Teaching Grammar in Context

CWP004 PDP-Sat mode (Semester 2 2016-17)
TOPIC 1:
Basic Principles of Teaching Grammar in Context
Defining Grammar

• Grammar is ‘a description of the structure of a language and the way in which linguistic units such as words and phrases are combined to produce sentences in the language. It usually takes into account the meanings and functions these sentences have in the overall system of the language’

Richards, Platt & Weber, 1985, p.125
Defining Grammar

• Grammar refers to the ‘structural organization of language’
  Larsen-Freeman, 2003, p.34

• i.e. how words are formed (morphology) and how words they are combined (syntax) - a morphosyntactic view of grammar, e.g.:

  I have … / We have … / He/She has … / They have …
Defining Grammar

• Grammar is ‘the way a language manipulates and combines words (or bits of words) in order to form longer units of meanings’

  Ur, 1988, p.4

• ‘The grammar of a language is the description of the ways in which words can change their forms and can be combined into sentences in that language’

  Harmer, 2007, p.12
Defining Grammar

• ‘...what the morphosyntax of traditional grammar overlooks are the thousands on thousands of patterns that make up a speaker’s knowledge of a language, such as:
  
  • Can I come in?
  • Did you have a good time?
  • Have some more.
  • I’m simply amazed’

Larsen-Freeman, 2013, 258
Goals

• To provide a different perspective on grammar teaching
• To provide hands-on activities to experience different methods of grammar instruction
• To provide examples of how the input from the sessions can be applied/ adapted to LOCAL textbooks

Adapt/ Adopt
Grammar and ‘Grammaring’

- Grammar as a skill or dynamic process
- ‘Grammaring’ (Larsen-Freeman, 2003) – ability to use grammar accurately, meaningfully and appropriately
- ‘This means that, for students to overcome the inert knowledge problem, they must practise using constructions to make meaning under psychologically authentic conditions, where the conditions of learning and the conditions of use are aligned (Segalowitz, 2003)’

Larsen-Freeman, 2013: 264
A 3D grammar framework: Questions a teacher should ask when teaching grammar

- **FORM**: How is it formed?
- **MEANING**: What does it mean?
- **USE**: When and Why is it used?
A 3D grammar framework

- **FORM/STRUCTURE**
  - Morphosyntactic, lexical, phonemic & graphemic patterns

- **MEANING/SEMANTICS**
  - Lexical & grammatical meaning

- **USE/PRAGMATICS**
  - Social context
  - Linguistic discourse
  - Co-text
How is grammar often taught?

OUT OF CONTEXT:

- Taught separately
- Form-focused
- Deductive explanations
- Use of metalanguage
- Sentence-level context
- Mechanical/Repetitive
- Knowledge (and memorization) based
- Meaningless (topics, contexts, examples, activities)
- Boring
What is the alternative?

TEACHING GRAMMAR IN CONTEXT (TGIC):

• Integrated with Reading/Writing, Speaking/Listening
• Balanced focus on form, meaning and use
• Text-level context
• Noticing patterns and forms
• Inductive thinking required
• Meaningful (topics, contexts, examples, activities, tasks)
• Practice comprehension, awareness of patterns, using target language
• Sometimes fun
• Grammaring! ‘The fifth skill’ - the ability to use grammar accurately, meaningfully, and appropriately.
TGIC

PRINCIPLES AND APPROACHES

1. Adopt Authentic Texts
2. Adapt Textbooks
3. Noticing/Awareness-raising/Consciousness-raising
4. Inductive Analysis
5. Task-based Approach
6. Text-based Approach
7. Language Arts Approach
Some Pedagogical Suggestions

1. Encourage learners to explore the relationship between **form, meaning and use**.
2. Provide opportunities to explore the relationship between **grammatical choices and discoursal contexts**.
3. Use appropriate **input** and **personalise** teaching materials.
4. Use **heterogeneous, open-ended** exercises (Ur, 2009).
5. Use student-centred **self-discovery** activities.
6. Use **songs, video clips and games**.
7. **Build on students’ prior knowledge** and cater to their learning needs and interests.
PRINCIPLE-BASED ACTIVITIES for TEACHING GRAMMAR IN CONTEXT (TGIC)

1. Building Up Texts
2. Breaking Down Texts
3. Dictogloss
4. Dictocomp
5. Echoing Texts
6. Comparing and Contrasting
7. Crossing Out and Adding In
8. Sequencing
9. Games and Participatory Activities
KEY CONCEPT: Grammar Makes MEANING

Example 1: THE FUTURE TENSE

• The Simple Future Tense is used to talk about an action which will happen in future.

• Simple future verbs are used when the action has not yet taken place:
  • I will arrive tomorrow at 8.
  • I will kiss my boyfriend when I see him.

• Going to can also be added to the main verb to make it future tense:
  • I am going to go to work tomorrow.
• What meaning is made?

• I arrive at 8 o’clock tonight.
  • Future meaning: simple present tense!

• I’m arriving at 8 o’clock tonight.
  • Future meaning: present continuous tense!
• **Present continuous tense:**
  • Use the Present Continuous to express the idea that something is happening now, at this very moment

What meaning is made?
• I’m arriving at 8 o’clock tonight.
  • Future meaning

• Look at John! He’s laughing his head off at something.
  • Temporary transient present reality

• The problem with John is that he’s always laughing his head off when he should be serious.
  • Habitual, not temporary action

Adapted from Harmer, 2007
• Present Continuous Tense

What meaning is made?

• I’m sitting there drinking my latte when suddenly this little bird lands on my head. I’m thinking ...wow... what are the odds?
  • Historical present: to make the story more dramatic
• I’m arriving at 8 o’clock tonight.
• Look at John! He’s laughing his head off at something.
  • Temporary transient present reality
• The problem with John is that he’s always laughing his head off when he should be serious.
  • Habitual, not temporary action
• I’m sitting there drinking my latte when suddenly this little bird lands on my head. I’m thinking ...wow... what are the odds?
  • Historical present: to make the story more dramatic

CONCEPT 1
Grammar Makes Meaning
In context
For a purpose

Not solely rules.
Concept 2: Meaning-focused Text-based Grammar Teaching

- A focus on meaning causes learners to THINK about language
  - Thinking = learning
- Grammar choices depend on context and purpose.
- FOR EXAMPLE:

  I am in the bathroom.

  In what context might someone say these words?
Husband and wife at home; the phone rings...one of them shouts..... “I am in the bathroom”
Focus on context/text

“There are few grammar choices made by speakers or writers that are strictly sentence level and completely context free.”

- Verbs and verb phrases following preposition must take the gerund form
- Reflexive pronoun objects must agree in person, number and gender with their subjects
- Determiners must agree in number and noun type (count/mass) with their head nouns.

(Celce-Murcia, 2002, p. 121)
Concept 3: Unless internalised, grammar knowledge is not useful

- SLA theories state that the following conditions are needed for language learning to occur:
  - Comprehensible input (i + 1)
  - Noticing
  - Comprehensible stretched output
  - Internalization

- Practice/ USE / automatization / internalization
Concept 4: Vocabulary knowledge and teaching

- Knowing a word includes:
  - Sound, Spelling, Meaning, Use,
  - Grammar function, Connotations,
  - Collocation, Related Words, Chinese

- Knowing a word using a word internalisation
Learning Activities

• Activity 1: Grammar and meaning
• Activity 2: Vocabulary learning and teaching
  • Application to a local textbook
• Activity 3: PWIM
Grammar and Meaning

What is being communicated here?
What is the intended meaning?
Create a context to create meaning

• The dog has eaten the meat.

