conveyed	Method of conveying language	Method of concept checking	Focus on form
<ul style="list-style-type: none"> <li>- Questions (practice).</li> <li>- Writing the times (seen the day before) in pairs: homework check. [New Eng. File Teacher's Book Elementary]</li> <li>- Daily routines.</li> </ul>	<ul style="list-style-type: none"> <li>- He writes the contents of the unit on the board.</li> <li>- He ticks them once done.</li> <li>- A volunteer on a victim chair answers <i>wh</i>-questions asked by other students.</li> <li>- GAME: one student answers <i>Yes/No</i> questions asked by the class without saying the words <i>yes</i> or <i>no</i>. Teacher takes the time the resist.</li> <li>- Question/answer form: A: <i>What time do you ...?</i> B: <i>I ... at ...</i></li> <li>- The same but changing partners so they have to speak about their previous partner using the 3<sup>rd</sup> person singular: A: <i>What time does he...?</i> B: <i>He ...-s at ...</i></li> </ul>	<ul style="list-style-type: none"> <li>- Oral questions and answers.</li> <li>- A shy but good student checks other students' answers.</li> <li>- Teacher walks around and takes notes.</li> </ul>	<ul style="list-style-type: none"> <li>- Teacher writes explanation of rule on whiteboard after the practice.</li> <li>- He doesn't correct mistakes that do not have to do with the topic.</li> <li>- He gives alternative answers like <i>I do / I am not ...</i></li> <li>- He writes common mistakes on board and comments.</li> <li>- Teacher writes frequency adverbs with % on board.</li> </ul>

CIARA (/ˈkiərə/) – B1:

Language being conveyed	Method of conveying language	Method of concept checking	Focus on form
<p>- Phrasal verbs dealt with in class the day before: travelling &amp; tourism (holidays).</p> <p>- Welcoming activities for 2 newly arrived students (during the lesson).</p> <p>- Collocations with: <i>Travel</i> <i>Get</i> <i>Go on</i></p>	<p>- GAME: in pairs, one partner explains the meaning of a ph. v. written on board.</p> <p>- Constant reference to previous vocabulary (recycling).</p> <p>- Oral pair work: asking and answering questions using the target vocab. (ph. vv.).</p> <p>- With new students just arrived during the lesson: teacher explains the meaning of ph. vv. by using drawings on paper slips.</p> <p>- Think of an adj. that starts with the same letter as you name and say what you like (beginning with the same letter). All have to repeat what everybody says.</p> <p>- New students tell others their favourite, worst and dream holiday.</p> <p>- In groups, students are given slips of paper with expressions they have to put under each verb.</p>	<p>- Yesterday: <i>How did she feel?</i> <i>What did she say?</i></p> <p>- Revision of previous day's topic.</p>	<p>- Afterwards, teacher explains on the board.</p>

STEPHEN – B2:

Stage	Procedure	Aim(s)
<ul style="list-style-type: none"> <li>- Revision for test:</li> <li>- Revision of basic relative clauses.</li> </ul>	<ul style="list-style-type: none"> <li>- Teacher writes examples on board: <i>Today is the kind of day THAT you dream about.</i> [Teacher elicits the word] <i>Paris is a beautiful city <del>THAT</del> you should visit – You (S) should visit (V) Paris (O).</i> <u>Explanation:</u> rel. pronouns replace the S / O in order not to repeat the same word twice. Pronouns replace: - Subject / Object - ideas - whole sentences Their function is to join 2 ideas together into 1 complex sentence. Teacher never mentions the words DEFINING or NON DEFINING. He explains the difference thus: - , <i>WHICH</i>: if you wholly understand the first clause. - <i>THAT</i>: if you need help to understand the first clause. He never mentions other pronouns.</li> </ul>	<ul style="list-style-type: none"> <li>- Revision for the test.</li> </ul>
<ul style="list-style-type: none"> <li>- Discourse markers.</li> </ul>	<ul style="list-style-type: none"> <li>- Teacher writes examples on board: contrast and reason: CONTRAST: <i>I love coffee [POSITIVE MOOD]. It makes me feel ill [NEGATIVE MOOD] → even though, although, but</i> <i>It makes me feel ill [NEGATIVE MOOD]. I love coffee [POSITIVE MOOD]. → nevertheless, nonetheless</i> REASON: <i>I love coffee [POSITIVE MOOD]. It gives me energy [NEGATIVE MOOD] → because, as</i> Other examples: <i>I love coffee despite being allergic to it.</i> <i>I love drinking coffee instead of drinking tea.</i> <i>I love coffee due to its flavour.</i></li> <li>- Reading from book: work out what linkers in the text are for reason and what or contrast.</li> </ul>	
<ul style="list-style-type: none"> <li>- Revision of 2<sup>nd</sup> and 3<sup>rd</sup> type conditional clauses.</li> </ul>	<ul style="list-style-type: none"> <li>- Students give examples that the teacher writes on the board. 2<sup>nd</sup> &amp; 3<sup>rd</sup> conditionals express an alternative to reality: 2<sup>nd</sup> for hypothetical situations: <i>If [even if for emphasis] I <u>studied</u> [past] more frequently, I <u>would score</u> [modal + inf.] higher in the test.</i> 3<sup>rd</sup> for regrets: <i>If I <u>had slept</u> [past perfect] better, I <u>would have been</u> [modal + past infinitive] more active today.</i> [More formal: <i>assuming, provided ...</i>]</li> </ul>	

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# LYRICS

## THE GALWAY SHAWL (Fred Jorgensen)<sup>6</sup>

In Oranmore in the County Galway,  
One pleasant afternoon / evening in the month of May,  
I spied a damsel, she was young and handsome  
Her beauty fairly took my breath off / away.

### CHORUS:

She wore no jewels, nor costly / expensive diamonds,  
No paint or powder, no, none at all.  
But she wore a hat / bonnet with a ribbon on it  
And round her shoulder was a Galway Shawl.

We kept on walking, she kept on smoking / talking,  
'Till her father's cottage / car came into view.  
Says she: 'Come in, sir, and meet my mother / father,  
And play to please him *The Foggy Dew*.

She sat me down beside the fire  
I could see her father, he was six feet tall / small.  
And soon her mother had the kettle singing  
All I could think of was the Galway shawl. CHORUS

I played / sang *The Blackbird* and *The Stack of Barley*,  
*Rodney's Glory* and *The Foggy Dew*,  
She sang each note like an Irish linnnet.  
While the tears flowed from her eyes so blue.

'Twas early, early, all in the evening / morning,  
When I hit the road for old Donegal.  
She said 'Goodbye, sir,' she cried and kissed me,  
And my heart remains / stays with the Galway shawl. CHORUS

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<sup>6</sup> <https://www.youtube.com/watch?v=TJVIwPdcMjM>

THE IRISH PUB (The High Kings)<sup>7</sup>

Well, you're walkin' through a city street, you could be in Peru  
 And you hear a distant calling and you know it's meant for you  
 Then you drop what you were doing and you join the merry mob  
 And before you know just where you are, you're in an Irish pub

[Chorus]

They've got one in Honolulu, they've got one in Moscow too  
 They got four of them in Sydney and a couple in Kathmandu  
 So whether you sing or pull a pint you'll always have a job  
 'Cause wherever you go around the world you'll find an Irish pub

Now that design is fairly simple and it usually works the same,  
 You'll have 'Razor Houghton'<sup>8</sup> scoring in the Ireland - England game  
 And you know you're in an Irish pub the minute you're in the door,  
 For a couple of boys with bodhrans<sup>9</sup> will be murdering Christy Moore<sup>10</sup>

[Chorus]

Now the owner is Norwegian and the manager comes from Cork  
 And the lad that's holding up the bar says 'Only Eejits'<sup>11</sup> Work'  
 He was born and bred in Bolton but his mammy's from Kildare  
 And he's going to make his fortune soon and move to County Clare

[Chorus]

Now it's time for me to go, I have to catch me train  
 So I'll leave ye sitting at the bar and face the wind and rain  
 For I'll have that pint you owe me, if I'm not gone on the dry  
 When we meet next week in Frankford in *The Fields of Athenry*

[Chorus x 2]

Wherever you go around the world you'll find an Irish pub

<sup>7</sup> <https://www.youtube.com/watch?v=-urn4pRiHwM>

<sup>8</sup> A famous soccer player, Houghton is particularly remembered by Irish fans for scoring two of the most important goals in the national team's history, which resulted in 1–0 victories over England in Stuttgart at the 1988 European Championship, and Italy at Giants Stadium at the 1994 World Cup.

<sup>9</sup> The bodhrán (/ˈbɔːrɑːn/ or /ˈbɑʊrɑːn/) is an Irish frame drum.

<sup>10</sup> A famous singer.

<sup>11</sup> This spelling reflects the way the word “idiots” is pronounced.

CASTLE ON THE HILL (Ed Sheeran)<sup>12</sup>

When I was six years old, I broke my leg  
I was running from my brother and his friends  
And tasted the sweet perfume of the mountain grass I rolled down  
I was younger then, take me back to when I  
Found my heart and broke it here  
Made friends and lost them through the years  
And I've not seen the roaring fields in so long  
I know I've grown, but I can't wait to go home

I'm on my way  
Driving at 90 down those country lanes  
Singing to Tiny Dancer  
And I miss the way you make me feel, and it's real  
When we watched the sunset over the castle on the hill

Fifteen years old and smoking hand-rolled cigarettes  
Running from the law through the backfields and  
Getting drunk with my friends  
Had my first kiss on a Friday night  
I don't reckon that I did it right, but  
I was younger then, take me back to when  
We found weekend jobs, when we got paid  
We'd buy cheap spirits and drink them straight  
Me and my friends have not thrown up in so long  
Oh, how we've grown, but I can't wait to go home

I'm on my way  
Driving at 90 down those country lanes  
Singing to "Tiny Dancer"<sup>13</sup>  
And I miss the way you make me feel, and it's real  
When we watched the sunset over the castle on the hill

One friend left to sell clothes  
One works down by the coast  
One had two kids, but lives alone  
One's brother overdosed  
One's already on his second wife  
One's just barely getting by, but  
These people raised me  
And I can't wait to go home

And I'm on my way  
I still remember these old country lanes  
When we did not know the answers  
And I miss the way you make me feel, and it's real  
When we watched the sunset over the castle on the hill

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<sup>12</sup> <https://www.youtube.com/watch?v=K0ibBPhiaG0>

<sup>13</sup> The title of an Elton John song.