• The dog should have eaten the meat.

• A dog must have eaten the meat.

• Dogs eat meat.

Comprehensible OUTPUT
Grammar and Meaning

Differences in meaning? (p.6)

• The window was broken
• She broke the window.

• Difference in form (grammar) used?
• What is the difference in meaning being communicated?
Grammar and Meaning
Differences in Meaning

• Where is Stella?
• She is in the kitchen.

• Where is Stella?
• She was in the kitchen.
Grammar and Meaning
Differences in Meaning

- The tsunami killed hundreds of people.
- Hundreds of people were killed by the tsunami
Effective grammar learning

- Grammar knowledge is internalized
- Grammar knowledge is automatized

- This happens through A LOT OF OPPORTUNITIES TO **USE** the grammar...
- ...to make meaning...
- ...for a purpose...
- ...in context...
- ...which requires THINKING.
So far....

• Grammar makes meaning
  • Not a focus on

• Focus on Meaning and Text when teaching grammar
  • Not the sen________ level!

• Provide opportunities to USE the language
  • Multiple chances to use the language not just One and Done!
“Virtually all effective vocabulary instruction is likely to include a definition. And not any definition will do” (Graves et al. 2013, p. 57).

Student friendly:
Longer, written in complete sentences, does not contain words more difficult than that being defined.
# Traditional and Student-Friendly Definitions

## Traditional Definitions

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dazzling</td>
<td>Bright enough to deprive someone of sight temporarily.</td>
</tr>
<tr>
<td>Climate</td>
<td>The prevailing weather conditions of a particular region.</td>
</tr>
<tr>
<td>Contagious</td>
<td>Transmissible by direct or indirect contact; communicable</td>
</tr>
</tbody>
</table>

## Student-Friendly Definitions

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dazzling</td>
<td>If something is dazzling it is so bright that it is hard to look at. After lots of long, dark winter days, sunshine on a sunny day is dazzling.</td>
</tr>
<tr>
<td>Climate</td>
<td>Climate is the usual weather of a place.</td>
</tr>
<tr>
<td>Contagious</td>
<td>A contagious illness is an illness that you can get by touching people of things that have the illness. The flu is a very contagious illness.</td>
</tr>
</tbody>
</table>
Student Friendly?

• An *ambulance* takes sick people to *the hospital*.

• A vehicle equipped for taking sick or injured people to and from hospital, especially in emergencies.
“Competition” (Longman Elect 6B)

The activity or condition of striving to gain or win something by defeating or establishing superiority over others.

- The act or process of trying to get or win something (such as a prize or a higher level of success) that someone else is also trying to get or win: the act or process of competing

- A competition is when you are trying to get or win something (like a prize) that someone else is trying to get or win.
“Quick Rich” Explanation (p.8)

- State the **context** from which the word comes
- **Write** the word on the board (or show on PPT)
- **Chunk** the syllables up and **say** the word
- Have the **students say** the word 3 times after you
- Tell them (and write) what **word class** the word is and other words of the same family
- Show / explain what the word **means**
- Give examples of **use**
- Give **collocation** (if any)
- Relate to **other (easily confused) words**, if any
- Bring the word **back to the context**
• *Pupils need to hear a new word in isolation as well as in discourse context so that they can notice the sounds at the beginning and end, the stress pattern of the word, and the syllable that make up the word.*
Interactive Vocabulary Teaching: An Example

• Anita Archer
  • Notice the strategies she uses (L1 class)

https://www.youtube.com/watch?v=fr7yRYegjb8  

https://www.youtube.com/watch?v=DC0HNtvxuRg
Principles into Practice

• Teach words in context.
• Promote deep processing (via multiple channels)
• Connect words (old with new, semantic fields)
• Provide frequent and multiple exposures
• Teach independent vocabulary learning strategies
• Teach students how to store words learnt
• Provide opportunities for incidental learning of vocabulary words

What might this look like in your own classroom?
PICTURE WORD INDUCTIVE MODEL

Emily Calhoun (1999)

• **PWIM** uses pictures containing familiar objects, actions and scenes to draw out words from children’s listening and speaking vocabularies.

• **PWIM** helps learners add words to their sight reading vocabulary, as well as their writing vocabulary.

• Learners can also discover phonetic and structural principles present in those words.

https://mmecg.wordpress.com/tag/pwim/
PWIM: STEPS

• Ask students what they see. Label the picture.
• Read and review. Have students repeat.
• The words are categorized and read as a class over a series of days. Identify common characteristics: nouns, verbs, adjectives, similar beginning consonants, rhyming words etc.
• Lead class to give the picture a title.
• Get students to think about the information and what they want to say about the picture. Focus on CONTEXT
• Ask class to generate sentences using the words.
• Then, depending on the grade level, the sentences are categorized and formed into paragraphs. Teacher MODELS writing sentences to form a good paragraph.
• The students then write paragraphs (if applicable).
• Read and review.
• pstorey@eduhk.hk
The teacher’s next step:

• “We worked really hard on our phonics and high frequency words. I used the sticky notes to show how changing the initial consonant makes a new word that rhymes. face -race-lace, house -louse-mouse, kid, hid ,lid, did…”

• NOTE: Your photograph should be a living document.
Noticing Language in Context

• “We read a lot of books to see how real authors started sentences so that not all of our sentences would start with **THE**.”
Writing Titles

• “We worked a lot on titles. Titles are a good lead into main idea and determining importance. We studied **different titles of published books.** I brought in stacks of books and students had to compare and figure out inductively what kind of title the stack represented. We looked at one word titles, question titles, titles that start with the, repeating titles and titles with alliteration. **We used the sentences to help us write class and individual paragraphs**.”
Key Points

• ‘Grammaring’ involves MEANING and USE as well as FORM
• Grammar is not (only) about rules.
• Grammar makes meaning!

• Get students to think.

• Get students to use the language.

• Give students lots of practice; lots of opportunities to practice the form in context for a purpose.

• Build bridges
Topic 2: The Reconstruction Strategy
BUILDING UP TEXTS and EXPLORING GRAMMAR THROUGH THEM
Reconstructing

• Noticing and Practising
• Helping students notice how grammar is used in particular contexts by deconstructing and reconstructing a text together

• Select or write a short text containing the target grammatical feature(s)
• Read it to them several times, and ask them to dictate it back to you as you write it up on the board
• Practise it, gradually removing parts of the text until students can recite it from memory
Example

• Target structure:
  • non-finite verbs (*Verb + ing* vs. *Infinitive*) for ‘feeling’, ‘wanting’; ‘starting & stopping’
    • (feeling)
      • like/adore/don’t mind/enjoy/prefer *doing*
    • (wanting)
      • long/’d love/hope/want *to do*
    • (starting & stopping)
      • started/went on/finished/stopped *doing* vs. started/stopped *to do*
Materials:

- 3 sets of cards
  - ‘WANTING’
    - want
    - long
    - hope
    - I’d love
  - ‘FEELING’
    - like
    - adore
    - prefer
    - don’t mind
    - enjoy
  - ‘STOPPING/STARTING’
    - stop
    - start
- Recorded dialogue
A: I’m so excited about this vacation. I haven’t had a vacation in ages. I just _________ from the noise and the air pollution.

B: Yeah. Let’s do something really different this time.

A: Hey, this looks good. _________, maybe in Thailand, or somewhere.

B: I don’t know. I don’t really _________.

A: Really? I _________.

B: It sounds dangerous. I _________ at the swimming pool, but actually I’ve never _________ in the sea. I _________ on the beach with a cold drink. I _________ a good tan this year.

A: _________ so lazy. Don’t you _________ something new and exciting? Believe me, once you _________, you won’t be able to stop.
### worksheet

<table>
<thead>
<tr>
<th>Verb + ing</th>
<th>to + Verb</th>
</tr>
</thead>
<tbody>
<tr>
<td>like</td>
<td>‘d like</td>
</tr>
<tr>
<td>adore</td>
<td>want</td>
</tr>
<tr>
<td>don’t</td>
<td>hope</td>
</tr>
<tr>
<td>mind</td>
<td>long</td>
</tr>
<tr>
<td>enjoy</td>
<td>like</td>
</tr>
<tr>
<td>prefer</td>
<td>prefer</td>
</tr>
<tr>
<td>stop</td>
<td>start</td>
</tr>
</tbody>
</table>

- **a)** Some verbs (e.g. ‘like’, ‘adore’) are about feelings, they can always take –*ing*; some can take either –*ing* or to + verb.

- **b)** Some verbs (e.g. ‘would love’, ‘want’) are about wanting things. They can only take to + verb.

- **c)** Some verbs (e.g. ‘stop’, ‘start’) are about beginning and finishing things. They can always take –*ing*. Some can take either –*ing* or to + verb.
Example 2:

NEW WORDS

• Beach Volleyball
• Shore
• Splashing
## VERBS

<table>
<thead>
<tr>
<th>Doing verbs</th>
<th>Being verbs</th>
<th>Feeling verbs</th>
</tr>
</thead>
<tbody>
<tr>
<td>am standing</td>
<td>is</td>
<td>feels</td>
</tr>
<tr>
<td>is shining</td>
<td>is</td>
<td>love</td>
</tr>
<tr>
<td>are playing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>are sitting</td>
<td></td>
<td></td>
</tr>
<tr>
<td>are chatting</td>
<td></td>
<td></td>
</tr>
<tr>
<td>is splashing</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- **In present continuous tense**
- **To describe what you are doing**
- **In simple present tense**
- **To describe things as they are**
- **In simple present tense**
- **To describe how you feel**
I am standing on a beach. It feels warm. The sun is shining. The sky is so blue. The sand is so soft. Some teenagers are playing beach volleyball. Three old ladies are sitting on their beach chairs. They are chatting happily. The water is splashing against the shore. I really love this place.

CHANGE all to present continuous. What happens to the meaning?
A different day at the beach

- Standing
- Warm
- Blue
- Soft
- Happily
- Love
- Sand
- Playing
- Teenagers

Write your own story
“A Day at the Beach”

It is not a very good day...

Write. Be sure to underline all the verbs

Pushed output
BUILDING UP TEXTS and EXPLORING GRAMMAR THROUGH THEM:

Adapting Local Textbooks

The lion and the mouse

One day, a lion caught a mouse. ‘Dear lion, please don’t eat me. I can help you some day,’ said the mouse. ‘Little mouse, how can you help me?’ the lion laughed.

You can go.

Thank you, lion.

The mouse ran away.
Continue with the strategy

• Repeat the story together.
• Begin taking away language.
• Repeat the entire story using visuals only.
• Ask the students to put the words into columns in a worksheet.

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The Point

• Students are required to pay close attention to verbs in terms of meaning and form.

• Students also practice the verb form in context and from memory (with visual prompts).

• This allows the teacher time to listen and correct or provide feedback on form/ pronunciation etc.
What we did....

Our focus was on....

• Ways of using texts to focus students’ attention on how verbs make meaning in texts.
  • The same verb may make different meaning such as connecting the subject to an adjective or showing an action (e.g. look).

• Ways of adapting local textbooks using this strategy.
TOPIC 3: TEACHING GRAMMAR THROUGH LANGUAGE ARTS

Using songs in the ESL classroom: the power of music to contextualise grammar
Language Arts Activities

PRIMARY LEVEL

• ‘Motivation for second language learning usually comes through pleasure and enjoyment’

• Key emphases in the Curriculum Guide:
  • elements of fun or playing with the language
  • take on roles and use make-believe to act out situations
  • singing to encourage risk-free language play

CDC English Language Curriculum Guide (Primary 1-6) 2004
Language Arts Activities

ACTIVITIES

• Language arts activities seek to exploit the potential that English offers for pleasurable experiences and the development of language awareness.

• Activities that give expression to real and imaginative experiences, not only help learners work towards the Learning Targets in the Experience Strand, but also provide opportunities for language practice and use.

CDC English Language Curriculum Guide (Primary 1-6) 2004
Learning English through Poems and Songs

SECONDARY LEVEL

• To develop learners’ ability to:
  • understand and appreciate a range of poems and songs
  • respond and give expression to the imaginative ideas, moods and feelings expressed in poems and songs through oral, written and performative means
  • **understand how the English language works** to convey themes and evoke feelings in poems and songs, and **apply this understanding to their learning and use of the language**
Learning English through Poems and Songs

ACTIVITIES

• Appreciating song lyrics
• Identify the language features of song lyrics
• Re-write song lyrics
• Understand and appreciate the musical genre
• Songs as ‘issues’ and themes
I’m a Barbie girl, 
In a Barbie world, 
Life in plastic 
It’s fantastic

Stop right now, thank you very much 
I need somebody with a human touch. 
Hey you, always on the run, 
Gotta slow it right down, gotta have some fun.

We all live in a yellow submarine, a yellow submarine, a yellow submarine, we all live in a yellow submarine, a yellow submarine
[for a 4-year old girl] ‘...the pleasure lay in the repetition of the lines, ‘I’m a Barbie girl – in a Barbie world – life in plastic, it’s fantastic’. The rhyme of ‘fantastic’ with ‘plastic’ seemed particularly delightful ...’
The power of music

From a 4-year old:

“Stop right now, thank you very much, I need a bunny with a human face....”

‘...children often appropriate cultural texts by transforming them and adapting the proferred social codes to ones which reflect their own interests, values and experiences...’
From a 3-year old

“Sing... yella
The ella sumporine
Ella sumporine
We all live in the ella sumporine
Ella sumporine, the ella sumporine
We all live in the ella sumporine”

‘... the potency of ambient music and
the attraction of the key words ...
the fascination children have with
the words of songs and the
opportunities they provide for
language play...’
Why songs?

the opportunities they provide for language play

I love Po
Po loves me
Let’s hang Laa-Laa from a tree
With a knife in his back and a gun to his head
Ha-Ha, Dipsy, Laa-Laa’s dead

[not memorisation] but memorability

Life in plastic, it’s fantastic

the powerful role [songs] play in identity formation and friendship group cohesion

All quotations from Marsh & Millard (2000) Popular music and literacy
What songs?

AS A TEACHER OF ENGLISH:
• What kind of songs would you use in class?
• What would you use them for?
• What would the purpose be?

PRIMARY LEVEL
Songs as social issues

- Loss/bereavement:
  - ‘Tears in Heaven’
- Facing death, looking back:
  - ‘Seasons in the Sun’
- Running away from home:
  - ‘She’s leaving home?’

Songs as stories

- *Puff the Magic Dragon*
- *A Boy named Sue* (and many other country songs like it)
- *In the Ghetto* (Elvis)
- *Cat’s In the Cradle* (Harry Chapin)
- *Stan* (Eminem)
- *Barry Manilow* (Copacabana)
- *American Pie* (Don McLean)
- *Billy Don’t be a Hero* (Paperlace / Bo Donaldson)
Songs related to social THEMES

Everybody's Someone
by Leann Rimes and Brian McFadden

And every day begins the same
Get up, go out, come back again
Same old, same old

A thousand faces pass you by
You never look into their eyes

You feel so ordinary
They feel so ordinary

Hey
Everybody's someone
No matter where you come from
There's light in every single star
You're more than who you think you are

And hey
Everybody's someone
And when it's hard to hold on
Remember you are not alone
This house is everybody's home

http://www.youtube.com/watch?v=l9oJMZQdkMY
Using songs to focus on

- Grammar in Context:
  - Second conditionals
  - Articles
  - Other grammatical forms (your choice)
If I Were a Boy....

• Is she happy with boys?
  • Give an example (a noun phrase)

• What does she want boys to do?
  • Use a verb

• So, the girl sings this song to....?
What do you notice?

• How is the **second conditional** formed?

  - **Simple past tense**
  - **Simple past future**

• When is it used? In what context? For what purpose?

  - Impossible situations
  - To imagine
If you thought I would wait for you, you thought wrong.

Why this change in pattern? What is the meaning?

But you’re just a boy.

Why the present tense in the last 3 verses?
Here’s another great song for teaching conditionals

But hold on a minute, is it really that great?

Do I really want to teach neverwooda?
Everything at Once – Lenka

As sly as a fox, as strong as an ox
As fast as a hare, as brave as a bear
As free as a bird, as neat as a word
As quiet as a mouse, as big as a house

As mean as a wolf, as sharp as a tooth
As deep as a bite, as dark as the night
As sweet as a song, as right as a wrong
As long as a road, as ugly as a toad

As pretty as a picture hanging from a fixture
Strong like a family, strong as I wanna be
Bright as day, as light as play
As hard as nails, as grand as a whale

As warm as the sun, as silly as fun
As cool as a tree, as scary as the sea
As hot as fire, cold as ice
Sweet as sugar and everything nice

As old as time, as straight as a line
As royal as a queen, as buzzed as a bee
As stealth as a tiger, smooth as a glider
Pure as a melody, pure as I wanna be

Songs for practising grammar?
Loving him is like driving a new Maserati down a dead-end street
Faster than the wind, passionate as sin, ending so suddenly
Loving him is like trying to change your mind once you're already flying through the free fall
Like the colors in autumn, so bright just before they lose it all

Losing him was blue like I'd never known
Missing him was dark grey all alone
Forgetting him was like trying to know somebody you never met
But loving him was red
Loving him was red

Touching him was like realizing all you ever wanted was right there in front of you
Memorizing him was as easy as knowing all the words to your old favorite song
Fighting with him was like trying to solve a crossword and realizing there's no right answer
Regretting him was like wishing you never found out that love could be that strong
TOPIC 4: Teaching Grammar through Meaning

Compare-Contrast Strategy
Comparing and contrasting

**Strategy**

- Choose two similar texts which differ in one area of grammar.
- Students read, or listen to, the two texts.
- Encourage students to **notice** the grammatical differences between the texts.
- Get students to make changes to the texts and **notice** how the meaning changes as a result.
- Ask students to write their own texts similar to the examples they have compared, so that they can **practise using** the grammatical construction.

**Underlying Principles**

- Text-based grammar
- Grammar in Context
- Comprehensible input
- Noticing
- Pushed output
Locked Out

A car stopped in front of a shop. A man got out of the car and ran into the shop. The man pulled out a gun and pointed the gun at the shopkeeper. The shopkeeper got money from the till. The man took the money and ran out of the shop. But when the man got back to the car, the man couldn’t open the door of the car. The man had locked the car with the keys inside.

How many?

- Car: 1
- Man: 1
- Gun: 1
- Money: 1
“A” and “THE”

• What is their “grammar name”?

• When do we use them?

• Why is “the” used with the first mention of the shopkeeper?
A man walked into a bank and took away a heavy bag of coins. Then a man ran away quickly, but a man fell down and dropped the bag. All the coins fell on the floor. A man was trying to pick up the coins when the police arrived.
Too heavy

______ walked into a bank and took away a heavy bag of coins. Then _____ ran away quickly, but _____ fell down and dropped the bag. All the coins fell on the floor. ____ was still trying to pick the coins up when the police arrived.

When do we use a man/ he?

Why can’t we use “a man” all through the story?
A man walked into a bank and took away a heavy bag of coins. Then the man he ran away quickly, but the man he fell down and dropped the bag. All the coins fell on the floor. The man he was still trying to pick the coins up when the police arrived.
A car stopped in front of a shop. A man got out of the car and ran into the shop. The man pulled out a gun and pointed the gun at the shopkeeper. The shopkeeper got money from the till. The man took the money and ran out of the shop. But when the man got back to the car, the man couldn’t open the door of the car. The man had locked the car with the keys inside.

Underline the car, the man

Change the 4th the car into it
Change the 3rd, 4th, 5th the man into he
A car stopped in front of a shop. A man got out of the car and ran into the shop. The man pulled out a gun and pointed the gun at the shopkeeper. The shopkeeper got money from the till. The man took the money and ran out of the shop. But when he got back to the car, he couldn’t open the door of the car. He had locked it with the keys inside.
A car stopped in front of a shop. A man got out of the car and ran into the shop. The man pulled out a gun and pointed the gun at the shopkeeper. The shopkeeper got money from the till. The man took the money and ran out of the shop. But when the man got back to the car, he couldn’t open the door of the car. He had locked it with the keys inside.

Which version is better? How does “he” make meaning?

A car stopped in front of a shop. A man got out of the car and ran into the shop. The man pulled out a gun and pointed the gun at the shopkeeper. The shopkeeper got money from the till. The man took the money and ran out of the shop. But when he got back to the car, he couldn’t open the door of the car. He had locked it with the keys inside.
Locked Out

A car stopped in front of a shop. A man got out of it and ran into the shop. He pulled out a gun and pointed the gun at the shopkeeper. The shopkeeper got money from the till. He took the money and ran out of the shop. But when he got back to it, he couldn’t open the door of it. He had locked it with the keys inside.
“Locked Out”

GRAMMAR IN CONTEXT:

• ANAPHORIC REFERENCE
  • When do we use “the” to refer back?
  • When is “he”, “she”, “it” or “them” more suitable?

• SITUATIONAL REFERENCE
  • “The shopkeeper”; “the till”

• ELLIPSIS
  • What can we leave out of a sentence, and still make sense “... the door (of the car)”
COMPARE-CONTRAST with TENSES

ACTIVITY 3: ORDERING EVENTS:

• Students number pictures to show the correct order of events.

Circle the verbs

• What verb tense is used in the first and last sentence?
• What verb tense is used in the rest of the passage?
• Why are these different?
PARAGRAPH 4.
Change all the verbs to PRESENT TENSE.

Jackie loved fighting. He often fought with other children who were unkind to his friends.

What happens to the meaning?

Jackie loves fighting. He often fights with other children who are unkind to his friends.
3) In 1960, Jackie went to Nan Hua Elementary School. He was a bad student. He did not like studying and never did his homework. He had very bad results.

5) When Jackie was seven, he went to the Chinese Opera School. He started lessons at 5 a.m. and finished at midnight every day. He learnt acrobatics, kung fu, Chinese opera, dancing, singing and acting.

6) Since he was eight years old, Jackie has made more than eighty films. In 1972, he became famous as a stunt man in the Bruce Lee film Fist of Fury. In 1978, Jackie starred in his first successful film, Drunken Master, which made HK$8 million at the box office. In 1985, Jackie starred in Police Story. Then in 1994, Rumble in the Bronx made Jackie a star both in Hong Kong and the USA.
In 1960, Jackie goes to Nan Hua Elementary School. He is a bad student. He does not like studying and never does his homework. He has very bad results.

When Jackie is seven, he goes to the Chinese Opera School. He starts lessons at 5 a.m. and finishes at midnight every day. He learns acrobatics, kung fu, Chinese opera, dancing, singing and acting.

Since he is eight years old, Jackie makes more than eighty films. In 1972, he becomes famous as a stunt man in the Bruce Lee film Fist of Fury. In 1978, Jackie stars in his first successful film, Drunken Master, which makes HK$8 million at the box office. In 1985, Jackie stars in Police Story. Then in 1994, Rumble in the Bronx makes Jackie a star both in Hong Kong and the USA.

What other language is used to show time?
Adapting Local Textbooks

The Man with the Knife

Some years ago, a very strange thing happened to me. I thought of it last night while I was watching a horror film on TV. I was camping with some friends in the New Territories. We went camping often then and enjoyed many happy times in the open air. One night, while Joe Chan and I were taking his dog Jet for a walk, we suddenly heard a scary, howling sound. Did Jet hear it too? Definitely, as he immediately ran towards it. When we found him a few minutes later, he was sitting outside an old hut. Was someone staying there at the time? I didn’t want to know, but for some reason Joe opened the door. Suddenly we saw a man with a knife. A second later, the hut was empty. Did we really see the man? I think so, and it’s because of him that I now believe in ghosts!
• Underline all the verbs that are in past tense. *Change* these to present tense.
  • What happens to the meaning of the story when you do this?

• Put a box around all the words and phrases that the writer uses to show time.
  • What verb tenses are used when these phrases occur in the text?

• Why is the last sentence written in present tense?

SLA: Noticing; raising awareness
Some years ago, a very strange thing happened to me. I thought of it last night while I was watching a horror film on TV. I was camping with some friends in the New Territories. We went camping often then and enjoyed many happy times in the open air. One night, while Joe Chan and I were taking his dog, Jet, for a walk, we suddenly heard a scary, howling sound. Did Jet hear it too? Definitely, as he immediately ran towards it. When we found him a few minutes later, he was sitting outside an old hut. Was someone staying there at the time? I didn’t want to know, but for some reason Joe opened the door. Suddenly we saw a man with a knife. A second later, the hut was empty. Did we really see the man? I think so, and it’s because of him that I now believe in ghosts!
Narrative Text-Type

Structure
What information is found in the first 4 sentences?
Sets the scene; provides background information.

What information is found in the following 7 sentences?
Chronological order of what happened

What is the function of the last sentence?
Result of the event
Personal evaluation

Language
What verb tenses are used?
Past; past progressive; present
(When are they used?)

What signal words/phrases are used?
Some years ago, last night, one night, suddenly, a few minutes later, now

What types of sentences are used?
Statement (declarative), question (interrogative); exclamatory

What pronouns are used?
I, we, him, he, his

These choices of language are appropriate for the purpose of the text.
FYI: Historical Present Tense

• The present tense is used to relate a past event.
• It is commonly used in *oral* narratives.
• Backgrounding in one tense (past) and then switched back to the historical present for the rest of the narrative.

• Example:
• One night while Joe and I are walking his dog... we hear ... Does Joe hear it too?

• **The Point:** meaning changes with these choices of grammar. (Oral narrative versus written; present tense functioning to give current relevance; closeness with the reader).
• Look back at the Jackie Chan example
In 1960, Jackie goes to Nan Hua Elementary School. He is a bad student. He does not like studying and never does his homework. He has very bad results.

When Jackie is seven, he goes to the Chinese Opera School. He starts lessons at 5 a.m. and finishes at midnight every day. He learns acrobatics, kung fu, Chinese opera, dancing, singing and acting.

Since he is eight years old, Jackie makes more than eighty films. In 1972, he becomes famous as a stunt man in the Bruce Lee film Fist of Fury. In 1978, Jackie stars in his first successful film, Drunken Master, which makes HK$8 million at the box office. In 1985, Jackie stars in Police Story. Then in 1994, Rumble in the Bronx makes Jackie a star both in Hong Kong and the USA.

Can you imagine a context in which someone might tell the story of Jackie Chan’s life in this way?
What we did...

OUR FOCUS was on....

• Using a compare/contrast strategy to focus on articles, pronouns and verb tenses
• Adapting a local text to promote noticing verb tense choices in a narrative text
• Demonstrating a text-type approach to a narrative text (which focuses on both organization of the text type and language choices which fulfil the purpose of the text)
• Using the 4-Square writing technique as a possible graphic organizer
TOPIC 5: GRAMMAR PRACTICE THROUGH GAMES AND PARTICIPATION
We may think we’re pretty smart, but in fact we have very little notion of how humans learn. Kids know. They play games. Until, that is, they go to school. That’s when the games stop. And often, so does the learning.

(Panel discussion, Graduate School of Education, Stanford University, Feb 2013)
Participatory, game-like activities as language learning tools

- CTL & TBL - language learning and development are social processes promoted by interaction (Norris et al, 1998).
- The Zone of Proximal Development (Vygotsky, 1978) between actual and potential attainment.
- Libertarian education (Freire, 1970) learning takes place when meaning is expressed and developed through communication.
- Cooperative learning (Johnson, Johnson & Holubec, 1990) achievement, motivation, positive peer relationships, acceptance of differences, higher self-esteem.
- overcome passivity and reticence typical of Asian learners.
- Invoke the power of learning by doing which enhances a learner’s cognitive engagement (Doughty & Long, 2003)
- Help learners actively produce language, enabling them to try out new rules and modify them as necessary (Swain 1995).
Collective Intelligence

• ... human minds are plug-and-play devices; they’re not meant to be used alone. They’re meant to be used in networks. Games allow us to do that – they allow us to use collective intelligence. Collectively, we’re not so stupid.

James Paul Gee
We need to catch up with our kids

• Benefits of MMORPGs

Exposure to the TL; Practice in the 4 skills
Access to diverse groups of interlocutors, including native speakers
Multiple communication channels providing real-time feedback
The presence of text and scrolling supports monitoring
Extensive opportunities for purposeful TL use and reuse in an authentic and engaging communicative context
Opportunities to engage in co-construction, negotiation, and the development of communicative competence
Learner-centered interaction encourages active participation
Enhanced cross-cultural knowledge

Motivation enhanced enjoyment; Situated learning; Community formation;
Development of collaborative social relationships

Enhanced immersion; Opportunities for role-play and risk-taking; Reduced inhibition and social context cues
WHAT DOES A TGIC LESSON LOOK LIKE?

Grammar Teaching Resources for School Teachers

http://ec-concord.ied.edu.hk/grammar/

Thanks to my colleague Dr Jackie Lee!
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TYPES OF GAMES & PARTICIPATORY ACTIVITIES

- Process Drama
  - Improvisation
  - Still Image
  - Hot Seating
  - Thought Checking
- Discrete Point
- Word Games
- Puzzles
- Listening
- Group Writing
- Jigsaw
- Creative Imaginative
- Language based
- Info Gap
- Write Brain
- Jigsaw Reading
- Card / Board Games
- Holistic
- Self-awareness

Drama Word Games Puzzles
The wisdom of games

GAMES AND PARTICIPATION ACTIVITIES INCLUDE....

• Language Practice
• Problem-solving (a.k.a. Thinking!)
• Gap-filling (Reasoning, Opinion, Information, Form)
• Integrating Skills (Reading, Writing, Speaking, Listening, Grammaring)
• Recycling and Consolidating Learned Language
• Interacting, Participating, Communicating
• Authentic Experience
• Fun
Drama and EFL teaching and learning

Drama...

- ‘integrates language skills in a natural way. Careful listening is a key feature. Spontaneous verbal expression is integral to most of the activities; and many of them require reading and writing, both as part of the input and the output’

- ‘fosters self-awareness (and awareness of others), self-esteem and confidence; and through this, motivation is developed’

- ‘motivation is likewise fostered and sustained through the variety and sense of expectancy generated by the activities’

Maley and Duff (2005) p.1
Drama Education and Drama-in-Education

Drama Education
- A curricular subject, the focus of which is on building students’ theatrical performing skills

“Process Drama”

Drama-in-Education
- A process or method utilising dramatic strategies and techniques in an educational context
What are ‘drama techniques’?

Activities based on techniques used by professional actors in their training.

Drama techniques:

... give students opportunities to use their own personality in creating the material on which part of the language class is based.

... draw on the natural ability of everybody to imitate, mimic and express themselves through gesture and facial expression.

... draw on students’ imagination and memory to bring to life parts of students’ past experience that might never otherwise emerge.

Maley & Duff, 2005, 2
Techniques to prepare for extended drama activities

- Non-verbal warming up
- Non-verbal relaxation/cooling down activities
Techniques to prepare for extended drama activities

- **Activities involving language**

  I’m (name). Nice to meet you.

  Hello (name). Nice to meet you again. How are things?

  Hello, nice to meet you again. Now you are ....

  I’m very good with faces, but I’m terrible with names.....

- **Group formation activities**

  Teacher holds strings; all students take hold of one end of a string; teacher releases strings; students holding the same piece of string are paired off.

  ‘Atom 3!’

  Play music; students move freely round the room.
  Stop the music and shout ‘Atom3!’.
  Students have to form groups of three with students nearest to them.
Techniques to help develop drama skills

• Promoting observation and anticipation
• Working with mime, the voice
• Working with objects and visuals
• Working with the imagination
• Working with words, texts, scenarios and scripts
• Into performance

Maley & Duff, 2005
Advantages of ‘drama techniques’

- Integrate all the language skills, as well as verbal and non-verbal communication
- Draw on cognitive and affective domains, restoring the importance of both thinking and feeling
- Use language in context
- Emphasise whole-person learning and multi-sensory inputs – catering to learner differences
- Foster self-awareness, self-esteem and confidence
- Encourage open, exploratory style of learning, and risk-taking
- Enhance classroom dynamics and group bonding
- They are enjoyable
- They are low-resource – all you need is ‘a roomful of human beings’

Maley & Duff, 2005, 2
Process Drama

A process-oriented drama approach

- Absence of script
- ‘not normally ... learning and presenting lines from a pre-written dramatic text, but ... ‘writing’ their own script as the narrative and tensions of their drama unfold in time and space and through action, reaction and interaction’
- Lack of external audience
- Internal, integral audience: ‘performance / presentation to the internal audience is essential’

Quotations from Bowell and Heap, 2001, Planning process drama as cited in Park, 2010
Example of process drama techniques

- **Teacher-in-role**: ‘The teacher, or whoever is taking responsibility as facilitator for the group, manages the theatrical possibilities and learning opportunities provided by the dramatic context from within the context by adopting a suitable role in order to: excite interest, control the action, invite involvement, provoke tension, challenge superficial thinking, create choices and ambiguity, develop the narrative and create possibilities for the group to interact in role.’

- **Students-in-role**: Students take on a role assigned to them within the context of the dramatic action. The purpose of this activity to move the action along and is rich in language opportunities. Students may take on one role or many within the drama, and everyone in the group has the opportunity to participate.

(Neelands and Goode, 2000)
Process Drama in the Korean EFL Secondary Classroom: A Case Study of Korean Middle School Classrooms

Hae-ok Park

Learners only learn what they really need or want to learn.
(Brian Tomlinson 2003, p. 18)

Introduction

Here is a group of Korean middle-school students who are excitedly waiting for the drama to begin. No scripts to memorize and no costumes to wear. They have just heard that they are going to do a drama activity and the drama will start when the teacher wears a cap, glasses or a scarf. Suddenly, the teacher puts on a cap and talks to the class. ‘Hi guys, I’m Jay, the hotel receptionist. You remember me? You probably heard about my story, right?’ At that moment the students realize that the teacher has become Jay, the hotel receptionist in the story who kicked President Jefferson out of a luxury hotel because he was wearing dirty clothes. Having read the story in the previous class, they all quickly notice what the teacher is talking about. ‘You heard my story? I’m fired. I’m fired because of President Jefferson. I’m in trouble now. How was I supposed to know that he is the President? I have two young kids and my wife Ann is really sick. What should I do? Please help me.’

After talking to the class, the teacher takes off the cap and changes into the regular teacher.

Now, she starts a drama technique called ‘the mantle of the expert’, letting each group choose a role as an expert to help Jay. Students, in group, choose to be an expert from these five groups: TV producers, lawyers, counsellors, Jay’s family and Jay’s co-workers. Now, they talk about how to help Jay. After a while, the teacher becomes Jay again by wearing a cap and starts to visit each group asking for help.

First, the teacher visits the counsellors. Circular drama, one of the process drama conventions starts. The rest of the students listen to the interaction which takes place and complete an observation task.

T: Uh, can I talk to any counselor here?
S1: What can I do for you?
Examples of process drama techniques

• **Still image** (tableau): ‘Groups devise an image using their own bodies to crystallize a moment, theme or idea or theme: or an individual acts as sculptor to a group. Meaning is crystallized into concrete images and groups are able to represent more than they would be able to though words alone, : a useful way of representing ‘tricky’ content like fights.

• **Hot-seating**: A group, working as themselves or in role, have the opportunity to question or interview role-player(s) who remain ‘in character’. These characters may be ‘released’ from frozen improvisations or the role may be prepared and the role-player(s) formally seated facing questioners.

• **Mimed Activity**: This activity emphasizes movement, actions and physical responses rather than dialogue or thoughts. It may include speech as an aid to enactment, encouraging a demonstration of behaviour rather than a description of it.

(Neelands and Goode, 2000)
Still image (Tableaux)

- When you ask students to work together to ‘pretend’ to be something – for example a group of 4 teenagers on a Saturday afternoon inside a shopping mall. FREEZE the pose – what would they be doing? Students hold their position but don’t speak. Other students could give comments on what they see.
Thought tracking or checking / thought projection

- Students (watching) could be asked to say aloud what the characters might be thinking (in the teenage pose).
- OR the actors themselves could be asked to say aloud what is in their minds. For example, “I’m bored. I want to go home” / “Where can I get some money from?” etc
Spotlight

• Students doing the pose could be asked to act for a few moments so that the pose develops into something. The teacher can either stop them or let them keep acting. Other students can give comments afterwards.
Remote control

- Just as we do with a DVD or video, we can ask the students to ‘rewind’ to a moment before the pose – what were they doing before they stopped? Or we can ‘forward’ wind the group to another point of time.
Hot seating

• We can invite one or more of the students doing the pose to break from their position and sit in the ‘hot seat’ – then the other students fire questions at them about what they were doing, why etc.?

https://www.hkedcity.net/etv/resource/1686119244
Silly sentences

Grammar and Vocabulary practice, like a moving engine and its parts, are inseparable. Students should be given the opportunity to learn and use new words, in new forms and in new contexts as much as possible.
MAD LIBS

- “Ad lib” is to speak or perform without previous preparation
- Mad Libs gives students the experience of using previously learned language to build new texts in a variety of unexpected ways
- Mad Libs can be organized as individual work (online), pair work (one student providing words, the other filling in and reading text), or as a class activity
Fill in the blanks below with the words and parts of speech noted beside each blank.

__________________ (01) your sweetheart’s name
__________________ (02) time of day (eg. afternoon)
__________________ (03) body part
__________________ (04) adjective
__________________ (05) adjective
__________________ (06) present tense verb
__________________ (07) body part
__________________ (08) adjective
__________________ (09) body part
__________________ (10) present verb
__________________ (11) day of the week
__________________ (12) adjective
__________________ (13) adjective
__________________ (14) adjective
__________________ (15) present tense verb
__________________ (16) present tense verb
__________________ (17) adjective
__________________ (18) item of clothing
__________________ (19) holiday (e.g. Easter)
__________________ (20) present tense verb
__________________ (21) noun
__________________ (22) your name
Love Letter Mad Lib Story

Transfer your answers above to the corresponding numbers in the story below.

Dear (01):
I woke up this ________________ (02) and my ________________ (03) blushed at the thought of you. You are not only ________________ (04), but very ________________ (05).

Every time I ________________ (06) you my ________________ s (07) become ________________ (08) and my ________________ s (09) begin to ________________ (10).

I can’t wait until ________________ (11) night. I have a ________________ (12) surprise for you. It is ________________ (13), ________________ (14), and ________________ s (15) a lot. I hope you will ________________ (16) it.

I will be wearing the ________________ (17) ________________ (18) you gave me last ________________ (19). I know how much you love to ________________ (20) me in it.

Hugs and Kisses

Your Favourite ________________ (21), ________________ (22)
Fill in the blanks below with the words and parts of speech noted beside each blank.

Rachel
lunchtime
nose
greasy
rounded
drink
leg
achy
ear
talk
Monday
gloomy
horrible
green
smell
detest
annoying
trousers
Christmas
shave
skeleton
Peter

Transfer your answers above to the corresponding numbers in the story below.

Dear [ Rachel ]

I woke up this [ lunchtime ] and my [ nose ] blushed at the thought of you. You are not only [ greasy ], but very [ rounded ].

Every time I [ drink ] you my [ leg ] becomes [ achy ] and my [ ear ] begins to [ talk ].

I can’t wait until [ Monday ] night. I have a [ gloomy ] surprise for you. It is [ horrible ], [ green ], and [ smell ] a lot. I hope you will [ detest ] it.

I will be wearing the [ Christmas ] [ trousers ] you gave me last [ shave ]. I know how much you love to

[ skeleton ] me in it.

Hugs and Kisses

Your Favourite [ Peter ]
# Mad Lib 1 – My Imaginary Day

1. doing verb  ______________
2. place (noun)  ______________
3. adjective  ______________
4. colour  ______________
5. group of people  ______________
6. sport or game  ______________

7. doing verb  ______________
8. piece of furniture  ______________
9. adverb  ______________
10. feeling verb  ______________
11. place (noun)  ______________
My imaginary day

I am 1_________ on a 2_________. It feels 3_________. The sun is shining. The sky is so 4_________. The sand is so soft. Some 5_________ are playing 6_________. An old couple are 7_________ on their 8_________. They are chatting 9_________. The water is splashing against the shore. I really 10_______ this 11_________.
Mad Lib 2 – Could it really happen?

1. Friend’s name
2. Food (plural)
3. Adjective
4. Singular noun—place
5. Animal singular
6. Friend’s name (#1)
7. Past tense doing verb (movement)
8. Animal (same as #5)
9. Adjective
10. Number
11. Animal singular
12. Past tense doing verb
13. Same as #11
14. Past tense doing verb
15. Food (plural)
16. Friend’s name (as above)
17. Friend’s name (as above)
It happened last Saturday. 1)______and I were camping in my back yard. We were telling jokes and eating 2)______ when we heard an odd, 3)______ noise coming from the 4)_______. We thought it sounded like a talking 5)______.

Bravely, 6)______7)______ to the 8)_____. I heard 9)______ music. Right before my eyes I saw my friend disappear and then reappear as a peculiar, 10)____–foot 11)_____. I 12)______! But then the 13)______ 14)_______ and said, “I'm starving. Got any 15)______?”

“Wa-wah-where's 16)______?” I stammered.

“What's wrong with you? I am 17)______!”

That's when I fainted.

For many more online Mad Libs, go to:
http://www.eduplace.com/tales/
Mad Gabs

• Dried Hog Feud
  Dry Dog Food

• Disc Possible Dye Purse
  Disposable Diapers

• Depot Stall Fizz
  The Post Office
Mad Gabs

- **House the why funk heads**
  
  How’s the wife and kids?

- **Assess seam ease heed**
  
  A sesame seed

- **Up arrow tin issues**
  
  A pair of tennis shoes
Hink Pinks

- A small buzzing insect that is not wet
  - Dry fly

- A fruit that needs a shave
  - Hairy berry

- An empty seat
  - Bare chair
Hink Pinks

A Hink Pink (sometimes called a "rhyming pair") is a pair of rhyming words that matches a silly definition.

Example:
A black bird that does not fly fast - slow crow

Can you find rhyming pairs for these clues?

1. paperback thief
2. lengthy tune
3. closet to keep a sweeping tool
4. light red beverage
5. small buzzing insect that is not wet
6. large group of people that is noisy
7. stinging insect that doesn't cost money
8. unhappy father
9. rabbit that tells jokes
10. fast elevator

Challenge: Can you write your own Hink Pink on the back of this page?

Super Teacher Worksheets - http://www.superteacherworksheets.com
Hink Pinks

• Paperback Thief
  Book Crook

• Lengthy tune
  Long song

• Closet to keep a sweeping tool
  Broom room
A Hink Pink (sometimes called a “rhyming pair”) is a pair of rhyming words that matches a silly definition.

Example:
A black bird that does not fly fast - **slow crow**

Can you find rhyming pairs for these clues?

1. paperback thief
2. lengthy tune
3. closet to keep a sweeping tool
4. light red beverage
5. small buzzing insect that is not wet
6. large group of people that is noisy
7. stinging insect that doesn't cost money
8. unhappy father
9. rabbit that tells jokes
10. fast elevator

Challenge: Can you write your own Hink Pink on the back of this page?
SPOONERISMS

• fighting a liar

lighting a fire
SPOONERISMS

- flock of bats
- Chewing the doors
- Wave the sails

Block of flats

Doing the chores

Save the whales
SAFETY EXPERTS SAY SCHOOL BUS PASSENGERS SHOULD BE BELTED
2 SISTERS REUNITED AFTER 18 YEARS AT CHECKOUT COUNTER
MAN EATING PIRANHA MISTAKENLY SOLD AS PET FISH
ASTRONAUT TAKES BLAME FOR GAS IN SPACECRAFT
QUARTER OF A MILLION CHINESE LIVE ON WATER
INCLUDE YOUR CHILDREN WHEN BAKING COOKIES
OLD SCHOOL PILLARS ARE REPLACED BY ALUMNI
GRANDMOTHER OF EIGHT MAKES HOLE IN ONE
HOSPITALS ARE SUED BY 7 FOOT DOCTORS
LAWMEN FROM MEXICO BARBECUE GUESTS
TWO SOVIET SHIPS COLLIDE, ONE DIES
ENRAGED COW INJURES FARMER WITH AX
LACK OF BRAINS HINDER RESEARCH
RED TAPE HOLDS UP NEW BRIDGE
SQUAD HELPS DOG BITE VICTIM
IRAQI HEAD SEEKS ARMS
HERSEY BARS PROTEST

EYE DROPS OFF SHELF
PROSTITUTES APPEAL TO POPE
KIDS MAKE NUTRITIOUS SNACKS
STOLEN PAINTING FOUND BY TREE
LUNG CANCER IN WOMEN MUSHROOMS
QUEEN MARY HAVING BOTTOM SCRAPED
DEALERS WILL HEAR CAR TALK AT NOON
MINERS REFUSE TO WORK AFTER DEATH
MILK DRINKERS ARE TURNING TO POWDER
DRUNK GETS NINE MONTHS IN VIOLIN CASE
JUVENILE COURT TO TRY SHOOTING DEFENDANT
COMPLAINTS ABOUT NBA REFEREES GROWING UGLY
PANDA MATING FAILS; VETERINARIAN TAKES OVER
POLICE BEGIN CAMPAIGN TO RUN DOWN JAYWALKERS
12 ON THEIR WAY TO CRUISE AMONG DEAD IN PLANE CRASH
KILLER SENTENCED TO DIE FOR SECOND TIME IN 10 YEARS
Creative imagination

Drawing on the right hemisphere

Poems: language and meaning

Nature’s first green is gold
Her hardest hue to hold
Her early leaf’s a flower
But only so an hour
Then leaf subsides to leaf
So Eden sank to grief
Dawn goes down to day
Nothing gold can stay

Robert Frost
Nature’s first _________ is (a) ______________ (antonym)
Her hardest _________ (synonym) to hold/keep/stay
Her early _________ is (a) ______________
But only so a ___________________ (measure of time)
The ______________ subsides to ______________
So ______________ sank/became/turned to ______________
______________ goes down to ______________
Nothing ______________can ______________ (rhyme)
Nature’s first cold is hot
Her hardest temperature to hold
Her early ice is flame
But it never stays the same
The flame subsides to ash
A feast is thrown in the trash
Greatness becomes just ok
Nothing hot can stay
WRITE BRAIN’S CORE PRINCIPLES are represented in a 360° value system that educators can instill in their students alongside existing methodologies. The WRITE BRAIN BOOKS program helps teachers apply these vital principles to any and all lesson plans and learning avenues, as it supports any other academic philosophy. The components on the wheel are all vital attributes a 21st century learner must possess in order to flourish in any college, career, or community. Any teacher can enhance any lesson, in any subject, by simply integrating any of the C12 wheel components to the lesson structure.
Write Brain!

- Write Brain activities provide an inspirational context for writing
- Students are given a story outline, professional illustrations, and the feeling of becoming published authors
- The story context is provided by beautiful pictures: either one or a series of illustrations
- Teachers provide students guidance as to which grammar form(s) to focus on using
- Students can work individually, in pairs or groups, or co-constructing a story as a class
- Stories are shared on the walls of the school or online
Write Brain!

Students should consider:
1. What is happening in the picture
2. Label the picture with as many words as possible – including verbs!
3. Who are the characters? Name them! Describe them!
4. How do the characters feel? What are they doing?
5. What do the characters hear? What do they smell?
Some old-fashioned recommendations
- old but good
E-RESOURCES: NEW places FOR ancient SKILLS

• E-Resources in grammar activities provide students opportunities to:
  • Take learning at their own pace
  • Compete with their classmates
  • Get immediate feedback
  • Have visual and audio reinforcement of learning
  • Participate in a learning community
  • Share communication with classmates, school, parents and beyond
Socrative and kahoot:
Quizzes for preparation, noticing and practice
Edpuzzle: integrating video and response

“The Cat Came Back”
Pantomime story

• A Pantomime is theatrical entertainment, mainly for children, which may include music, jokes, and comedy. It is often based on a fairy tale or nursery story
• Pantomimes, like Reader’s Theater, provide a story context for comprehensible input
• Pantomimes have the added benefit of encouraging interaction
• Teachers can read a story or invite students to read
• Appropriate “responses” to the story are provided for students
Pantomime fish

Practice!
Listen to the “Pantomime Fish” and call out one of these responses at the appropriate time:

- You’ll be okay!
- He won’t know!
- He’ll be alright!
- I’ll find out for you...

- We’ll help!
- He won’t mind!
- We won’t tell!
- He’ll wait.

We’ll do that.
He will!
I’ll remind you.
I’ll get you one!
Fake authenticity

- Games provide the perfect context for authentic interaction, even though they are designed by the teacher and have rules, guidelines and objectives (just like an English lesson!)
- For example “What have you done!?” allows students to have “authentic” interactions with classmates by guessing what they have done, even though the situation, rules and target language (the present perfect simple) are determined by the teacher
- Try it!
### 7.3 What have you done!

**Before class**

Make one copy of the Exclamation cards (p.57) for the whole group.

**In class**

1. This is a deduction game where teams race against each other to find an answer in response to a prompt.
2. Divide the class into roughly equal teams (approximately three to four teams). Depending on the size of the class, give each learner one or two cards but make sure that each team has roughly the same number of cards. Get learners to fold their cards along the line, so that when they hold up their exclamation, the present perfect sentence cannot be seen.
3. The aim of the game is to win as many Exclamation cards as possible by guessing the correct detail on the back of the card.
4. Nominate one team to start and ask one player in the team to hold up his/her exclamation and shout it out to the rest of the class. Players from the other teams now have to call out what they think has happened e.g.
   - A: I'm full.
   - B: You've had a problem?
   - A: No.
   - B: You've just had a meal.
   - A: Yes. (Gives the card to the first team that guesses correctly.)

Only by giving one of the answers written on the back of the exclamation, can a team win a card.

5. The winning team is the one with most cards at the end of the game.

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### Exclamation cards

<table>
<thead>
<tr>
<th>I'm full.</th>
<th>Which channel?</th>
<th>It's OK – I'll answer it!</th>
</tr>
</thead>
<tbody>
<tr>
<td>you've just eaten/had a meal/dinner</td>
<td>you've just turned on the TV</td>
<td>you've just heard the phone</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>I look terrible there!</th>
<th>Wrong number, sorry.</th>
<th>That's odd, no-one's home.</th>
</tr>
</thead>
<tbody>
<tr>
<td>you've just seen a photograph</td>
<td>you've just answered the phone</td>
<td>you've just rung the bell/knocked on the door</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>And you are?</th>
<th>Yuk!</th>
<th>I need a plaster/band-aid.</th>
</tr>
</thead>
<tbody>
<tr>
<td>you've just introduced yourself/said your name</td>
<td>you've just tasted something awful/terrible</td>
<td>you've just cut yourself</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Fasten your belt.</th>
<th>I need a sharpener.</th>
<th>My feet are so wet.</th>
</tr>
</thead>
<tbody>
<tr>
<td>you've just got in a car</td>
<td>you've just broken your pencil</td>
<td>you've just been (out) in the rain</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Like my tan?</th>
<th>Which floor?</th>
<th>I need a rubber/an eraser.</th>
</tr>
</thead>
<tbody>
<tr>
<td>you've just been on holiday.</td>
<td>you've just got in a lift</td>
<td>you've just made a mistake</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>It fits.</th>
<th>I need a tissue now.</th>
<th>There's no ice again.</th>
</tr>
</thead>
<tbody>
<tr>
<td>you've just tried something on</td>
<td>you've just sneezed</td>
<td>you've just opened the fridge/freezer</td>
</tr>
</tbody>
</table>

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From The Grammar Activity Book by Bob Obee © Cambridge University Press 1999; **PHOTOCOPIABLE**
You've just tried something on. It doesn't fit. You've just used the wrong key to open the door. Yes or No?
References


